

Radio web sales expected to rise 30% in '77 19

Soccer grows, but return to TV is still big question 22

TV oldies in syndication: who they are and how they're doing 26

Television/Radio Age

OCTOBER 10, 1977 • \$1.50

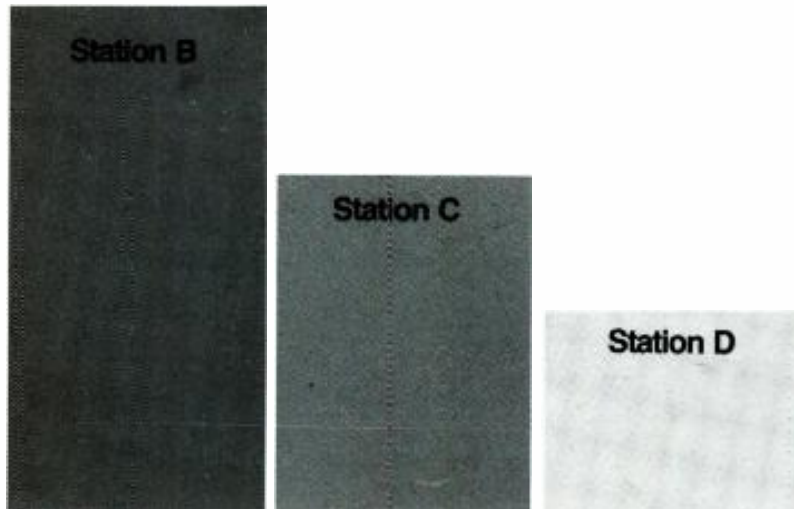
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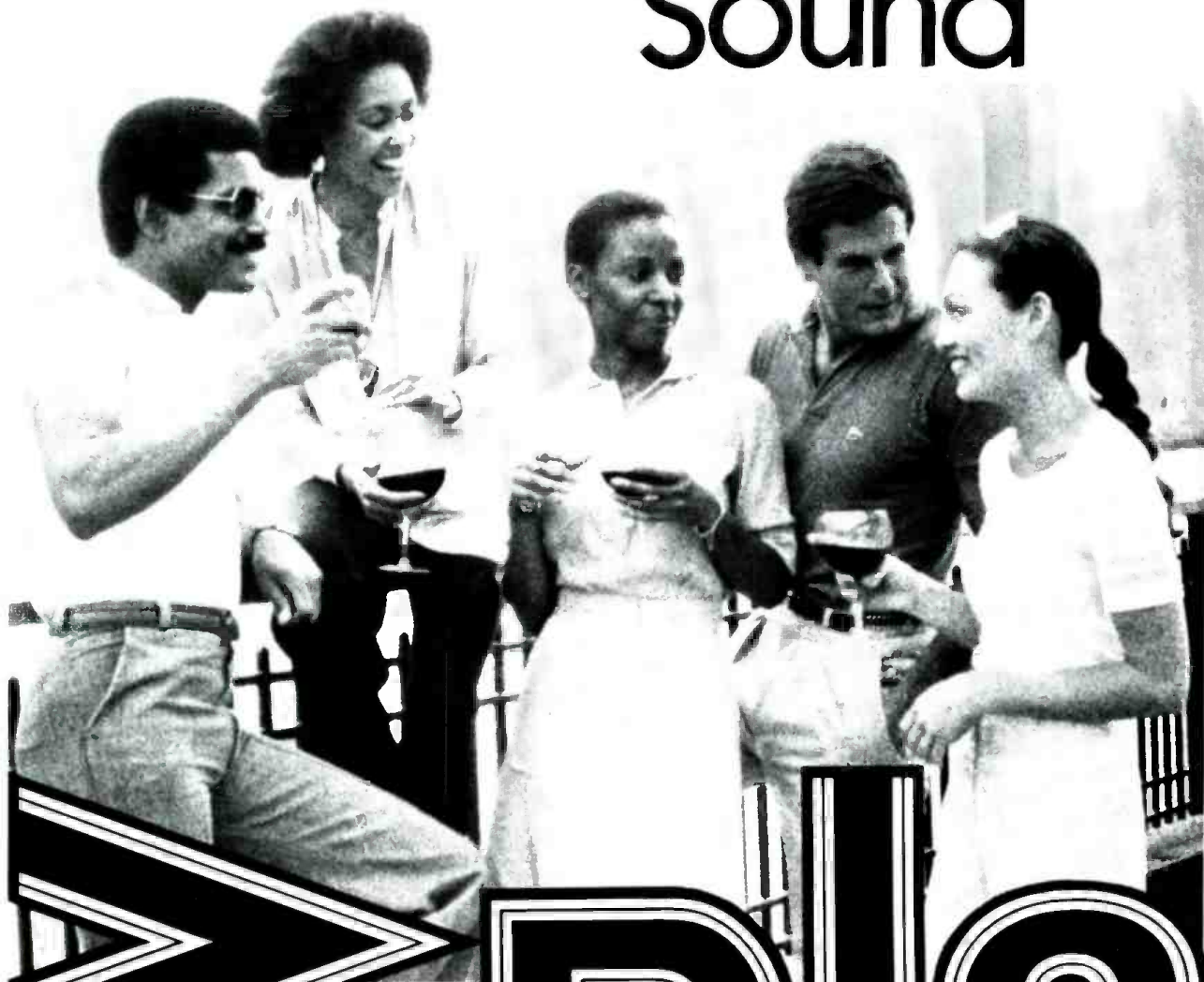
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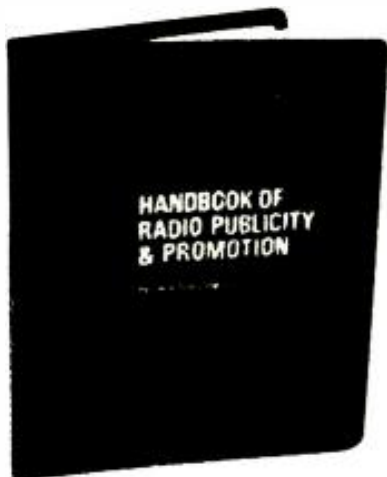
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journalists.

Mr. Newman, author of "Strictly Speaking" and "A Civil Tongue," was keynoter for the convention. He criticized the

came up like mushrooms after a sprain." In an oblique reference to the La affair, Mr. Koppel said, "we require public officials extraordinary standards behavior. But what of ourselves?"

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Television/Radio Age

Volume XXV Number 6

October 10, 1977

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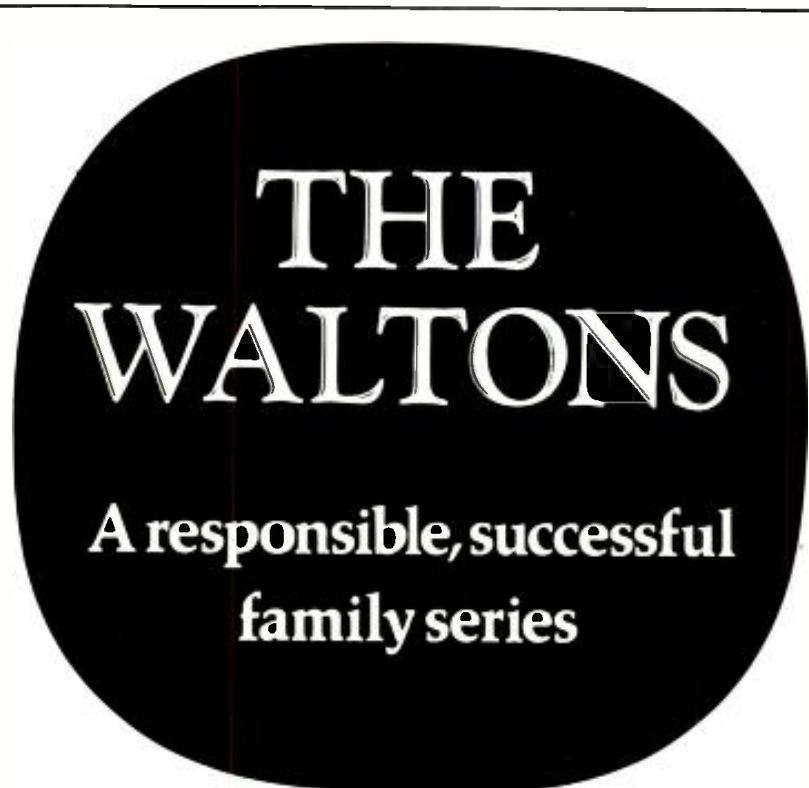
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Publisher's Letter

Television/Radio Age, October 10, 1977

Reps become vital link between TV stations, program distributors

Advisories on programming have become one of the most important services offered by the national sales reps to their stations. The reps have become a vital link between the program distributors and the stations. They feed the stations information on how syndicated series are doing in different time periods and in different time zones, in different size markets and in competitive situations. Their computers are full of data on movie packages, series made for syndication and off-network shows. Each rep has a specialist in evaluating programming, and since some of this information is volatile merchandise, the reps teletype stations or issue bulletins and weekly newsletters.

With series as well as feature-film packages commanding high prices, as they are, this information becomes essential to the station. It is for this reason that the film distributors make sure that the reps are fully apprised of their new offerings and screen the shows for the reps before they go on the open market.

Program information aids rep selling

The information is also of great value to the reps' own sales forces in presenting availabilities to the buyers. In some cases, the reps will sound out the buyers before a major package or series is recommended to its stations. This entire process has added another dimension to the rep function.

The reps are in a perfect position, based on knowledge of their stations' rate structure and prices in other markets, to advise stations on bidding for product. Once the product is acquired, the rep then makes recommendations on scheduling. The rep also keeps on top of the post-buy analysis.

Most reps are cautious about specific recommendations, preferring to collate all the information and data for the station to make its final decision. However, in some isolated cases, the rep does perform the function of film buyer for the station with the exception of negotiation.

A relatively few years ago, the rep was not involved in programming acquisition, or only in an indirect way. But with computerization and high prices, the rep is very much a part of the program buy.

Golden Oldies retain strong staying power

One of the interesting aspects of program syndication is the Golden Oldies, which have remarkable staying power. Such shows as *The Honeymooners*, *I Love Lucy*, *Gilligan's Island*, *Superman*, *Tarzan* and *Flintstones* have not only come up with respectable ratings, but pull strong share-of-audience figures. Many stations have buttressed their high-priced product with these recycled shows.

It takes adroit programming to schedule these shows in the right slots to come up with an attractive cost-per-1,000.

As the article on page 26 points out, there are several facets to the longevity of these recycled shows. *Superman*, for example, was an instant success as a comic strip almost 40 years ago. It was a series on the Mutual Radio Network in the 40s. It was made into a 15-episode serial in 1948 by Columbia Pictures. It was also made into a Broadway musical. It has gained momentum since the takeover by Warner Bros. a few years ago. *Superman* is as contemporary today as it was when it was produced in the early '50s.

The same might be said of *Tarzan* with respect to its contemporary appeal. Interestingly enough, there are more women and almost as many men per 100 viewing households who watch *Tarzan*, as do children.

The pre-1948 movies have certainly demonstrated their audience appeal as well. Pictures such as *The Treasure of Sierra Madre* and the Sherlock Holmes series have been aired in New York more than 35 times, and yet they receive acceptable ratings.



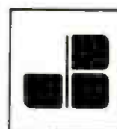
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dent of Blair Television's Market Division.

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tion with WFMY-TV for many years to come."



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Letters

A much-used carcass

How many times and at what cost to the broadcasters can Arbitron carve up the same old carcass? The proposed radio-circulation study (TELEVISION/RADIO AGE, August 15, 1977) would duplicate, to a large extent and with a lesser degree of reliability, information already available through the Arbitron Information on Demand (AID) system.

A circulation study would provide 12-plus audience and cumes in two dayparts. An AID report provides any demo you want plus cumes, net reach, gross impressions, CPMs, frequency, GRPs, etc. and can target any geographic area, single county or cluster, containing 100 in-tab diaries. Isn't that the kind of information that Messrs. Bades and Hill are looking for?

That information is available for 50 ADI's and 164 TSA's. Agencies looking for more and more information can always find a sympathetic ear when a research service sees a sale in the offing. What's the cost of the extra 100,000 or so diaries and who'll pay for the survey? Will the cost of the diaries be distributed to markets on the basis of how many were added?

The metro area of Sacramento contains less than half of the population of the ADI. By targeting counties, we have just completed an AID study that shows penetration into the real "trading area" for the top 30 stations in Northern California. The report shows both core and outside data, based on a sample schedule, for stations in San Francisco, Sacramento, Stockton and Modesto. It's available NOW.

By the way, we paid for it! That's exactly who pays for all syndicated research. The agencies get their copies for about the price of the paper!

JOHN M. McRAE,
Vice president, sales, Hercules Broadcasting Co., Sacramento, Calif.

Communications Act and radio

Your interview with Chip Shooshan (TELEVISION/RADIO AGE, August 29) proves, at least to me, that it is television and not radio that has brought about the so-called "re-write" of the Communications Act.

Radio is local. To be otherwise is to invite bankruptcy. And yet, radio will be dragged into the battle, just like we were over cigarettes. The truth is, with few exceptions, radio serves the local communities of America like no other medium.

As far as Mr. Shooshan's statement suggesting that the networks are spearheading issues "at the councils of the NAB," I can tell you I have not seen any such network dominance during my term on the NAB Board. It occurs to me the Congress would be well-served to let America's broadcasters continue to do what they already do so well—serve the public—and get on with some of the *real* problems confronting our nation.

BILL SIMS,
President, Wycom Corporation, Laramie, Wyo., and chairman, NAB's Radio Services Committee

Light without heat

TELEVISION/RADIO AGE should be pleased with itself. Your parallel, in-depth discussion interviews with David Adams and Chip Shooshan were a high mark in imaginative, responsible trade journalism. Imagine, 24 pages of light without heat, from the cutting edge of American broadcasting!

LINCOLN DIAMANT,
President, Spots Alive, New York

Are recipes news?

The letter from Mr. Maurie Webster in your August 1 issue relates to my letter, which appeared in the June 6 issue concerning who was first with the all-news format.

Mr. Webster is quite correct when he mentions KFX in San Francisco as being a forerunner of the all-news format prior to XTRA News. While touting all-news back in those days, KFX was actually more of a magazine format and included such things as home-repair programs, book reviews and cooking and recipe ideas interspersed among their news programs. I recall having monitored KFX and thinking that this was not truly an "all-news" format. The fact that KFX was a day-timer further hampered its ability to provide a news "when you want it" format.

Therefore, I stick by my guns and state that XTRA News, (XETRA Tijuana, B.C. Mexico) was first with this unique service that is now found in many markets.

DONALD C. KEYES,
President/general manager, WNYN Canton, O.

Arbitron Radio deliveries

This is to respond to Peter Dreyer's letter which appeared in your August

15 issue. It is a fact that several of our local market reports were mailed after the published release dates. It is also a fact that Arbitron Radio mailed all 164 local market reports a full two weeks faster than last year.

We do not believe that Mr. Dreyer's suggestions would in any way improve our delivery, and guaranteed performance can only result in padded estimates of delivery dates and a possible reduction in quality control. This would be a step backward rather than an improvement.

While it is not our intent to offer excuses for any late delivery there are several interesting facts regarding the April/May survey that we think you might be interested in—

- Fifty-thousand more diaries were processed this spring than last spring
- More elaborate call-letter identification procedures were initiated.
- Expanded Sample Frame was used in New York, Los Angeles, Chicago and Philadelphia.
- Additional diary-security measures were instituted—including revalidation of the survey results in two markets.
- And 4,357 stations were listed in the Arbitron Radio Reports—50 per cent more than in the 1972 spring report.

Our delivery schedules will continue to improve through more efficient methods and hopefully these new methods will not require additional cost. We believe this approach is far more beneficial to our industry than trying to develop a premium-penalty method on delivery dates. We will continue to deliver the reports in the most timely fashion possible without altering the quality control that we live by.

CONSTANCE C. ANTHES,
Manager, communications, The Arbitron Co., New York

Agency 'energy crisis'

I would like to thank you for the opportunity of participating in the article regarding entry-level training positions in your issue of August 1. It is most important for everyone in the advertising community to become aware of this additional "energy crisis" in our society today.

As usual, each issue of TELEVISION/RADIO AGE is anxiously awaited because of its concise and crisp reporting of important issues.

SIMMY SUSSMAN,
President, Simmy Sussman, Inc., New York

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Radio Report

RAB GOALS Committee to study Arbitron Expanded Sample Frame

Following a good deal of negative station reaction to results of Arbitron's April/May survey using the rating service's new Expanded Sample Frame (ESF) procedures to bring unlisted telephone homes into its samples in New York, Los Angeles, Chicago and Philadelphia, RAB's GOALS Committee has formed a special subcommittee to "try to clarify procedures used by Arbitron" in adding unlisted telephone households. GOALS says that "from a conceptual point of view," adding unlisted homes is all to the good "if done under acceptable execution standards." But members worry that diaries from unlisted homes may have been over- or under-represented in the sample for some of the four ESF markets, and also question "considerable variation" from one wave to the next in the number of diaries returned from unlisted homes in the two successive rating periods where ESF has been used.

Upshot of these and other GOALS questions is that Arbitron was asked to provide the GOALS Committee with data supporting the service's estimates of the proportion of unlisted homes in the ESF markets. And after the Committee looked over this data, it asked for still more information from both the April/May and July/August reports this year to show the effects of introducing ESF procedures.

According to Arbitron, none of the stations objected when ESF was explained last fall. Not until results of April/May were known and audiences climbed for stations reaching the extreme ends of the socio-economic scale, to the comparative detriment of the MOR stations, did protests arise, says Arbitron.

Besides "literally hundreds" of mad letters, ESF also cost Arbitron more because of its special procedures. This was an added cost that Arbitron absorbed for its introductory year. Henceforth ESF will cost stations about 7 per cent more, which means about \$1,500 more per year to each station in the four markets.

At this point, Arbitron spokesmen say "We know it's better research, but we're not going to ram it down anyone's throat." So if 80 per cent of the stations in any other market agrees to pay the added tariff, ESF markets will be added next year. If support falls below that level, Arbitron will drop ESF, at least for now.

FM listening climbs, Arbitron analysis shows

FM listening is still climbing. An Arbitron analysis of its April/May sweep this year found FM listening up 12 per cent over last year in the top 10 metro markets. That brings the full FM gain since 1970 to 122 per cent in these markets. During that period, 31 per cent more FM stations have qualified for Arbitron reporting. In four of the top 10, Philadelphia, Detroit, Washington and Dallas-Ft. Worth, combined FM listening shares beat out AM.

In Dallas-Ft. Worth, where exactly half of the market's 30 reported radio stations are FMs, the FM total audience share is 54.1 per cent, compared to 41.6 per cent for the AMs. These and the data for the other markets don't always add up to 100 per cent because of incorrect or unidentified call letters. For one thing, observes Ellen Hulleberg, who heads research for McGavren-Guild, AMs and FMs with the same call letters, or with call letters that sound alike, "almost always result in the AM being credited with some of the FM listening." Also, she adds, 6 to 8 per cent of all diary entries cannot be identified. This listening is included in the total, but not assigned to any one station.

In Philadelphia, 13 FMs achieve a combined marked audience share of 46.8 per cent, to only 42.4 per cent for 14 reported AM stations. In Washington, 15 FMs take 53 per cent of the market's listening, compared to the 38.2 per cent generated by 16 AMs. And in Detroit, the score is a 47 per cent share of audience for Motown's 18 FMs to 44.6 for the 11 reported AMs.

Arbitron coverage study out in '78 second quarter

Arbitron's national coverage study, previously set for publication "early next year," is scheduled for release during the second quarter of '78 (see story in August 15 issue). The study will cover the continental U.S. plus the Honolulu and Anchorage markets.

Source of the data will be all four 1977 report periods—January/February, April/May, July/August and October/November—with 400,000 diaries expected to be tabulated, including extra diaries sent out to cover counties not measured or not adequately measured in the regular reports. Listening data will be available on 2,200 individual counties plus 300 county clusters. Minimum diary sample per county or cluster will be 30.

Two types of reports will be issued for the 1977 Arbitron Radio Coverage Study. County Reports will be grouped by states and the District of Columbia—51 in all. Each will have a county-by-county rundown of station audience estimates. Station Reports will be published for each of Arbitron's 164 local market report areas. In these reports, station circulation by counties will be limited to TSA counties with audiences outside the TSA reported as a sub-total. There will also be a TSA sub-total and a grand total shown.

All reports will show station circulation for two broad dayparts: Monday-through-Sunday, 6 a.m. to midnight and 6 a.m. to 7 p.m. Three types of estimates will be made for persons 12+: weekly cumes (in number and percentage) for each station in each county, station share of county listening based on average quarter-hour audience and county share of total station audience, "i.e., a summation of all recorded average-quarter-hour listening to a station no matter where it occurs."

David speech to NRBA an industry-unity effort

Some of the thinking behind the first speaking appearance of RAB president Miles David before the National Radio Broadcasters Association meeting in New Orleans this week includes an emphasis on industry cooperation and unity. David is expected to cite the recent victory through cooperation in the battle over saccharin regulation, but warn that, because the country is in an era of extreme health consciousness, the saccharin fight could well be but one battle in a long war.

One of David's theories is that this first example of success through cooperation of all of the industry's associations should lead to a similar cooperation in future fights and also to continuing consultation among all of radio's associations over the long term, whether there happens to be a fight on their hands at any given moment or not. Along with this is the belief that it makes sense to start now to explore a step-by-step process over the long term for continuing cooperation among all of radio's associations, while retaining the functions and strengths of each.

NAB open meetings will push code visibility

The first public meeting ever staged in conjunction with its yearly radio and TV regional fall conferences will be sponsored by the National Association of Broadcasters at New England Life Hall in Boston on October 18. The second such open meeting will be held when the regional conferences move to San Diego in November. Purpose is to provide higher public visibility to NAB's radio and TV codes and to give citizens a chance to ask questions.

First of the Radio Fall Conferences, under joint auspices of NAB and the Radio Advertising Bureau, is scheduled for Chicago, October 13 and 14, with the Boston conference, where NAB will debut the first of its open meetings on the radio and TV codes, set for October 17 and 18 at the Hyatt Regency in Cambridge. Later conferences take place in Atlanta October 20 and 21, in Denver November 7 and 8, San Diego, locus of the second public code meeting, November 10 and 11, and in Dallas on November 14 and 15.

We've moved

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Business Barometer

July spot TV time sales rise 4.2%; year-to-date: +7.9%

'Month' was five weeks, compared to four in '76

Spot TV seemed to pick up a little in July, performance-wise; the July increase of 4.2 per cent over the corresponding month in 1976 compared with the 1.0 per cent rise in June and the 3.3 per cent for May.

Whatever it means (see below), there's no gainsaying the fact that broadcasters would like to see something a little better. Never mind the boom of '76; they'd be well satisfied with a repetition of the first quarter, which was up 14.8 per cent. But what they got was a second quarter increase of 3.9 per cent.

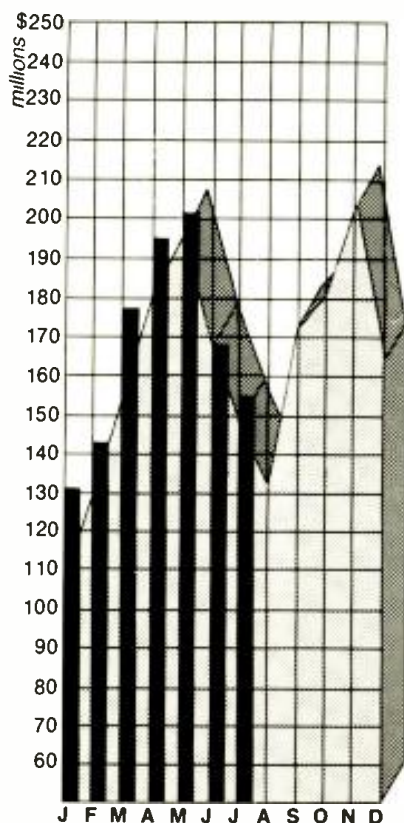
The \$154.2 million in spot TV billings in July was \$6.2 million up from the previous year. (These represent adjusted figures; see the September 12 report for *Business Barometer*.) Total spot time sales for the first seven months of the year totaled \$1,156.0 million, up \$84.5 million, or 7.9 per cent bigger than the corresponding '76 period.

To what extent the July increase in the *Business Barometer* estimate is really an increase is again subject to reservations. As explained in the September 12 report for *Business Barometer*, a recent TELEVISION/RADIO AGE survey of the *Barometer* sample of stations revealed that most of them still use the calendar month rather than the standard broadcast month in reporting *Barometer* figures. About 60 per cent use the calendar month for spot and about 70 per cent use it for reporting local time sales.

July, 1977, contained five weeks under the standard broadcast calendar, while July, 1976, contained four weeks. Other factors being equal, a rise of 25 per cent in July spot business would be equal to no rise.

The smaller stations again led the three revenue brackets in spot TV performance with a far bigger increase than those of the other two. This is the fifth month that the smaller stations have shown bigger increases than those of the medium- and large-size stations. The bigger stations have done most poorly, while the medium-size outlets fall in the middle. But these data too, are subject to reservations relating to the reporting period.

July



National spot (+4.2%)

(million \$) 1976: \$148.0 1977: \$154.2

Changes by annual station revenue

Under \$2 million	+28.5%
2-5 million	+5.4%
\$5 million up	+2.5%



Two of your better time salesmen

Alias Smith & Jones

In the tradition of Butch Cassidy and the Sundance Kid.

43 hours in color. First time in syndication. **MCA TV**

More people listen to **CKLW**
than any other radio station in Detroit!*

More adults 18-49 listen to **CKLW**
than any other radio station in Detroit!*

There are only eleven radio stations
that reach more than 1,000,000 adults
18-49 in the U.S. during an average week.
Only one, **CKLW**, is not in New York
or Chicago!*

**CKLW
RADIO**
DOMINANT *in* DETROIT.

*Now this great audience is sold nationally by America's
leading contemporary sales representative, RKO Radio Sales, Inc.*

*Source: ARB, July-August 1977, Monday-Sunday,
6 A.M.-Midnight, TSA. CUME.

Tele-scope

D-F-S changes: new media and PSS chiefs part of reorganization

Allen Banks, a senior associate media director at Dancer-Fitzgerald-Sample, takes over as media director of the agency October 15, upon retirement of Louis Fischer, who has held the post since 1948. A series of promotions in Dancer's media department reorganization also establishes Ave Butensky as president of DFS' subsidiary, Program Syndication Services. At the same time, Lou Dorkin, senior associate media director and director of the network TV/programming department will take over supervision of the broadcast traffic area with day-to-day operations under the continuing supervision of Margaret Davidoff.

In media operations, Robert Wulforst is promoted to senior associate media director and director of buying operations, reporting to Banks. He'll continue to work with Peggy Green in administration of spot buying and add supervision of print implementation. Media planning, now under Banks, will be split into two planning groups, one under Ira Weinblatt, the other under Louis Capozzoli, both senior associate media directors. Also being divided, with Joan Monaco promoted to overall manager, is DFS' plans development group. The two resulting sections will be headed by assistant managers Fran O'Malley and Bob Bellew.

WPIX weighs national news production role

If the national news service for independent television stations proposed by John Corporon, news vice president at WPIX (TV) New York, comes to fruition, WPIX would essentially be paying the other stations' dues in the present Independent Television News Association. In exchange, the new York station would be collecting national advertising revenue in a barter-type arrangement.

His proposal is currently in the exploratory stage, and general discussions are being held with the 10 current ITNA members, non-members and advertising agencies. Currently, the 10 ITNA members in eight cities collectively pay \$20,000 a week for the service they receive. The proposed service, though, would be a fully packaged nightly half-hour newscast, and Corporon notes it probably would use WPIX staff plus additional personnel, with member stations continuing to contribute material.

NBC, CBS make first primetime schedule changes

The first primetime schedule changes in the new season have been decided by NBC-TV and CBS-TV. NBC has cancelled *Sanford Arms*, unable to put across a new version of *Sanford & Son* minus both Sanford and son. It got a 13.0 rating and 26 share September 30. Last spring's replacement show, *CPO Sharkey*, which was getting mid-20s shares, will try again in *Sanford's* 8 p.m. Friday time slot. Also off will be Richard Pryor's Tuesday, 8 p.m. variety show, which scored an 11.6 rating and a 19 share Tuesday, September 27; reportedly, it was Pryor's decision. *Man from Atlantis* will move into the slot and be replaced starting October 27 in the 9 p.m. slot by *James at 15*.

Meanwhile, CBS plans to move *Logan's Run* to Monday at 8 p.m., replacing *Young Dan'l Boone*. Apparently, like NBC is doing with *Atlantis*, it is attempting to strike more directly at the young audience by moving the show from a 9 to an 8 p.m. start. *Logan's* Friday-night slot will be filled with special programming for the next few weeks. *Boone's* ultimate fate was still pending.

Status report: one-inch helical video recording

Status of the three one-inch helical video-recording formats up for standardization approval by the Society of Motion Picture and Television Engineers: Bosch/Fernseh (Type B) BCN segmented format specifications are being sent to the Standards Committee, where approval is expected by the end of this month, according to an SMPTE spokesman. The Ampex non-segmented format (Type A), also used by a few other manufacturers, has gone back for some editorial changes to the working group of the Committee on Video Recording and Reproduction Technology. However, to avoid delay on the Ampex format okay, the society plans to have the technology group meet with the working subcommittee and to move the specifications from there to the Standards Committee before its next meeting in early December.

The working group for the "compromise" Type C (Ampex/Sony) format is expected to complete its assignment by the SMPTE meeting this month.

O.K., you've gone through Steps 1, 2, 3 and 4.

Now comes the moment of truth.



You started with a blank sheet and an open mind.

You listed and ranked your media objectives (Step 1 of Zero-Base Media Planning).

You looked at all possible media components; considered all the changes in the media market place (including costs); looked for alternatives (Step 2).

You formed a number of "Decision Packages" (Zero-Base language for media plans) — and discarded those which failed to achieve the objectives (Step 3).

You developed and compared analyses of those "Packages" which you retained (Step 4).

And you're saying to yourself, "So far, Zero-Base Media Planning is what any good media planner does automatically every year on all his accounts. What's so different about it?"

What's different is what happens next. Step 5 — where Media and Creative meet, willing to listen, ready to cooperate, as full and equal partners, in the kind of constructive dialogue that can lead to a better media plan.

Armed with the basic media facts for each "Decision Package" and the

creative execution (if it exists), Media, Creative and Account people should now meet to resolve the recommendation.

Media should have its say.

Creative should have its say.

The Account team should have its say.

Each should be aware of the "trade-off" opportunities that exist between the advantages of one medium and those of another.

Each should be aware of what is being given up in terms of target-group delivery or communication effectiveness in choosing one media component over another.

Together they must weigh the effectiveness of creative execution in one medium against a translation of it in another medium — one that might deliver the target more efficiently.

This is where Zero-Base Media Planning differs from other approaches.

This is the moment of truth.



Zero-Base Media Planning. Ask Newsweek.

Radio web sales expected to rise some 30% in '77

By Edmond M. Rosenthal

Rate increases, ranging from 15 to 30 per cent among the networks, have played a key role in this year's revenue gains. Network executives point out, though, that the increases, on a dollar basis, haven't been found forbidding by advertisers, as they work from such a low base.

The evidence shown in sales for the first three quarters of this year indicates that network radio is really getting its message across to advertisers. Figures from Ernst & Ernst, an accounting firm that collects data on network sales, show the four major network organizations—CBS, NBC, Mutual and the four ABC networks—collectively 39 per cent ahead through August. Network executives generally estimate the year will close out some 30 per cent ahead for the webs collectively. A lot of this is attributed to “long overdue” rate increases.

Otherwise, no one factor is being cited for these big gains, and, although spillover from network and spot television is considered part of the reason, network executives say it's far from the only reason. They're quicker to say that agencies and advertisers are becoming more attuned to the frequency advantage of radio and its comparatively low cost-per-1,000—not just compared with TV, but also with magazines and newspapers.

Another factor cited is that sales-development efforts have been paying off with some advertisers new to radio.

The profit picture for the networks is also seen as improving substantially. FCC figures showed the networks losing collectively more money in 1976 than they did in '75, but the picture for the major webs is obscured by NBC's losses from the aborted News and Information Service.

The '76 collective loss before tax was reported at \$4,957,000, compared with \$2,542,000 in '75 on a 25.6 per cent advertising revenue increase to \$89,047,000 from \$70,916,000. The networks retained revenues of \$74,864,000 in '76, compared with \$57,721,000 in '75 after paying compensation to affiliates and owned stations.

NBC's loss for the News and Information Service, though, is placed by one Wall Street observer as \$10 million pre-tax, with half of it expensed in the last two quarters of '76 and the other half in the first two quarters of this year. Not counting NIS, '76 was a profitable year and the NBC Radio Network is “encouraged that '77 will be a profitable year,” according to Robert Mouny, vice president for sales

and marketing, NBC Radio Division.

Another Wall Street observer, Anthony M. Hoffman, vice president and broadcast analyst at Bache Halsey Stuart Shields, Inc., sees both ABC's and CBS' radio network profits moving well ahead. For the ABC Radio Networks he estimates pre-tax profit, not including corporate overhead, at some \$7 million for '76, compared with \$3.1 million in '75 and \$1.5 million in '74. The '76 net profits could come down to between \$1 million and \$2 million with overhead

radio, and it's paying off. The advertisers are finding that network radio is very efficient.

"Of course, the cost crisis in network and spot TV—and magazines and newspapers, too—has caused a lot of people to take another look at radio. This gave us the opportunity to talk to a lot of people and tell them our story, giving examples of other advertisers who have used the medium effectively.

"Retail advertisers are increasing their commitments in network radio—espe-

dous growth over '76 expenditures."

Ed McLaughlin, president of ABC Radio Network, reports ABC's four networks are running about 35 per cent ahead of last year for the year to date, and he expects an increase of 26 or 27 per cent for the full year.

McLaughlin notes that "it looks like a combination of everything" is responsible for the growth, "but the fact that our rates went up had a lot to do with it." He reports that rate increases averaged about 30 per cent. The marketplace has



ABC

*Ed McLaughlin,
President, ABC
Radio Network*



CBS

*Richard M.
Brescia,
Vice president and
general sales
manager, CBS
Radio Network*



NBC

*Robert Mounty,
Vice president for
sales and
marketing,
NBC Radio
Division*

"We're trying to get [advertisers] to think of us in the same way they think of TV, and I think it has paid off. We're now already in the selling season for 1978."

"The pattern throughout the year is getting really close to what's going on in TV. People have been committing much earlier in the year."

"Media decisions are being made for all media in shorter time spans. We used to get two to four months from commitment to air date, but now this is the exception rather than the rule."

included, he notes.

He estimates the CBS Radio Network's pre-tax income at \$2.2 million in '76, compared with \$1.0 million in '75 and a loss of \$1.5 million in '74. He sees the network's pre-tax income reaching \$3.5 million this year and \$4 million in '78.

Where it's coming from

Richard M. Brescia, vice president and general sales manager for the CBS Radio Network, expects a healthy increase in sales in the fourth quarter, but not as great an increase as seen in the first three quarters—"because the fourth quarter last year was gangbusters for us." He reports rates went up some 15-20 per cent in the past year.

There's a lot more than TV overflow involved in unit sales increases, he notes: "We've been working, as the other networks have, to sell the effectiveness of

cially Sears and True Value Hardware. They continue to come back, and this puts pressure on their competition to use the medium, too. We've also seen increases in book advertising, particularly paperback.

"There are some advertisers that are brand new—like Postal Instant Press (a consumer-oriented printing operation), but most of the increases are from existing advertisers or those who have returned. Food advertisers have increased their expenditures with us. The Iowa Beef Council has come back after not being on network radio for a couple of years. And General Foods has come in heavy with a new coffee brand, and General Electric with some new appliances.

"DuPont has been advertising Teflon on network radio for the first time in a few years, and a lot of business-machine concerns have been staying with us. Automobiles have become very active in the past year; there has been a tremen-

been strong enough to absorb these increases, he adds, saying they don't seem like much against TV's increases, as the base for radio is so low and cost-per-1,000 is still comparatively low.

He says the networks have been pretty much getting their revenue from the same categories they've always done well with, particularly proprietary drugs.

"Probably in most cases, increased sales have been reflected in profits," says the ABC executive. "This year, by and large, has been a less expensive year for us than '76, which had the expense of convention and election coverage."

He explains that the FM network still lags behind the other three in total sales, "but that's because it's still in the building process." Percentagewise, he reports, revenues for the web were up close to 53 per cent through September 16.

Mounty of NBC says the network's first three quarters ran between 30 and 40 per cent ahead of the previous year's comparable period and adds, "Fourth quarter will be about flat with last year because the real upswing came midway through last year's third quarter. I feel bullish about '78 in general as a good year, even though we won't see the same percentage gains that we've seen in the last two years." He reports rates were up an average of 19 per cent this year.

Mounty concedes the high cost of

NFL pro games, Mutual will be carrying a number of bowl games—the Orange Bowl, Gator Bowl, Sugar Bowl, Liberty Bowl and the East-West contest.

Okun reports, "We have a few new advertisers, but most of the increased revenue is from higher billings from many of the regular, long-term advertisers—particularly automotives and major retailers." But one large corporate account new to Mutual is Morton-Norwich, for both household care and pharmaceutical products. He adds there

extent as the other webs. Executives of these two webs say that gaining advertiser recognition is still an uphill battle.

Sydney Small, executive vice president at NBN, reports the first two quarters are about 10 per cent up. Because of close-to-the-wire placements, he adds, there still isn't a good reading on third quarter, "but it looks like the 10 per cent gain will hold for the year or maybe go down to 8 per cent."

"Fourth quarter is always slow coming



MBS

*Art Okun,
Vice president,
sales, Mutual
Broadcasting
System*



National Black Network

*Sydney Small,
Executive vice
president*



Mutual Black Network

*Thom McKinney,
Vice president and
general manager*

"We have a few new advertisers, but most of the increased revenue is from many of the regular, long-term advertisers—particularly automotives and major retailers."

"The key to whatever little success we've had has been our in-house ability to generate research data, versus our taking a social do-gooder approach."

"If 2 to 3 per cent of national advertisers were on the black networks, we'd make out well. About 4 per cent are on black radio, but less than 1 per cent are on the black networks."

television is part of the reason for growth of network radio, but the medium is also growing on its own merits: "The magazine industry probably benefited more as an alternative to TV than network radio did. We expect to see a lot more advertisers taking a long, hard look at network radio, and we've had a complete sales-development operation going since early this year."

He sees a lot of the growth coming from the package-goods area, including both grocery and health-and-beauty-aid products. He also observes that retailers like Sears and True Value have gone especially heavy.

At Mutual Broadcasting System, Art Okun, vice president, sales, reports a strong second half and also notes 1978 is beginning to move nicely. He reports the network is ahead of this time last year in wrapping up football sponsorships. Along with Notre Dame games on Saturdays and the Sunday- and Monday-night

are a number of other pharmaceuticals returning to network radio after a dry spell.

Drug products on Mutual include Contac, Sine-Off, Bronkaid and Dristan. Retail chains include Sears, K Mart, Penney, True Value and Ben Franklin Stores.

Other Mutual advertisers include Lanier office equipment, Quaker State oil, Pennzoil, Hanes hosiery products, Peak anti-freeze, La-Z-Boy chairs, Master Charge, DuBonnet and Manischewitz wines and various jeans manufacturers. Food advertisers include the Florida Citrus Commission, Chiquita bananas, Kraft dinners and cheeses and various foods out of American Home Products.

The black networks

The black networks—National Black Network and Mutual Black Network—also report gains, but not to the same

in," says Small. "The black networks are not always bought the same way as the general networks. We work on a much shorter time fuse." But he adds that the situation is improving: "At one time, it was month-to-month. Now we usually get two months of lead time."

One item of encouragement, says Small, is that four years ago, almost all of the network's revenue came from funds specifically marked for black radio: "Now the majority of it is coming for good marketing reasons. About 90 per cent of the products advertised are for the general market as opposed to those that are just for the black market."

He notes no major new product categories have come on the network in the past year, but some advertisers competing with the product lines already being advertised are coming in. On NBN, the Warner-Lambert product line is re-

ported well up in expenditures, especially the American Chicle division. Also, American Home Products—Chef Boyardee in particular—K Mart and J. C. Penney.

Small expects 1977 to be the first profitable year for the network: "The first light was showing through the tunnel in '76, which was a turnaround year in terms of catching up." NBN has been in operation since July 2, 1973.

"The key to whatever little success we've had," he explains, "has been our in-house ability to generate research data, versus our taking a social do-gooder approach. We do our own com-

puter analysis of Simmons and TGI data, and we talk black media before we talk radio."

Mutual Black Network has also moved into the profit column, according to Thom McKinney, vice president and general manager, having done so about six months ago. He doesn't see any problem in maintaining that status, with sales up about 22 per cent for the first three quarters of this year. He expects to be as much as 25 per cent ahead in the fourth quarter.

McKinney says the gains have been made largely through internal reasons, with the network having put on its own

sales force last year. Initially, MBN relied on Mutual Broadcasting System's sales force, and, since late 1975, on a rep firm. Having four sales personnel who are not detracted by other, higher-revenue concerns is paying off, he says. The four people are in New York and Chicago. In California, sales is still handled by MBS.

Mutual's 50.1 per cent interest in the black network will soon go into the hands of Amway Corp., which is acquiring MBS. Sheridan Broadcasting Network, Inc., owns the remainder. McKinney says he has no idea how the acquisition

(Continued on page 48)

Soccer attendance, franchises continue to grow, but return to web TV still a big question

With total attendance continuing to soar, the number of soccer franchises and national television games growing, and the increasing participation at the college level, soccer appears headed for a bright future. Nevertheless, soccer still faces the major question: Will it have enough of a "kick" to get the desired national ratings and possibly return on a regular basis on one of the three webs?

Major highlights of the soccer scene, as the sport's most successful season ended:

- Ratings continue generally low on a national basis and in the three key markets where audience data are readily available. The title contest averaged a 2.9 rating and a 9 share nationally.

- The value of franchises is soaring in some cases, and the going price for a franchise is now \$1 million.

- Sponsorship on national and local levels is high.

This season, according to North American Soccer League figures, the sport wound up with a total attendance of 3,172,780, an increase of 31 per cent over 1976. Overall, including 501,858 at the 17 playoff games, attendance totaled a record-breaking 3,674,638, up 34 per cent over last year. This year, the average attendance was 13,559 and 29,521 for the playoffs, making the overall average, 14,640.

Total figures for the past four years also illustrate the rapid growth of soccer. Attendance went from 648,000 in 1973 to 2,755,000 in 1976. But not all the

teams shared in the attendance wealth this year. Portland, Chicago, San Jose and Hawaii showed slides.

Cosmos/Pelé surge

The attendance surge story seems to have revolved around the Cosmos and its

star Pelé. Although its percentage of gain was only third best, 88 per cent, it had the highest per-game average, 34,142, compared to 18,226 in 1976. Its presence was also felt when it came to drawing crowds against its competitors' at-home games. Out of the 18 games drawing the biggest crowds, the Cosmos were in-

National soccer ratings, 1976-77

Date	Network	No. of stations	Rating	Share	Avg. homes reached	% covg.
8/28/77	TVS	100	2.9	9	2,060	79%
8/21/77	TVS	104	2.6	8	1,850	80%
8/14/77	TVS	97	1.6	6	1,140	78%
7/10/77	TVS	99	2.7	9	1,920	75%
5/29/77	TVS	98	2.2	10	1,570	77%
8/28/76	CBS	154	2.8	11	1,950	90%
6/6/76	CBS	168	4.7	19	3,270	85%

Source: NTL

Local 1977 soccer ratings in metered markets

DMA rating/share of NASL games

	WNBC-TV New York	KHJ-TV Los Angeles	WMAQ-TV Chicago
6/19	—	1/2	2/7
6/29	3/15	1/4	2/8
7/10	3/14	3/11	3/8
7/24	2/6	1/3	2/16
8/14	2/5	2/5	1/3
8/21	3/12	1/2	3/7
8/28	6.5/23	2/8	4/9

Source: NSI

volved in 13, with its own home game against Tampa Bay attended by 62,394.

Attendance prospects for 1978 look even better, according to Stephen J Caspers, president of NASL Marketing, Inc. a division of the soccer league. He looks to continued attendance growth—and the growth of soccer in general—for several reasons. “We have had about two dozen serious candidates seeking franchises, and we’ll probably have a minimum of 24 teams in 1978. Colorado has already been given a franchise, and that will bring up the total to 19. We’ll most

ple, was bought for \$10,000 six years ago. Today, the league estimates it’s worth about \$5 million. Other teams’ franchises worth considerably more than the original investment include those of the Minnesota Kicks and the Seattle Sounders, second and third, respectively, behind the Cosmos in total attendance during 1977. The New York team drew 443,847 for its 13 home games; Minnesota’s box-office gate was 426,020, with an average game getting 32,771, an increase of 42 per cent over last year; and Seattle’s total attendance was 314,936, with the games bringing in an average of

years, and we tell prospective buyers that they should expect to lose between \$300,000 to \$500,000 each year until they start turning in a profit,” Caspers says.

The growth of professional soccer did not occur overnight; it really got its start in 1967 with the formation of 17 teams. However, in 1968, franchises slipped to five, then slowly recovered, since 1969, to end 1976 with 20 teams. Boston and Philadelphia dropped out this year, and the Connecticut franchise will move to Oakland (Stompers) in 1978.

Although attendance at NASL games

Cosmos star Pelé has given soccer a substantial boost. ABC-TV telecast the Pelé farewell game on October 2 as the feature in the “Wide World of Sports.” John Martin, vice president of program development for sports, sees the telecast as “more like a happening than a soccer game.” The other two webs, while stating that soccer has a future on network TV, express reservations relating to ratings and the lack of audience research currently available.



likely add at least five more—which will certainly boost attendance.

“Another factor is the ticket price. With the average ticket going for about \$3, attendance should do well. That’s certainly much cheaper than professional football and baseball.” Franchises are going for \$1 million, with \$250,000 representing stright cash outlay, and \$750,000 defrayed from league income accrued to the team.

The value of franchises has soared in several cases over the past five or six years. The Cosmos franchise, for exam-

24,226, up 3 per cent over 1976.

Other teams in the top 10, in descending attendance order, were Tampa Bay, San Jose, Dallas, Portland, Washington, Vancouver and Los Angeles. Fort Lauderdale showed the biggest per-game average increase, 166 per cent, from 2,395 in 1976 to 8,143 this year.

Caspers is hardly optimistic about profits for new franchises in the short-run, overall attendance growth notwithstanding. “The truth of the matter is that franchises are generally a losing proposition for the first three to five

is growing, the broadcast ratings for many locally produced games as well as the games produced through Television Sports (TVS) are hardly anything to shout about. Eddie Einhorn, president of TVS, says that the ratings are not great, “but we’re just where I thought they would be. Baseball ratings aren’t great either.” TVS, which took over the national broadcast rights this year from CBS-TV, telecast seven games in 1977, four regular-season games, two playoffs and the championship contest. The TVS opener, the Cosmos at Tampa Bay,

shown on May 29, was carried by 98 stations and received a 2.2 rating and a 10 share nationally, according to A. C. Nielsen. The company puts the game's Designated Market Area average ratings/share at 3/15 in New York (WNBC-TV); 1/4 in Los Angeles (KHL-TV); and 2/8 in Chicago (WMAQ-TV).

The conference championship game, August 21 between the Cosmos and Rochester, received an average 2.6 rating and an 8 share on 104 stations. The DMA figures for New York, Los Angeles and Chicago show 3/12, 1/2 and 3/7, respectively. The biggie, the Soccer Bowl contest, August 28, between the Cosmos and Seattle Sounders at Portland, drew 6.5/23, 2/8 and 4/9, in the same order, in the three cities, according to Nielsen. Nationally, the contest averaged 2.9/9. The games were all held during the daytime on Sundays.

CBS-TV telecast two games in 1976. One contest showed a 4.7/19 average for the 168-station clearance, but only a 2.8/11 for the championship contest, with a 154-station clearance. According to an NASL fact sheet, the title game did not rate as well as it should have because "CBS, with less than two weeks to telecast, changed the live start time to 11:30 a.m. (PST), which positioned us against a Cincinnati/Philadelphia baseball game in progress (as opposed to 4 p.m., EDT), which obviously weakened West Coast ratings, failed to promote it properly, brought a completely new announcing team in and failed to establish any time-period continuity for soccer."

Caspers notes that the opportunity for generating a better rating was also weakened because "the two competing soccer teams, Toronto and Minnesota, had not previously been established in the three major rating markets—Los Angeles, New York and Chicago."

If there is a future for soccer on a major network, it has to hinge on ratings, feels Rick Busciglio, vice president and director of TV programming at Cunningham & Walsh. "Ratings have not come along in the kind of way so as to demand attention by the webs. The ticket demand in New York is not the same as grabbing the ratings, and until the national picture shows an improvement, the webs won't be running to pick up the rights."

TVS has the rights for the NASL games through the end of the 1978 season, with an option to renew based on meeting bids from competitors—maybe the webs. If TVS matches the top bid, it can have the rights again, according to its agreement with the NASL. The league will expand the number of games

(Continued on page 49)

Vitt Media broadens services as it moves into ninth year

Expansion into retail co-op, into sales promotion and merchandising, into commercial production, into the new Cinemavision combination of video and outdoor display, and expansion of its Advanced Market Index, are among the newer services Vitt Media International moves into as it enters its ninth year of operation with media billings said to be in excess of \$100 million.

The company's founder and president, Samuel Bradshaw Vitt, is a man who firmly believes in tracking the trends: "You can be overrun and overwhelmed if you try to stand in their way," he says. "But anyone who can recognize the significant ones in time, and then adjust to them, can ride the tide of progress."

Among the primary long-range ad industry trends cited by Vitt and other VMI executives as having taken place since he and a small core of media executives left Ted Bates in 1969 (and the agency's broadcast buying unit for Colgate) to set up shop for themselves have been:

- The fast growing demand for television time by more advertisers and by different kinds of advertisers, spreading from the giant package-goods corporations to the retailer down the street.
- The growing complexity and expense of handling spot broadcast, calling for ever-increasing expertise and professionalism on the part of the spot negotiator.
- The "economic crunch" at the full-service agencies that has forced cuts, says Vitt, in the number of employees per \$1 million of billings.

Meanwhile, one of the currently growing trends within the media service business itself, observes VMI senior vice president Dick Olsen, is expansion of the leading media services into additional areas of marketing service. Among the earlier areas of such expansion were the extension of their planning and buying services to the retail business, one-time consulting projects for advertisers and agencies, and program syndication. Examples of the latter at Vitt Media are syndication of two children's shows, *Big Blue Marble* for ITT and *The Archies*, a half-hour five-times-a-week program handled by Vitt for ITT Continental Baking and Mattel Toys. Among VMI's larger retail tasks are for R. H. Macy in New York, Albany and New Haven, and co-op work for J. C. Penney.

Among the new areas of service available to VMI clients, though some are offered by other companies that the service works with, is a new sales promotion-merchandising service.

New services

Then there's VMI's commercial-production affiliate, Overplan, headed by Chet Harmon. Now a year-and-a-half old, Overplan's specialty is a combination of commercial production and handling of media for retailers or other advertisers working on relatively small budgets.

Vitt's Advanced Market Index, now two years old, grew out of the company's accent on media and market research. Its first report covered the country's 10



Sam B. Vitt

fastest growing markets. This year, the Index detailed 10 sunbelt markets, from Florida on west through Texas and the Southwest to California. Next year, VMI plans to expand its Index reports to include some high potential markets overseas.

Motion-picture billboard

Cinemavision is described by Vitt vice president Bob Warsowe as a "motion-picture outdoor billboard," with the first one using a film projector to flash blown-up commercials on a giant outdoor screen in New York's Times

Square. Warsowe speaks enthusiastically of a federally-financed pedestrian mall that should improve the image of the Times Square area and adds that the Cinemavision billboard plans to keep operating until 2 a.m., after the clutter surrounding it—all the other regular billboard lights crowding each other in Times Square—are doused at midnight.

But all of these new services, of course, are in addition to VMI's primary job of planning and buying media for roughly 100 different clients in a typical year—about 80 per cent of it in broadcast. More specifically, Vitt's breakdown by media looks like this: television, 67 per cent; radio, 13 per cent; magazines 6 per cent; newspapers, 5 per cent; business publications, 4 per cent; farm publications, 2 per cent; outdoor, 1 per cent; foreign, 2 per cent.



Dick Olsen



Roy Muro



Bob Warsowe



Stan Silverman

Founder Vitt and Olsen left top jobs at Ted Bates with its Colgate buying unit to form VMI in 1969. Treasurer and comptroller Muro oversees a wide client choice of media-payment procedures. Warsowe, former media boss at Kenyon & Eckhardt, New York, heads Cinemavision, a new

As for the years to come, says Olsen, the trend among the leading media services points to increasing involvement in media outside the spot broadcast area: "This means we expect to be handling more network television and print."

Today Vitt Media operates with a staff of 102. That staff, says Olsen, includes "what we believe to be the largest collection of senior media people under one roof anywhere in the world." That staff is backed by two computerized systems, Donovan Data Service and IMS—Interactive Market Systems. It's also backed by most of the major syndicated media-research sources. For these, Olsen says, VMI lays out "in the area of \$225,000 a year."

Roughly half of VMI's clients, numerically speaking, are agencies, and the other half advertising companies that

outdoor commercial projection service now playing Times Square. Silverman manages the media service's computer operations. These include Donovan Data and a system custom-designed by IMS—Interactive Market Systems. All except Vitt and Muro handle regular buying assignments.

Vitt watches the trends, rides them when he can, and has started a couple himself: like introduction of the escrow account as an answer to station jitters about getting paid, and definition and mapping of Radio Market Areas, based on measurable listening data.

Vitt handles direct. But in terms of billings, says Olsen, "Much more than half comes from the advertiser group." The service's client roster includes 31 from *Fortune's* 500 list.

People and procedures

Besides the long-term ad industry trends his company has ridden since its inception, Vitt says the other major factors he has going for him are the experience of his senior people and adherence to solid management procedures.

The company's 16 senior management people, of whom 14 are active buyers on a daily basis, account among them for 270 years of on-the-line buying experience.

Vitt asserts that his company's founding concept is one of "positioning itself as a department store specializing in media services, where customers are able to come and go as their media requirements dictate, having these media needs fulfilled in a highly professional manner at a reasonable cost."

His organizational structure, he adds, "is of horizontal design, rather than pyramidal. It's organized more along the lines of a law firm, instead of those of the standard media department. The benefit to a customer," he says, "is not only continuous contact with our senior management, but that this senior management is continuously at work on his account."

VMI's procedures, says Vitt, enable his company to gear its income to its own buying efficiency, "and thus escape the limitations of the commission system." VMI, he points out, "will guarantee to deliver as promised, earning nothing if we fail. Advertisers can increase their

(Continued on page 54)

Tv 'oldies' in syndication: who they are and how they're doing

Alfred J. Jaffe

(First of two parts)

The term "reruns" is sometimes a dirty word, but it seems safe to say that TV could not exist without repeating programs.

Moreover, it is a fact that certain series have a staying power far beyond normal expectations. It is also a fact that real old series sometimes have a way of coming back to life by touching some hidden wellspring of a new generation. And who needs reminding that many pre-1948 movies retain the power to move and entertain viewers?

These facts have generated no one knows how many unexpected dollars for TV program distributors. Such programs are not, it is true, premium-priced, but by the same token they offer stations a low-cost and welcome source of programming, even if some of the high

shares generated come on Sunday morning.

'Oldies' in abundance

A perusal of syndicated shows measured in the May sweep and appearing in Arbitron's *Syndicated Program Analysis* book (covering shows at least 15 minutes long in at least five markets) reveals that the list of 310 programs is well-peppered with "oldies." Among off-network series, the bulk of the "recycled" programs are from the '60s, but there are a number going back to the previous decade.

A big question is: Precisely how well do they do in the ratings? The answer is: Not bad. Of the top 100 programs in the May SPA, ranked by ADI household ratings, there were 23 that have been in syndication five years or more with rerun material—that is, with no first-run ma-

terial included.

These are essentially off-network series, but four are animated shows (including those with both theatrical and made-for-TV material) and two were in syndication from the beginning. One of them is *Little Rascals*, re-edited theatrical comedy shorts, which go back to the late 20s and which millions of children watched in movie houses during the Depression and early war years under the title of *Our Gang Comedy*. Distributed now by King World Productions, they originally went into syndication in 1955. Their May rating was 3.6 on 82 stations.

The other is *Superman*, with George Reeves, put into syndication in 1953. This series was developed from a pilot made from a 1951 Lippert Pictures' release, starring Reeves and titled *Superman and the Mole Men*. The Warner-distributed series received an ADI rating of 3.8 on 26 stations.

There are special facets to the longevity of the above shows, of course, both concepts having exhibited strong appeal before they appeared on TV. *Little Rascals* was indubitably a pre-TV hit. *Superman* was an instant success as a comic strip back in 1938, was heard on the Mutual radio network in the '40s, appeared as an animated theatrical release by Paramount in the late '40s and was made into a 15-episode serial in 1948 by Columbia Pictures, according to *The Complete Encyclopedia of Television Programs*.

As for the off-network series, most of the better-rated ones date from the 60s, when color TV became a mass medium. But Viacom's *I Love Lucy* in black and white ran on CBS-TV from 1951 to 1956 and does better than the later-produced *Lucy Show*. *I Love Lucy* ranked seventh among the oldies in the top 100 syndicated shows, and had a weighted average ADI rating of 5.1 in May on 36 stations. *The Lucy Show* got a 2.5 but appeared on 53 stations.

Another show with a long history is Viacom's *The Honeymooners*. The Jackie Gleason situation comedy was first seen in 1950 on the DuMont network as part of *Cavalcade of Stars*, with Pert Kelton playing Alice Kramden. It then appeared over the years as part of *The Jackie Gleason Show* on CBS-TV and as a separate program and was last seen on *The Jackie Gleason Show* in the late '60s. Aired on 31 stations last May, *The Honeymooners* attracted a 3.6 rating.

While the audience levels don't sound like much, it must be remembered the bulk of the oldies appear during the day, when a 5 rating is quite respectable.

The leading 'old' TV shows and how they rank

Rerun programs in syndication five years or more that fall in the top 100 rated series

	Type*	Distributor	% U.S. coverage*	ADI rating*	Rank*
Gilligan's Island	C	UA	53.0	6.1	37
Hogan's Heroes	SC	Viacom	64.9	5.7	41
Daktari	AA	MGM-TV	5.7	5.6	42
Andy Griffith Show	SC	Viacom	67.6	5.4	44
Star Trek	SF	Paramount	77.3	5.3	46
Bugs Bunny Show	C	UA/Warner	45.1	5.1	54
I Love Lucy	SC	Viacom	44.2	5.1	54
Beverly Hillbillies	SC	Viacom	39.4	4.6	64
Flintstones	C	Columbia	61.5	4.5	67
Dick Van Dyke Show	SC	Viacom	46.5	4.4	70
Tarzan	AA	Warner	28.2	4.3	72
Bonanza	W	NTA	32.1	3.9	74
Superman	C	Warner	36.2	3.8	78
Voyage to Bottom of Sea	SF	20th	23.5	3.7	79
Honeymooners	SC	Viacom	40.7	3.6	81
Little Rascals	C	King World Prdctns.	57.4	3.6	81
Popeye	C	UA/Firestone	47.0	3.6	81
Big Valley	W	Four Star	31.6	3.5	84
The Munsters	C	MCA-TV	20.2	3.5	84
Porky Pig	C	Warner	15.8	3.3	90
Wild Wild West	W	Viacom	20.5	3.3	90
I Dream of Jeannie	SC	Columbia	46.5	3.2	97
The Virginian	W	MCA-TV	8.9	3.2	97

* Programs ranked by ADI household ratings. Arbitron Television, May, 1977, in markets in which programs appeared as shown in "Syndicated Program Analysis" book. Program types are as defined in SPA. C = children entertainment, SC = situation comedy, W = western, AA = action/adventure, SF = science fiction.

Daytime network shows don't average much better than that.

Excluding the Nixon/Frost interviews, which corralled a 17.3 rating on 139 stations, according to Arbitron's May SPA, the top-rated syndicated show last spring was *Lawrence Welk*, which got a 12.7 on 195 stations.

Top-rated oldie

The top-rated oldie, United Artists' *Gilligan's Island*, got about half that—a 6.1 on 92 stations—and ranked 37th among all syndicated shows. Featuring the bumbling Bob Denver, the program ran on CBS from 1964 to 1967.

Gilligan's Island is defined as a children's show in the SPA, though some call it a situation comedy. Whatever the "true" definition, those two types make up the bulk of the better-rated syndicated oldies.

Of the 23 leaders, eight are children's entertainment shows and seven are situation comedies. Four of the eight children's shows are animated and three of the latter come out of movies. The only TV original among this group is Columbia's *The Flintstones*.

As for the other eight, four are westerns, two are science fiction and two are defined as action/adventure. One of the latter, *Tarzan*, is regarded by many as a children's show. However, audience composition figures reveal that more women and almost as many men per 100 viewing households watch the show as do children.

In the case of *Gilligan's Island*, more children per 100 viewing households watch the show than do men or women (or teens), but the adults-plus-teens total (104 per 100) is greater than the figure for children (83 per 100).

The high percentage of situation comedies explains Viacom International's predominance in distribution of the leading oldies. Of the 23 listed, Viacom distributes seven. Second is Warner Bros. Television Distribution with four. Two each are distributed by Columbia Pictures Television, MCA-TV and United Artists Television. One each is sold by Firestone Program Syndication, Four Star Entertainment, King World Productions, National Telefilm Associates, Paramount Television Sales and 20th Century-Fox Television.

One 90-minute show

Of special interest among the oldies is *The Virginian*, the only 90-minute show in the group of leaders. The fact that it is one of the two leaders with less than a double-digit U.S. coverage percentage (the other is *Daktari*) may be due to its length. Aired by NBC, it was the first hour-and-a-half series on the networks. It ran from 1962 to 1970, then was aired for another year under the title *The Men from Shiloh*, but with James Drury playing the lead in both.

There are, of course, many other oldies still making the rounds—well over 50, most of them being off-network series.

Among the oldest in last May's SPA is *The Best of Groucho*, taken from *You Bet Your Life*, the Groucho Marx quiz show aired on NBC from 1950 to 1961. It was on 13 stations during the last sweep and managed only a 1.1 ADI rating. But averages hide the potential. Stripped in Louisville (WHAS-TV) and run at midnight, it pulled down metro ratings between 3 and 6.

And then, believe it or not, there's *The Cisco Kid*, played by Duncan Renaldo, which originated in syndication back in 1951. It was only in six markets last May, but it did a little better than Groucho, getting a 1.8 and it's been listed in almost every SPA book since they began appearing.

Among the off-network series going back to the '50s and still going forward in the '70s is *Leave It To Beaver*, which started on CBS in 1957, ran for a year, then was taken over by ABC, which carried it until 1963. *Beaver* was aired in 31 markets last spring and averaged a 2.8, ranking 112th among the 310 SPA-listed programs. Another, *Maverick*, a 60-minute western with James Garner, ran on ABC from 1957 to 1962, was aired in 10 markets last May and got a 2.7. *Perry Mason*, starring Raymond Burr, also made its debut in 1957 (a vintage year, apparently) and continued on CBS until 1966. Its May rating in 21 markets was 2.1. The audiences may not be big, but they're constant. □

The second part of this series will appear in an upcoming issue.

Tv 1971-76: the changes in market rankings

The striking business comeback by the TV industry since the early '70s has been underlined in an analysis of FCC financial figures comparing revenues and profits in markets of at least three-stations in 1971 and 1976.

The analysis follows the recent release of FCC TV data for last year showing industry profits up 60.3 per cent on a revenue rise of 27.0 per cent (see August 29 issue of TELEVISION/RADIO AGE).

Heart of the analysis is a market-by-market comparison of rankings of the 136 markets with three or more stations reporting at least \$25,000 in time sales

last year (see tables on the following three pages). The rankings, prepared by Herklotz & Associates, Los Angeles broadcast consultant, cover spot and local time sales, network compensation, total broadcast revenue and pre-tax profit margins (pre-tax profits as a per cent of total broadcast revenues).

Overall, the 1971-76 comparison of FCC TV financial figures—covering all stations plus the three networks—reveals that revenues rose 89.0 per cent in the five-year period, while pre-tax profit climbed 221.2 per cent.

The most dramatic profit rise was that of the networks, which zoomed 450.5 per

cent to \$295.6 million. The network-owned stations showed a profit increase of only 74.3 per cent to \$159.0 million, however. As for all stations, their increase was 184.5 per cent to \$954.6 million. The VHF sector exhibited a rise of 163.8 per cent to \$730.8 million, while the UHF outlets, which lost as a group \$32.7 million in 1971, cleared \$64.8 million last year.

Loss of cigarette advertising

The analysis, written by John C. Herklotz, points out that 1971 was not a particularly good year. "Since the de-

cline in television revenues and profits in 1971 compared to 1970, due principally to the ban on cigarette advertising (which cost the television industry approximately \$200 million in revenues) and in part to the softening of the economy in early 1971, the television indus-

try's financial health has greatly improved," Herklotz said.

Most of the loss in cigarette revenues was borne by the TV networks. However, stations felt the pinch also via network compensation and the generally soft TV picture, the analysis shows.

"Of the 124 markets with three or more stations reporting sales in excess of \$25,000 for both 1970 and 1971, 106 markets reported decreases in network revenues for 1971 compared to 1970, 84 markets had decreased national/regional time sales and 16 markets had lower

Comparative rankings of TV markets, 1976 vs. 1971

Rankings by revenues and profits of 136 markets with three or more stations in 1976

Market	Stations reporting		Network comp.		Time sales				Broadcast revenues		Broadcast profit		% profit to revenue	
	1976	1971	1976	1971	Spot	Local		1976	1971	1976	1971	1976	1971	
Albany-Schenectady-Troy	3	3	34	33	47	36	49	51	47	41	57	59	85	83
Albuquerque	4	3	93	89	77	93	53	62	67	78	66	117	72	116
Amarillo	3	3	115	111	116	110	98	92	113	104	122	129	123	129
Anchorage	3	3	134	127	135	128	112	120	130	128	118	112	101	112
Atlanta	5	5	29	24	16	16	13	15	14	16	11	15	7	20
Augusta	3	N.A.	61	N.A.	110	N.A.	105	N.A.	101	N.A.	78	N.A.	31	N.A.
Austin	3	3	116	120	78	85	91	89	83	92	77	76	61	66
Bakersfield	3	3	111	114	111	116	120	116	122	121	114	123	107	126
Baltimore	4	5	21	18	18	18	20	16	19	17	18	11	26	9
Bangor	3	3	123	112	132	127	131	122	133	125	129	104	127	94
Baton Rouge	3	3	85	96	92	106	64	56	75	79	88	77	103	94
Beaumont-Port Arthur	3	3	113	107	120	107	93	101	111	114	91	119	69	119
Binghamton	3	3	92	82	104	100	124	102	116	102	109	75	96	57
Birmingham	3	3	13	13	44	43	50	45	45	39	31	21	2	1
Boise-Nampa	3	N.A.	87	N.A.	113	N.A.	115	N.A.	115	N.A.	133	N.A.	133	N.A.
Boston	5	5	6	6	6	5	7	6	6	6	7	5	38	10
Buffalo	4	4	18	11	20	11	31	31	21	18	24	14	39	17
Burlington-Plattsburgh	3	3	82	86	89	94	128	126	104	113	95	78	82	54
Cedar Rapids-Waterloo	3	3	70	71	73	77	72	76	74	75	85	113	102	113
Charleston, S.C.	3	3	114	103	101	104	99	106	107	115	115	98	115	92
Charleston-Huntington-Ashland	3	3	37	34	56	54	71	67	59	55	52	34	34	5
Charlotte	4	4	14	29	33	32	41	42	33	32	41	33	68	26
Chattanooga	4	3	105	94	88	97	86	82	85	88	70	63	24	32
Chicago	8	7	3	3	3	3	3	4	3	3	3	3	42	35
Cincinnati	4	4	17	15	30	26	23	20	24	22	29	28	59	49
Cleveland	4	5	7	7	10	9	9	9	10	8	10	8	20	24
Colorado Springs-Pueblo	3	3	119	113	84	98	108	100	102	112	92	84	79	72
Columbia, S.C.	3	3	84	105	91	75	88	104	84	89	72	54	32	18
Columbia-Jefferson City	3	3	120	118	129	124	129	125	131	127	119	96	100	84
Columbus, Ga.	3	3	68	61	121	114	95	87	106	93	93	68	77	48
Columbus, Ohio	3	3	36	38	32	28	27	26	32	27	28	20	21	12
Corpus Christi	3	3	124	117	119	117	92	88	112	109	113	93	114	90
Dallas-Fort Worth	5	6	16	14	9	10	10	8	9	10	9	9	3	16
Davenport-Rock Island-Moline	3	3	52	49	68	71	84	103	73	74	67	90	63	95
Dayton	3	3	26	31	35	39	44	32	39	34	45	25	62	11
Denver	4	4	45	45	17	24	14	18	18	23	12	22	4	28
Des Moines-Ames	3	3	69	72	50	58	81	72	64	64	58	72	51	80
Detroit	6	5	5	5	7	7	6	5	7	7	8	4	19	3
Duluth-Superior	3	3	83	76	112	102	122	105	114	100	112	114	130	114
El Paso	3	3	126	121	108	108	76	65	93	90	121	86	121	88
Erie	3	3	101	95	117	111	118	95	123	107	132	85	132	77
Evansville	3	3	94	87	100	112	85	98	92	96	82	82	73	73
Fargo-Valley City	3	3	108	88	118	105	96	91	109	95	103	108	92	108
Flint-Saginaw-Bay City	3	3	50	58	58	56	59	48	58	57	73	62	91	71
Fort Myers-Naples	3	N.A.	133	N.A.	134	N.A.	116	N.A.	128	N.A.	135	N.A.	134	N.A.

local time sales," the analysis said.

Overall revenues in '71 were down in 43 of the 124 markets and profits dropped in 85. However, while the networks' revenues were off in '71, profits were up 7.2 per cent.

A drastically different picture is

shown for the 1971-76 period. "None of the markets reporting in both years," Herklotz noted, "had lower national/regional or local time sales or lower broadcast revenue for 1976."

But two markets had smaller profits—Eric and Sioux Falls-Mitchell,

while seven reported less network compensation. They were Buffalo, Fargo-Valley City, Greensboro-High Point-Winston Salem, Greenville-Washington-New Bern, Portland-Poland Spring, Rockford-Freeport and Yakima.

Network comp wasn't up very much

Market	Stations reporting		Network comp.		Time sales				Broadcast revenues		Broadcast profit		% profit to revenue	
	1976	1971	1976	1971	Spot		Local		1976	1971	1976	1971	1976	1971
					1976	1971	1976	1971						
Fort Wayne	3	3	109	98	76	82	77	75	80	81	75	69	64	58
Fresno-Hanford-Tulare-Visalia	5	4	75	80	61	64	55	70	60	69	105	128	120	127
Grand Rapids-Kalamazoo	4	4	25	25	39	34	46	59	43	40	36	38	17	37
Green Bay	3	3	66	59	75	73	68	79	70	66	84	92	109	102
Greensboro-Winston Salem-High Point	3	3	60	47	53	51	51	50	56	51	49	44	46	29
Greenville-Spartanburg-Asheville	5	4	51	53	38	44	66	85	48	58	39	35	15	7
Greenville-Washington-New Bern	3	3	104	84	72	74	110	97	86	83	74	67	35	55
Harrisburg-Lancaster-York-Lebanon	5	5	39	41	52	48	79	60	61	52	62	49	65	44
Hartford-New Haven-New Britain-Waterbury	4	5	10	12	22	19	37	27	27	19	23	17	9	13
Honolulu	4	4	95	97	97	80	26	29	46	48	81	125	119	120
Houston-Galveston	5	5	19	20	11	15	8	14	11	13	6	10	1	2
Huntsville-Decatur	3	3	117	109	94	118	104	121	108	120	108	106	105	101
Idaho Falls-Pocatello	3	N.A.	129	N.A.	133	N.A.	135	N.A.	135	N/A.	134	N.A.	136	N.A.
Indianapolis-Bloomington	5	4	27	30	21	21	16	17	20	20	16	18	6	14
Jackson	3	3	88	104	93	95	89	81	90	87	111	81	118	79
Jacksonville	3	3	53	52	43	42	60	55	49	47	40	41	16	34
Johnson City-Kingsport-Bristol	3	3	99	99	106	99	109	111	110	111	97	80	78	61
Johnstown-Altoona	4	3	47	51	107	86	113	109	97	84	33	61	66	36
Joplin-Pittsburg	3	3	86	81	115	115	130	119	124	117	116	83	99	62
Kansis City	4	4	35	26	25	23	22	23	22	25	22	19	8	6
Knoxville	4	3	56	68	74	65	69	90	63	71	55	52	18	25
Las Vegas-Henderson	4	4	132	125	102	92	57	44	79	68	117	120	126	117
Lexington	3	3	125	122	79	84	101	112	89	103	102	121	111	122
Lincoln-Hastings-Kearney	5	5	103	92	103	91	90	98	96	98	104	99	110	98
Little Rock	3	3	79	83	71	69	47	49	62	63	65	89	80	103
Los Angeles	11	11	2	2	2	2	2	1	2	2	2	2	58	47
Louisville	4	4	28	32	42	40	34	35	34	35	60	55	104	81
Lubbock	3	4	91	91	114	113	87	80	98	94	120	111	124	110
Madison	3	3	100	93	82	81	106	110	94	99	87	100	83	104
Memphis	3	3	43	36	36	41	40	38	38	37	33	24	12	4
Miami	7	5	23	23	13	14	12	12	12	14	13	13	22	21
Milwaukee	4	4	24	19	27	22	24	28	25	24	30	27	57	42
Minneapolis-St. Paul	4	4	15	17	19	17	15	10	17	12	19	12	47	22
Mobile-Pensacola	3	3	76	74	66	76	74	69	72	67	56	60	14	52
Monroe-El Dorado	3	2	80	N.A.	109	N.A.	121	N.A.	117	N.A.	106	N.A.	89	N.A.
Montgomery	3	3	106	108	99	90	100	113	103	105	79	64	36	19
Nashville	4	3	46	44	46	47	36	36	37	42	50	53	84	70
New Orleans	4	3	40	42	34	35	21	19	31	29	35	32	75	41
New York	9	8	1	1	1	1	1	2	1	1	1	1	71	38
Norfolk-Portsmouth-Newport News-Hampton	3	3	49	48	60	57	43	39	54	49	48	46	41	45
Odessa-Midland-Monahans	3	4	127	124	128	126	123	107	125	123	128	122	129	124
Oklahoma City-Enid	3	3	44	43	41	45	32	37	35	43	38	45	53	46
Omaha	3	3	48	46	55	53	45	57	52	54	54	50	70	50
Orlando-Daytona Beach	4	3	64	64	40	50	42	46	42	53	37	47	27	40
Paducah-Cape Girardeau-Harrisburg	3	4	71	75	87	83	119	117	100	97	76	74	25	63

in that five-year period in general, the analysis shows. Payments to stations rose only 16.7 per cent, while total network sales climbed 80.3 per cent, commissions went up 79.4 per cent and expenses increased 75.1 per cent.

Said Herklotz: "Networks' payments to stations for 1976 amounted to 9.5 per cent of total network sales, and for 1971

such payments came to 14.7 per cent of sales. Had network payments amounted to 14.7 per cent of 1976 sales as they did for 1971 the networks' profits would have been reduced by \$132 million and stations' profits increased accordingly."

The 136 markets ranked by Herklotz represent 72.8 per cent of the total

number of stations reporting for 1976, but 93.6 per cent of all station broadcast revenues and 96.3 per cent of station profits. They also account for 95.7 per cent of spot time sales, 92.9 per cent of local time sales and 88.7 per cent of network compensation.

As for the 128 markets with three or
(Continued on page 56)

Market	Stations reporting		Network comp.		Time sales				Broadcast revenues		Broadcast profit		% profit to revenue	
	1976	1971	1976	1971	Spot		Local		1976	1971	1976	1971	1976	1971
					1976	1971	1976	1971						
Pasco	3	1	135	N.A.	136	N.A.	136	N.A.	136	N.A.	127	N.A.	94	N.A.
Peoria	3	3	90	85	86	89	73	73	82	82	89	115	98	115
Philadelphia	7	6	4	4	4	6	5	3	4	4	4	7	23	43
Phoenix-Mesa	5	5	54	65	26	30	29	21	29	28	25	26	29	30
Pittsburgh	4	4	9	9	12	13	18	13	13	11	15	16	28	33
Portland	4	4	41	35	23	25	30	34	26	31	26	48	45	76
Portland-Poland Spring	3	3	81	66	83	70	103	94	88	77	86	71	87	67
Providence-New Bedford	3	3	33	28	37	31	48	47	44	36	42	43	50	56
Raleigh-Durham	3	3	31	27	57	59	67	68	57	60	53	36	48	8
Reno	3	3	130	126	131	125	111	99	127	119	125	116	117	118
Richmond-Petersburg	3	3	65	62	63	60	58	54	65	62	61	58	60	60
Roanoke-Lynchburg	3	4	74	73	70	62	80	86	76	70	64	124	37	123
Rochester, N.Y.	3	3	55	50	51	52	52	52	53	56	43	56	13	65
Rochester-Austin-Mason City	3	3	112	100	123	122	125	115	126	118	110	94	88	87
Rockford-Freeport	3	3	73	60	105	101	82	74	87	80	98	88	95	91
Sacramento-Stockton	5	4	38	37	28	27	25	25	28	26	27	37	44	69
Salinas-Monterey-San Jose	4	4	102	90	80	72	62	71	69	73	68	105	67	109
Salt Lake City-Ogden-Provo	3	3	63	67	45	49	38	41	41	45	44	79	55	93
San Antonio	4	4	57	55	49	55	35	33	40	46	34	40	10	31
San Diego	3	3	30	57	29	37	33	40	30	38	32	51	54	69
San Francisco-Oakland	8	6	8	8	5	4	4	7	5	5	5	6	33	23
San Juan-Caguas	3	4	136	128	31	33	54	63	36	33	71	102	116	111
Savannah	3	3	118	123	125	119	126	123	129	122	131	109	131	106
Seattle-Tacoma	4	5	20	21	15	20	19	24	16	21	14	31	11	59
Shreveport-Texarkana	3	3	67	70	85	78	78	83	81	76	69	65	49	53
Sioux City	3	3	78	77	122	109	114	118	118	116	124	103	122	99
Sioux Falls-Mitchell	3	3	89	79	98	87	134	128	121	110	134	101	135	96
South Bend-Elkhart	3	3	96	102	96	96	83	84	91	91	101	97	108	97
Spokane	3	3	77	78	62	66	94	108	77	85	96	95	113	100
Springfield, Mo.	3	3	97	116	95	103	97	96	99	108	107	87	112	86
Springfield-Decatur-Champaign-Urbana-Danville	4	4	59	54	65	63	63	53	63	61	63	70	74	82
St. Louis	5	5	11	10	14	12	17	22	15	15	20	30	52	68
Syracuse	3	3	42	39	48	38	61	61	51	44	51	42	56	39
Tallahassee-Albany-Thomasville	3	N.A.	98	N.A.	90	N.A.	117	N.A.	105	N.A.	94	N.A.	81	N.A.
Tampa-St. Petersburg	4	4	32	40	24	29	28	30	23	30	21	23	5	15
Terre Haute	3	N.A.	107	N.A.	124	N.A.	107	N.A.	120	N.A.	100	N.A.	76	N.A.
Toledo	3	3	22	22	54	46	56	58	55	50	47	39	30	27
Traverse City-Cadillac	3	3	128	115	127	123	132	127	132	126	130	118	128	121
Tucson	4	4	122	119	81	88	70	66	78	86	90	127	106	125
Tulsa	3	3	62	56	59	61	39	43	50	59	46	66	43	75
Washington	5	6	12	16	8	8	11	11	8	9	17	29	86	85
Wichita Falls-Lawton	3	3	121	110	126	120	102	93	119	106	126	107	125	107
Wichita-Hutchinson	3	3	72	69	69	67	65	64	66	65	59	57	40	51
Wilkes Barre-Scranton	3	3	58	63	64	68	75	77	71	72	80	73	90	78
Yakima	3	3	131	106	130	121	133	124	134	124	123	126	97	128
Youngstown	3	3	110	101	67	79	127	114	95	101	99	91	93	89

Viewpoints

First Amendment involved in demands to pre-screen episodes of 'Soap'



Alfred R. Schneider

'Soap' not promoted as all-family vehicle

Certainly, "SOAP" deals with a number of delicate subjects, but nothing that has not been dealt with many times before. It is also true that *Soap* deals with more of these subjects than any one show ever has. But there are guideposts: the comedic treatment, the continuous story-line, the development of the characters over a period of time, and most important, immoral behavior will not be rewarded and there will be retribution.

A word about demands for pre-screening. Pre-screening by demand of special interest groups, boycotts and government control are roads that lead to inhibition and the eventual destruction of the freeflow of ideas. Whether or not a violation of the First Amendment is involved, there is no question that prior review by outside special-interest organizations can have a chilling effect on the creative process in entertainment and then perhaps other forms of information. This matter strikes at the very heart and spirit of the Bill of Rights and the intent of the founding fathers when they drafted the document.

Although we deeply respected the position of the various groups that contacted us, we felt it was imperative that we maintain a freedom as broadcasters to present responsible entertainment programs and that adults have similar freedom to choose to watch or not watch such programs. *Soap's* success or failure must depend under our democratic system on the vote of our constituency, who will have had the opportunity to view it on the air rather than from constraints imposed by prior censorship.

This is a nation of a majority of minorities, and conflicting views in controversial matters are even expressed within those various groups. I feel obliged to point out that there is even a lack of unanimity of opinion on issues relating to sexuality in the Catholic Church. This became evident when "Human Sexuality: New Directions on American Catholic Thought" was released recently.

As reported in the press, this four-year study, commissioned by the Catholic Theological Society of America, evidences new thinking in the Catholic community. It is our obligation in the exercise of responsibility in the public interest to confront, weigh and evaluate various and often conflicting points of view in attempting to maintain the objectivity of standards for an entire country. For example, ABC is receiving conflicting messages regarding homosexuality. On the one hand, the Church criticizes us for a too positive portrayal of homosexuality in *Soap*, while gays argue that our portrayal is negative and stereotypical and likely to constitute a substantial set-back to the Gay Rights Movement.

The weighing of widely divergent points of view is illustrative of the problem we face in dealing with special-interest groups. We take great pains to ensure that our programming does not espouse a point of view, particularly as regards infidelity, promiscuity and homosexuality, which we recognize are extremely sensitive issues.

Finally, I must stress that *Soap* is not an all-family vehicle. It is not structured or intended for all members of the family; it will not in any manner be promoted as such; nor is it being telecast during family viewing time. Simply stated, *Soap* was created for the purpose of responsible adult entertainment, not for the purpose of instruction; to intrigue, not to shock; most importantly, to provide enjoyment and laughter. We are a responsible organization, and we respond to the needs, interests and sensitivities of our *total* audience.

Television is not a mirror that merely reflects society as some people claim, but a moving image full of feeling, confrontation and conscience—value-projecting, idea-stimulating, creative, innovative, at times bad, at times excellent.

It is our role as a responsible broadcaster to examine this movement, to temper it, and encourage it, with one ear to the creative community and the other to our entire public. We must be an active participant in society and change, cognizant of our impact and our ideals, entering into social dialogue, always making firm and solid strides toward the future—**Alfred R. Schneider**, vice president, American Broadcasting Companies, Inc., in a recent speech before the National Catholic Association of Broadcasters and Allied Communicators in Cleveland

Programming

MPC on move; sets buys

After a slowdown of activity, **Metro-media Producers Corp.** is on the move again. In addition to recently acquiring 104 off-network half-hour animated programs from Filimation, the company is understood to be closing a deal to acquire the broadcast rights to a new series and will offer a series of nature shows run on **ABC-TV** in the early 1970s.

The firm is also moving ahead on clearances of *the Merv Griffin Show*, and the program now has some 90 stations in its line-up, according to **Mort Slakoff**, vice president of creative services. MPC picked up some 25 stations over the summer, he says, after the show had lost ground. Some of the pick-up in station action was due to the show taping overseas and in Las Vegas, says Slakoff.

On the acquisition front, it's known that MPC will back production of a new weekly series based on *The Guinness Book of World Records*, for airing possibly in September, 1978. Reportedly, plans call for an outside producer to do 26 programs initially.

The nature package, *Jane Goodall and the World of Animal Behavior*, consists of four programs and MPC will offer it sometime next year, probably at the National Association of Television Program Executives convention in early 1978, it's been learned. The programs were co-produced by MPC.

The agreement with Filimation involves six Filimation animated series. Titled *The Groovy Goolies*, the series will be available for local telecasting September, 1978. Included in the series are 16 *Groovy Goolies*, 13 *Adventures of Waldo Kitty*, 17 *Lassies* and 24 *New Adventures of Gilligan*. "Cartoon sales are booming," notes Slakoff, "so it's only natural we would try to get some of the action." There are no plans for MPC to return to producing, but the company is always open to putting up finances or to distribute good product, notes Slakoff.

40 countries get Pelé game

More than 40 countries telecast the Pelé farewell game, shown in the U.S. on **ABC-TV's** *Wide World of Sports*, according to **Peter Dimmock**, director of worldwide syndication for ABC sports. The game was televised October 2 live via Comsat to all the Central and South American countries, Yugoslavia, Spain, Mexico and Japan, among others and was deferred in France and several other nations.

The game, for which the web is getting a "very substantial sum totaling hun-

dreds of thousands of dollars," says Dimmock, was banned in the U.K. However, three minutes of the game will be shown a week later on **ITV**. The U.K. web "limited" the Pelé contest because of a decision by the Football Management League and the football association. They claimed there was too much football being shown on the web and the soccer match would have added to that kind of programming, according to Dimmock.

Time-Life offers 25 titles

The Time-Life syndication offering of feature movies acquired from **ABC-TV** from 41 made-for-TV offerings will contain 25 titles and will be called *Time-Life Volume 1*. All the movies are 90 minutes each. Meanwhile, Time-Life and **BBC** have produced a package of 13 one-hours, *The Long Search*, exploring man's search for faith. The series will be funded by Xerox and will begin airing next spring on the Public Broadcasting System. The series began September 20 on the **BBC**. The project is said to be one of the biggest in terms of budget by the **BBC**.

Inserts as tipsters

The insert has taken a new twist. This time, it's being offered as a one-minute unit for syndication with a tipster slant. The inserts have been produced by Video Verité, San Francisco, and 130 tips have been taped for the 1977-78 season. Plans are to produce more.

Debut for the tips was October 3, with some 20 TV stations carrying them, according to co-producer Joe King. Marketing of the inserts include films and a promotional kit distributed by Video Verité to stations purchasing the package. Some of the tips offered are: how to disinterest the mugger, where to hide things from burglars, how not to be victimized by short-change artists and what to do when kids use swear words.

Rock award nominees named

Directors at 258 FM stations which carry *The King Biscuit Flour Hour* in the U.S. and Canada have nominated their choices in the first annual North American Rock Radio awards. Five nominees were chosen in each of eight categories.

Best male singer: Peter Frampton, Boz Scraggs, Rod Stewart, James Taylor and Stevie Wonder. Best female singer: Rita Coolidge, Joni Mitchell, Stevie Nicks, Bonnie Raitt and Linda Ronstadt; best group: Boston, Eagles,

Fleetwood Mac, Heart and Stevie Miller Band; best singer-songwriter: Jackson Browne, Dan Fogelberg, Boz Scraggs, Al Stewart and Stevie Wonder.

Also, best album: "Boston," "Hotel California," "Night Movies," "Rumours" and "Songs in the Key of Life"; debut album: "Boston," "Cabretta," "Dreamboat Annie," "Foreigner" and "Sea Level"; best song: "Dreams," (Fleetwood Mac), "Hotel California" (Eagles), "More Than a Feeling" (Boston), "Night Moves" (Bob Seger), "Pretender" (Jackson Browne) and "Year of the Cat" (Al Stewart), a tie; best single: "Dreams" (Fleetwood Mac), "Hotel California" (Eagles), "More Than a Feeling" (Boston), "Night Moves" (Bob Seger) and "Year of the Cat" (Al Stewart). Balloting is open to a public vote.

The winners will be announced on a two-hour radio special to be broadcast on the **DIR Broadcasting Corp.** lineup of stations on November 24.

Zooming in on people

Michael N. Garin has been named to the new post of vice president and general manager, public television and syndication for **Time-Life Films**. Garin has been a Time Inc. executive since 1970 and joined Time-Life TV in 1975 as director of market development.



Garin

Phyllis G. Becker has joined **Metro TV Sales**, Chicago, in a sales development capacity. She comes to Metromedia from Petry Television, where she was a sales assistant.

Filmways into kid production

Filmways, Inc. has gone into the production of animated and live action children's TV programming and has formed a new subsidiary to develop series and special programs aimed at the kidvid market. **Joe Ruby** and **Ken Spears** will head the subsidiary. The pair created and supervised Saturday morning children's programs for both **CBS-TV** and **ABC-TV**.

Meanwhile, Filmways International will release and distribute internationally *Six American Families*, a series of six one-hour documentaries. The series deals with real-life experiences of six families. It was produced by **Group W** and was

originally aired on PBS and on the Group W stations.

NAFB parley set

The National Association of Farm Broadcasters will hold its fall meeting in Kansas City, Mo., November 10-13. Some of the topics on the agenda are "Boxed Beef—the Controversy and the Facts," "Professional Farm Broadcasters—A Total Image" and "National Cattlemen's Association, a New Voice for All Cattle Producers."

The keynote talk, on November 11, will be given by Bob Bergland, U.S. secretary of agriculture. Business sessions and a sales marketing session will also be held, in addition to receptions and dinners.

Sarnoff award to McCann

Renville H. McCann, Jr., president of Thompson-CSF Laboratories, Stamford, has been awarded the David Sarnoff Gold Medal of the Society of Motion Picture and Television Engineers for 1977. The award is for McCann's pioneering work in TV signal digital noise reduction, image enhancement, color masking and encoded-signal color correction; for his leadership in the development of the first high-quality portable color camera and for many other important contributions to TV technology.

He is the holder of over 30 patents. At present, he is involved with development of the digital noise reducer. The award will be presented on October 17, at the society's annual awards session in Los Angeles.

City opera net formed

The nationwide ad hoc network, formed to broadcast New York City Opera Co. programs, has lined up 12 stations, in addition to WNCN New York. At present, plans call for the airing of five taped broadcasts between October 16 and November 15, the closing date of the opera company's fall season. However, Bernard Mitchell, president of Pioneer High Fidelity, Moonachie, N.J., sponsor of the taped broadcasts, says the initial program will be expanded for 1978.

Arrangements for broadcast are being worked out for additional stations, according to Robert E. Richer, general manager of WNCN. The taped broadcasts will be within two weeks of the stage performance. Richer expects a line-up of 20 stations by the opera season's opener. WNCN will broadcast the five operas live.

Also on the classical side, the Metropolitan Opera will televise a series of three live performances during the 1977-78 season on the Public Broadcasting Service. The three live simulcasts are funded by Texaco and a matching grant will come from the National Endowment for the Arts plus an additional grant of up to \$500,000. The total funding by Texaco for the series is \$750,000.

The first telecast will be *Rigoletto*, November 7. All will begin at 8 p.m., and simulcast in stereo on FM radio stations in major cities. The second telecast will be *Don Giovanni*, March 16.

Olympic 'preview' acquired

Spartakiade, the Soviet Union Festival of sports, will be televised from Moscow by the Russian Television Service (Gosteleradio) with five hours of color transmission available to 130 countries each day. TV rights to the festival, looked upon as a preview of the Olympic games, have been acquired by Lothar Bock and Associates, Munich-based TV production and distribution company.

The Spartakiade will be held July 14-August 29. Some 2,000 foreign ath-

letes and 10,000 Russians are expected to compete. Bock negotiated the Olympic games TV rights for North America, for NBC-TV.

Boulware exits IRTS

Robert H. Boulware will retire approximately January 1, 1978, as executive director of the International Radio and Television Society. Boulware, who held the executive post for nearly 10 years, did not reveal his plans but said he had been saving up a number of retirement projects for many years.

Boulware was a veteran advertising executive with Procter & Gamble, a radio and TV station manager in Cincinnati and a New York advertising agency executive prior to his stint with IRTS. The IRTS is looking for candidates for the post.

Production notes

Production at international locations will begin next spring on *Shogun*, to be presented on NBC-TV as one of the biggest miniseries to date—a minimum of 15 hours. The adaptation, from the best

(Continued on page 38)

**THE
WALTONS**

A responsible, successful
family series

WARNER BROS. TELEVISION DISTRIBUTION, INC.

A WARNER COMMUNICATIONS COMPANY

Commercials

Agencies: guides 'one-way street'

Early reaction at several major ad agencies to the Association of Independent Commercial Producers Guidelines is hardly affirmative. A consensus from the ad shops is that the seven major guidelines represent "a one-way street—in favor of the producers." One of the main objections to the proposals revolves around the cancellation/postponement section, with the feeling by the admen that the way it stands, the producer assigned to the job "would get rich even if he didn't get to do the job."

Under the Cancellation/Postponement section, a production company would be entitled to certain compensation if the job is cancelled/postponed, depending on notification given. If notice is given within one to five working days of the shoot, the agency would be liable to the production company for (a) all out of pocket costs; (b) full director's cost as bid and (c) full markup on the job as bid.

Notice within six to 10 working days has the same first two elements (a and b), but the third is replaced by a 50 per cent markup. If notice is given prior to 10 working days of the shoot, the first part (a) stands, and a service charge of no less than 15 per cent (b) and the director's cost of markup will be subject to negotiation (c). The AICP acknowledges, however, that the company is obligated to attempt to have the cancelled/postponed time re-booked with another client.

Another guideline concerns Contingency Day—a day where a scheduled shooting was prevented by circumstances beyond the production company's control such as weather conditions, injury or illness, breakdowns, nonperformance of talent or animals and disasters. The section also details the cost to the agency under specific contingency situations if and when the job is resumed.

The third, fourth and fifth guidelines involve various payment plans and billing procedures. One involves the "50-40-10" plan on certain cost-plus-fixed fee contracts or firm bid, with billings divided into three—the first will be 50 per cent of the contract price; the second, 40; and the third, 10 per cent, in some instances. The first payment is due and payable within 10 days of receipt of invoice, the rest within 30 days, and after that the account is charged 1½ per cent interest per month. Another payment plan, "50-50," has to do with instances of firm-bid contracts whose requirements are production through film or video tape dailies. The first billing: 50 per cent of the contract price, with billing by the

production company within five days after the job has been confirmed. The second billing (the remaining 50 per cent) will be made upon approval by the agency of the film or video tape dailies and the delivery of all contract requirements. The rest of the section on the 50-50 plan is similar to the previous plan.

Animation production also has a payment plan, divided into "50-25-25," with similar provisions of the other plans. Another guideline is on editorial sub-contracts. In the case of a cost-plus-fixed-fee job, the 50-40-10 plan would apply. In addition, the agency will be billed by the production company 50 per cent of the editorial and finishing costs concurrently with the first 50 per cent of production costs to dailies, and the company is obligated to pay that first 50 per cent to the editorial sub-contractor immediately upon receipt of the payment from the agency. In the case of a firm-bid job, the 50-50 plan would apply, with the same conditions as the 50-40-10 plan. In addition, where the ad agency has arranged for an editorial sub-contract and it is part of the basic contract with the agency, the production company is entitled to a service charge of no less than 15 per cent of the editorial sub-contract.

The rest of the section is the same regarding when payment is due and interest charged on delinquent accounts as in the other plans.

The last guideline is "paid bidding." There are six points: No charge will be made for any bid presented on the AICP bid form, and AICP members will submit without charge the top sheet and/or entire bid form; no charge for single bottom-line bids requiring verbal or written confirmation; for bids provided on forms other than the AICP form, a service fee of \$125 for each separate bid will be required; for each additional version, price or re-bid relating to points one and three, a service fee of \$75 will be required; point five covers out-of-pocket research or forward materials; and point six says that "bid fees will be due and payable only to these production companies not awarded the job."

SAG women hit agencies

Is Madison Avenue doing its homework when it comes to using women in commercials? The question was presented as a major part of a meeting of the Screen Actors Guild Women's Committee designed to focus attention on the "continuing underemployment of women in the medium and the image of women that was demonstrated by the way those

who were hired were used."

A report presented by Joan See, national chairperson of the committee, shows that women's participation in commercials has diminished in two major categories over the past three years (TELEVISION/RADIO AGE, September 26).

According to the findings of the study, counting all categories of performers used in commercials—principals, voice-over talent, off-camera extras and singers—32 per cent of these performers in 1973 were female and 34.1 per cent in 1976 were females—a gain of 2.1 per cent or a 0.7 percentage point gain per year. Women were still out-employed two-to-one, according to the survey.

A breakdown of on-camera speaking principals in 1973 showed 37 per cent were women; in 1976, 38.3 per cent were women. The gain was 1.3 per cent. When women didn't speak, they got more jobs as principals. In 1973, the figure was 40 per cent; in 1976, women received 39.6 per cent of the jobs.

In the voice-over category in 1973, women represented 7 per cent of the total; last year, the total was 9.4 per cent. Singers gained substantially, by 24.5 per cent in the last three years. Extras lost by 2 per cent. An age breakdown shows that every age category but 20-29 shows females out-employed by men. Of the roles available on camera, after the age of 29, men have a 2-1 edge in the 30-49 age group and almost 4-1 at 50-plus. In minorities, on-camera performers represented 14.5 per cent of the total number. Women minorities comprise 32.8 per cent of the total of 14.5 per cent, according to the survey, compiled by viewing 551 commercials involving 4,550 performers from Cliolentry clips.

See, in a talk, called upon the advertising profession "to adopt new methods for new times" in its approach to TV casting.

Checking kids' viewing via spots

In a move against violence, KCCI-TV Des Moines has begun using special IDs asking parents to check children's view-



A spot used by KCCI-TV.

ing of programs. The four three-second

ID's, an effort to put some of the responsibility for viewing back on the parents, show four children watching some isolated acts of violence.

The spots are now running about three times daily. The spots are circulated by the Television Information Office.

Doyle Dane restructures

Doyle Dane Bernbach has restructured its creative department, splitting responsibilities among several creative directors. Traditionally, the agency has had one creative head overseeing all accounts. The revamping, according to **Joseph R. Daly**, chairman and chief executive of the agency, "is meant to insure the necessary involvement of top creative management on all accounts. It's a base on which we can build as our present clients grow larger and as new clients join us in the future."

Under the new shift, **Marvin Honig**, who held the title of creative director since 1974, becomes executive creative director. **Roy Grace** and **Mike Mangane** become creative directors. Grace will be responsible for the GTE, Sony, Seagram and Twentieth Century-Fox accounts. Grace will handle Mobil, S.O.S., Bristol-Myers and American Tourister.

Honig joined DDB as a copywriter in 1964. Grace joined in 1964 as art director. Mangane was named associate creative director in 1974. He's been with the agency since 1965.



Honig



Mangano

Pyramid-shaped studios

Construction on a new **Record Plant** facility, **Malibu Sound**, is expected to begin early next year, with completion of the innovatively designed facilities expected by the end of 1978. The new studios, to be located in Malibu, Calif., will be pyramid-shaped, consisting of one giant pyramid with three smaller pyramids inside. Each will be a recording studio, and each studio will measure 2,500 square feet. The second pyramid represents a future studio and mastering facility, and the third pyramid a residence.

Created by **Roy Cicala**, Record Plant president, the design is based on the recording premise that to achieve the best sound, no two opposite walls should be

similar. The interior wall of Malibu will consist of a checkerboard pattern alternating fiberglass pyramids. The pyramid surface is designed to diffuse the sound while the flat surface absorbs the undesirable low frequency. Each pyramid is moveable.

Additionally, fiberglass draperies impregnated with lead will be on tracks, motorized and operated from the control room to allow both the producer and the engineer to change mechanically the

frequency response of the studio according to taste by changing the wall surface while the session is in progress. The draperies allow for further absorption. Charles Moore, head of the architectural department at UCLA, was the architect.

JWT polishes Apple's circus

J. Walter Thompson is doing its share to help The Big Apple. The agency has

By the time we were ten we were driving.

Ford. GM. Chrysler. Imports. We've done spots on all kinds of different cars. Trucks. Even airplanes. In fact, before we were

driving we were flying. **Jefferson Tape & Film**



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Selling Commercials

Dime Savings Bank • Doremus & Co.



ZANDER'S ANIMATION PARLOUR, New York

San Francisco Chronicle • N/A



SNAZELLE FILMS, INC., San Francisco

National Presto • Bozell & Jacobs



SANDLER TAPE & FILM, Hollywood

Texaco • Benton & Bowles



Working to keep your trust
IMAGE WEST ELECTRONIC ANIMATION, L.A.

RCA Colortrak • Leo Burnett



TULCHIN PRODUCTIONS, LTD., New York

Thom McAnn • BBDO



PHIL KIMMELMAN & ASSOC., New York

Rudy Patrick Seed Co. • G-E



WGN CONTINENTAL PRODUCTIONS, Chicago

Whitehall Laboratories • John F. Murray



DOLPHIN PRODS. N.Y. COMPUTER ANIMATION

produced radio and TV spots for The Big Apple Circus, presented by The New York School for Circus Arts as a volunteer community service for the people of New York City. The commercials call the circus, New York's first resident circus since 1905, a "fabulous one-ring tent show that's so far off Broadway it's almost off Manahattan." JWT professionals have also volunteered to place the spots for the circus, which is in danger of closing.

New campaigns

"Firewood is an idea whose time has come again" is the theme of a major campaign by the Homelite division of Textron, Inc. Two spots, a 60 and a 30, will begin appearing on sports-oriented web programs this month, part of the biggest ad and promotion drive in Homelite's history, according to Richard M. Apfel, director of advertising. The commercials feature the ruggedness of the company's chain saws and also advertise two holiday-season promotions, a chain-saw-model at a special price and a free carrying case offer. The commercial was prepared by Henderson Advertising, Inc., Greenville, S.C. Film was shot on location in the Northwest by FilmFair, Los Angeles. The Henderson team included Ed Rizzo, producer; Richard Pruitt, creative director and Dave Newkirk, art director.

"No one says no to Ellio" is the theme of a radio campaign created by Smith/Greenland and featured in radio and print. The 60-second spot, a radio jingle, was written by S/G's co-creative director Paul Jervis and copy group head Marc Shenfield.

A nationwide radio ad campaign asking the question "Do You Know Me?" has been launched by American Express. Each of the 2,100 radio spots will feature a different local restaurateur with the "Know Me" format. Some 150 radio stations in 51 markets are airing the 30s, which run through the first quarter of 1978. Ogilvy & Mather is the agency. The format is similar to that of the TV spots.

Dodge has expanded its umbrella theme, "Car-Napping," to include the Aspen and Magnum XE in a comparison campaign. A total of six 30s and six 60-second TV spots reveal new "Car-

KEEP TIME

Radio and TV people—get the most of every minute you pay for—to the last split-second with the MINERVA STOP-WATCH designed for radio and TV use!
Call: 914-986-5757.

M. DUCOMMUN COMPANY
58 Main St., Warwick, N.Y., 10990

Napping" situations for the announcement quarter beginning this month. Television and print advertising for the sub-compact Dodge Colt continue the "Mr. T and Mr. D" campaign in two new 30-second spots.

J. Walter Thompson has created a theme line to launch a Mink International ad and promotion campaign. "Mink. One of life's great lessons in the fine art of accepting pleasure." A 30-second spot has been scheduled in major markets and is being made available to retailers to use with their own logos in local markets. A merchandising kit has been sent to fur retailers.

Benton & Bowles has introduced a print drive using the tag line, "When E. F. Hutton talks, people listen," based on the TV commercial. The first of the ads is based on two spots, "Garden Party" and "Airplane." The campaign was created by **Ron Frankel**, associate director, and **Phil Snyder**, art director.

Ad makers

Harvey A. Bailey has joined **Clinton E. Frank** as a vice president and creative director. Bailey comes to CEF from Tatham-Laird & Kudner, where he was a creative director. **Bob Wall** has joined **Kenyon & Eckhardt Advertising** as vice president, executive art director. He had been at **Lois Holland Callaway** for seven years, where he was executive vice president, creative director. Before that, he spent 15 years with **Young & Rubicam** and was head of the art department.

James Dale and **Steve LaGattuta** have been promoted to senior positions at **W. B. Doner & Co.** Dale has been named senior vice president and executive director at the agency in Detroit. **LaGattuta** succeeds Dale as vice president and creative director. Dale began with the agency in 1970.

Bozell & Jacobs has promoted **Allen Cohn** to vice president in Chicago. Cohn has been with the agency since the fall of 1976 as an associate creative director. Prior to that, he was with the **Leo Burnett** agency, Chicago, in similar capacity.

Allan R. Kurtzman, has been promoted to creative director at **Tatham-Laird & Kudner Advertising**, Chicago. Kurtzman had been associate creative director since June, when he joined **TLK**. Previously, he was creative director at **Leo Burnett**, Chicago.

Commercial circuit

Michael Robert Productions—Producer **Robert Goldfinger** got wired up as the

off-camera subject of a close-up of an operating dental machine for the **Mandl School for Medical and Dental Assistants**. **MRP's Michael Dee** and **Gary Civins** directed and set the lighting, respectively, for the pair of spots. **Sid Kallner** produced for **Pace Advertising**.



Robert, "wired up" for Mandl spot.

Harold Friedman Consortium—**Richard Greenberg** designed and directed a 30 for **Adolfo Menswear**. The spot combined 30 stills and a fast-cut graphic technique developed by Greenberg. **William Seltzer** of **William Seltzer Advertising** produced for the agency; **Alfie Schloss** produced for **Friedman**.

Johnston Films—**Jim Johnston** directed a 30 **Cadbury "Bar 6"** commercial in London for **MacLaren Advertising**, Montreal, with a **Bugsy Malone** theme. **Mike Barber** was agency producer, music was by **Messina Enterprises**. **Noel Campbell** was executive producer for **Johnston Films**, a division of **Columbia Pictures Industries**.

Trio Productions—**Newt Mitzman** directed eight 30-second spots featuring **Arnold Stang**. **Poppe Tyson Inc.** is the agency. Vice president **Fergus O'Daly** was creative director and supervisor.

NBE Productions—**Nat B. Eisenberg** directed two 30s for **Arby's** restaurant chain. **Dancer-Fitzgerald-Sample's** creative team included art director-producer **John McVicker**, creative director **Dick Goodman** and copy group head **Ruth Fennessey**. Eisenberg also directed a 30 promoting the **Keds Uniroyal** new line of rocker bottom shoes. **Amy Welsh** produced for **Uniroyal**.

Langley/Sann Productions—**Bob Santos** directed three 30s to promote the introduction of **Holt's** car-care products in the U.S. **Main Street Inc.'s** creative team on the project for the European car-care-product manufacturer included producer **Curt Young**, art director **Joel Cohen**, creative director **Buddy Radisch** and copywriter **Norm Frazer**.

Swanson/Bailin Productions—The **Budweiser Clydesdales** were the stars of a spot for **D'Arcy MacManus & Masius**, St. Louis, directed by **Glen Swanson**. **Craig MacGowan** was producer.

Dolphin helped!



Pepsi International
B.B.D.&O.

"Dolphin's great creative team, working with electronic animation, gave us the 'International Look' we needed. Working with Dolphin paid off for Pepsi."

Lynn Parrott
Director of Advertising
Pepsico

Call or write for our award-winning show cassette.

Dolphin
Productions, Inc.
computer animation
140e.80th NYC.
10021
(212) 628-5930

Programming

(from page 33)

seller, is expected to take two years to complete.

The Yazzies, saga of a Navajo family, will be developed as a 16-hour miniseries for NBC-TV, to be written in part by Budd Schulberg. It will be presented during the 1978-79 season in two parts. Production is to start next May and is a **David Sontag-20th Century-Fox TV** production in association with the web.

Principal photography has been completed on *Giant Humpback of Molokai*, the **Survival Anglia TV** special on the endangered whales. The wildlife/adventure hour is set for NBC-TV, December 10. Aubrey Buxton is executive producer. The program will be sponsored by the American Gas Association and Textron.

Just for Laughs, six one-hour comedy specials, a **George Schlatter Production**, will be shown on NBC-TV this season. The programs will lean on routines and classic comedy sketches and will feature new material.

Filmways country format

Filmways Radio, radio division of Filmways, has started production of a country-automated format. Nine stations have already signed for the new service, which will be ready about November 15. The format uses separate, daily voice-track systems of four Los Angeles-based announcers. Tracks are supplied in two forms: generic, which go to all client stations, and local, which are produced for each station according to needs.

Voice tracks are backed up by a country-gold library of 50 reels, plus a current hit list comprising top-48 tunes. Both are updated weekly, and additional pick hit songs are added as necessary. The programming is by **Steve Epstein** of Filmways. The format was featured at the National Radio Broadcasters Association convention, which was held in New Orleans.

Format, staff changes

Linda Harris joined **WBZ Boston** as host of a weekly talk show, 8 p.m. to midnight. Harris has worked for **WBZ-TV** since 1976 appearing on *Evening, Woman '77* and *Impact*.

Air personality **Johnny Donovan** has signed a new three-year pact with **WABC New York**. Donovan came to the station in 1972 after working at several New York stations, including **WOR-FM**.

WTVJ-TV Miami has appointed **Dan Boothe** executive producer. **Tom Estrada**, formerly of **WCST-TV**, Charleston, is now a producer/director, and **Glen Eklund** moves from part-time associate director to fulltime associate director.

Network appointments

Esther Shapiro has joined the West Coast program department of **ABC Entertainment** as executive producer, motion pictures and novels for TV. Also at **ABC**, **Tom Werner** has been elected vice president, comedy and variety program development. Werner was promoted to director, comedy program development in November, 1976, and was named director, comedy and variety program development in March, 1977.

Nigel Ryan, who was editor and chief executive of **Independent Television News** in Great Britain since 1971, will join **NBC News** as vice president, special programs, in charge of documentaries. This year, Ryan was awarded a high honor by the Queen for services in TV. And **Sid Davis**, veteran **Westinghouse** news executive and correspondent, has been named director, news, Washington **NBC News**. For the last nine years, Davis was chief of the Washington bureau of **Group W**.

Communications company set

VandA Communications, company specializing in live and real-time program distribution to TV and cable stations, has been formed by **Roylance H. Sharp**, former executive vice president of the **Hughes Television Network**. Sharp has been involved in the development and operations of special networks since 1953.

He introduced the concept of feeding away games of four baseball teams back to their home cities, using idle **Dumont Network** line facilities, and helped to set up primetime special networks for **Sports Network, Inc.** Later, with **Hughes**, he was instrumental in the development of the use of satellites. **VandA** is based in **Florham Park, N.J.**

HBO inks independent deal

Home Box Office, Inc. has signed a pact on future original programming for its pay TV network, to be developed by **Michael Brandman Productions**, an independent supplier. Brandman came to **HBO** after more than 10 years in Broadway and commercial TV production. He joined **HBO** as director of program development in January, 1976.

In another development at **HBO**, its subsidiary, **Telemation Program Services**, has begun supplying pay cable programming in **Hawaii**, marking the first time its full network has been available to systems served by tape cassettes, rather than satellite or microwave. **Hawaii** is the 46th state in the **HBO** network.

Equipment notes

RCA American Communications has begun providing a full-time satellite transponder for nationwide distribution of **PTL Television Network's** religious programming. The \$5.7-million agreement covers 24-hour satellite TV services for six years.

James A. Gimbel has been named director, marketing, for **RCA Broadcast Systems**, Camden. Gimbel joined **RCA** in 1957 as broadcast equipment sales representative. In 1969, he became manager, northern area sales.

Robert S. Murch has been appointed chief engineer of **WPIX New York**. Murch most recently has been chief of television engineering, **Armed Forces Network, Germany**, since November, 1973.

The Liberian Broadcasting Corp. has awarded a contract in excess of \$2 million to **Pye TVT Ltd.**, Cambridge, England broadcast company for the **Philips Group**. The pact covers the supply of origination and transmitting equipment for a new center. On the radio side, the new center, in **Monrovia**, will have four radio production studios plus all ancillary equipment. There will be two color television studios, one with three cameras; the other studio will have two—all **LDK2/10s**.

RCA AM unit delivery in '78

RCA Broadcast Systems new five-kilowatt, completely solid-state AM radio transmitter will be ready for delivery beginning the second quarter of next year, according to an **RCA** spokesman. The new transmitter, based on a **Westinghouse** design, is called the **BTA-SSS**, and a prototype was shown at the **National Radio Broadcasters Association Conference and Exposition** in **New Orleans**, held October 9-12.

The prototype was shown previously at the **NAB** convention in **Washington** this year. The transmitter sells for \$34,500. It uses transistor arrays in place of the vacuum tubes of the earlier generation unit. **RCA** also displayed other AM and FM radio studio and transmitting systems at the **NRBACE**.

ABC-TV spots go computer

ABC-TV has acquired a computerized editing program to produce spots for its fall lineup. The customized program and system was designed by **A&G Productions**, San Diego, and links three **Ampex VPR1** video tape recorders with a **CMX-50** editing system, specially modified by **A&G**.

TvB thrusting deeper into sales training for station people/41

One Seller's Opinion: You can't go by last year's book/43

Campaigns/42, Appointments/45, Buyer's checklist/46

Television/Radio Age Spot Report

October 10, 1977



WIBW, THAT'S WHO.

We listen because, in Kansas, farming supplies jobs for thousands of people . . . and food for millions. Our three-man Farm Department travels thousands of miles each year listening to the *real* problems in agriculture by meeting with the Kansas Farmer himself. We listen, find answers, and report to 105 counties in Kansas.

WHO LISTENS TO WIBW?
THE KANSAS FARMER, THAT'S WHO.



TV-AM-FM

Box 119, Topeka, Kansas 66601

A CBS Affiliate

Represented Nationally by  KATZ

BROADCAST SERVICES OF STAUFFER COMMUNICATIONS, INC.

Jerry Halley Vice President Broadcasting

KGNC-AM-FM
CBS - Amarillo

KSOK Radio
Arkansas City

KRNT - KRNO
CBS - Des Moines

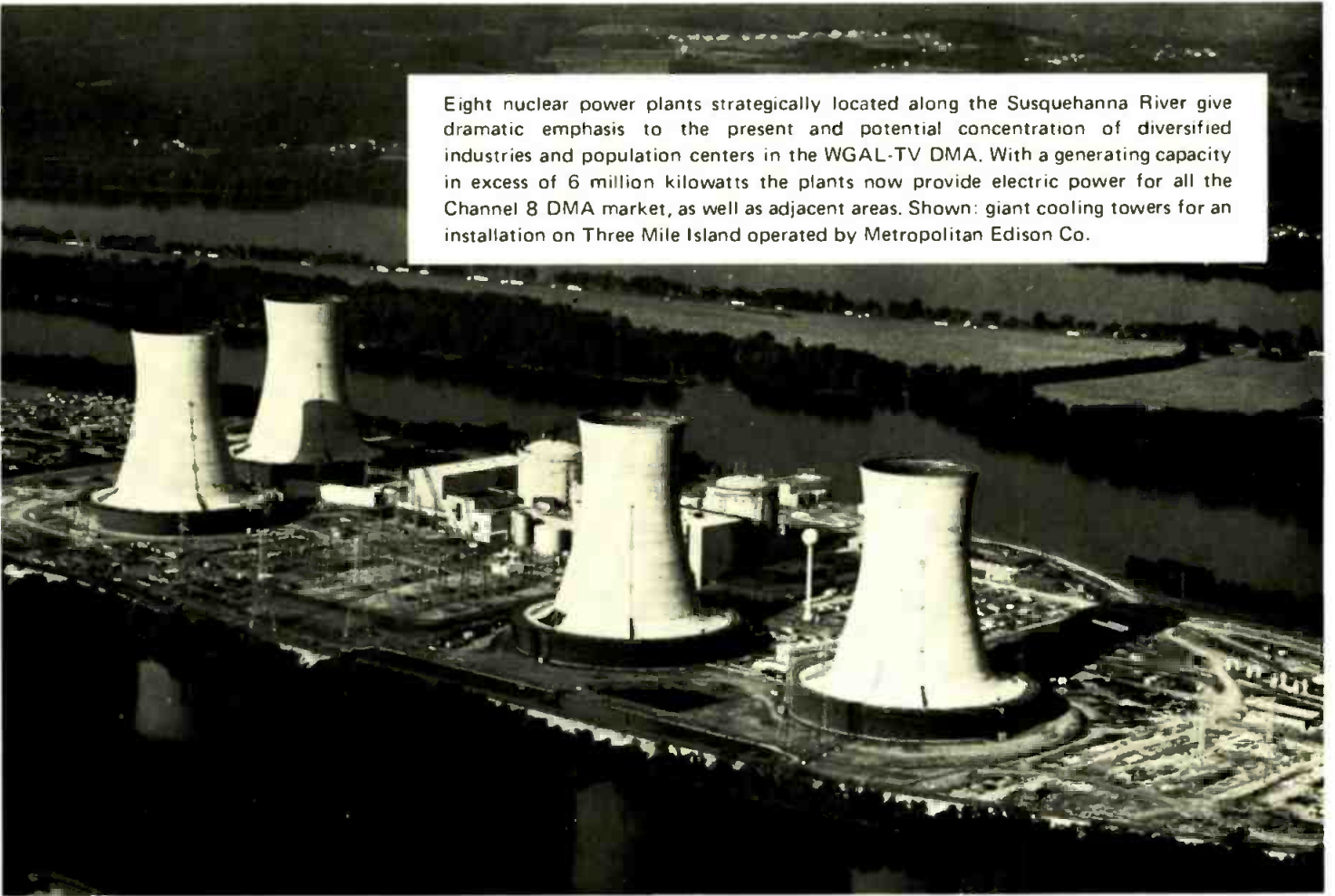
KGFF Radio
ABC - Shawnee

KGBX Radio
CBS - Springfield

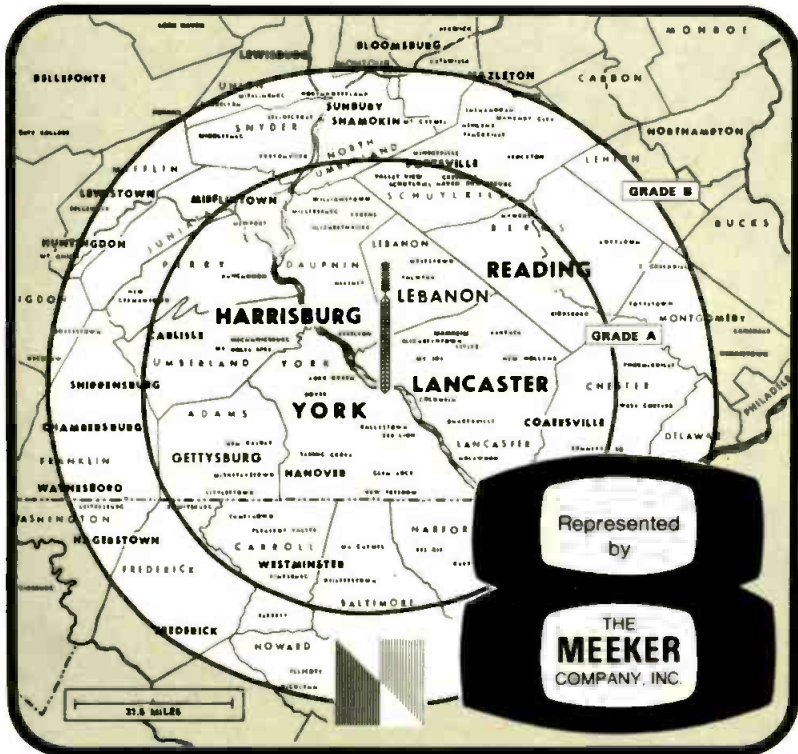
WIBW TV-AM-FM
CBS - Topeka

ALL AMERICAN NETWORK - Televising the World's Richest Horse Race on Labor Day - Originating Kansas City Royals Baseball Network

Eight nuclear power plants strategically located along the Susquehanna River give dramatic emphasis to the present and potential concentration of diversified industries and population centers in the WGAL-TV DMA. With a generating capacity in excess of 6 million kilowatts the plants now provide electric power for all the Channel 8 DMA market, as well as adjacent areas. Shown: giant cooling towers for an installation on Three Mile Island operated by Metropolitan Edison Co.



WGAL-TV delivers strong buying power in a diversified area



This pioneer TV station effectively covers the entire Lancaster - Harrisburg - York - Lebanon DMA. One of the country's fastest-growing areas, this prosperous market is outstanding for its economic and business diversity and resultant stability. Consider the facts: Manufacturing production \$7,407,426,000; agricultural production \$232,935,000; effective buying income \$7,536,683,000. Cash in on this outstanding buying power - include WGAL-TV in your planning.

WGAL-TV

LANCASTER-HARRISBURG-YORK-LEBANON, PA.

WTEV Providence, R. I./New Bedford-Fall River, Mass.
WGAL-TV Lancaster-Harrisburg-York-Lebanon, Pa.

STEINMAN TELEVISION STATIONS

Spot Report

Television/Radio Age, October 10, 1977

TvB thrusting deeper into sales training for station people

TvB's efforts toward improving the quality of sales and sales management at the station level are building up considerable steam. The need for increased sales effort will be underscored particularly at the 23rd annual meeting at San Francisco's Hyatt Regency November 14-16—under the theme, "It's Selling Time Again." As TvB president Roger D. Rice puts it, the meeting will focus on teaching TV salespeople more about their prospects and their needs, the medium and selling tools.

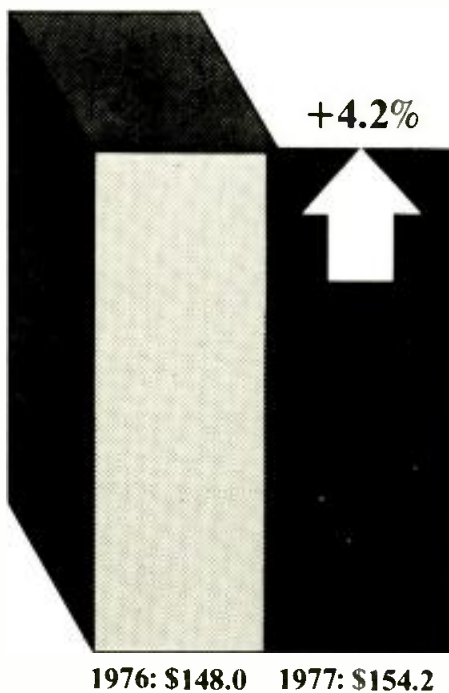
In addition, an expanded schedule of TvB/Sterling Institute Sales Training Seminars is planned for 1978. By the end of this year, Rice reports, 250 people will have attended—97 per cent of capacity to date. Demand has dictated expanded locations and addition of two new courses. A full series of courses is now scheduled for Chicago and Washington as well as on the West Coast—with Los Angeles and San Francisco splitting the sessions. Being added are a general-sales-managers-only class and a sales primer for those with less than one year of experience.

As an outgrowth of the annual meeting theme, one-day regional meetings for sales-skills development will be held in six cities: Dallas-Fort Worth, January 28; Pittsburgh, February 9; Atlanta, February 12; San Francisco, February 21; New York, March 2 and Chicago, March 14.

More specialized is a new TvB video tape, "The ABC's of TV Co-op," which will be previewed at the annual meeting.

July

National spot (millions)



Complete Business Barometer details p 14

O&O executive shifts coming thick and fast

Major O&O appointments have been coming thick and fast. On the heels of Thomas F. Leahy's move to the presidency of the CBS Television Stations Division comes the naming of Neil E. Derrough to replace him as vice president and general manager of WCBS-TV New York. Leahy replaced D. Thomas Miller, who becomes vice president, planning, of the CBS/Broadcast Group. Derrough has been vice president and general manager of WBBM-TV Chicago since July, 1974. Dave Nelson, who was made vice president and station manager of the Chicago outlet a short time ago, will be running WBBM-TV for the time being. Another recent O&O shift was the appointment of Robert T. Howard, who had been NBC-TV president, as vice president and general manager of WNBC-TV New York.

'Low-cost' pay cable via satellite planned

A "low-cost" pay-cable channel will be offered nationally by Home Theater Network, Portland, Me., through an agreement just signed with Southern Satellite Systems, Inc. Called "The EXTRA Channel," it is expected to cost the viewer \$3.95 a month. Home Theater Network, a sister company of New England Cablevision, plans to lease two hours per day of Southern Satellite's second satellite channel for integration with the proposed carriage of KTVU(TV) San Francisco independent, starting in August, 1978.

Southern Satellite reportedly has achieved about half of its goal of 500,000 subscribers for the KTVU service. The two hours to be leased by Home Theater Network would replace two hours of early-evening programming by KTVU on the satellite, some of which is subject to deletion by cable television due to the syndication-exclusivity-protection rules of the FCC. In this time period, Home Theater Network will show family-oriented movies and specials exclusively in a limited-engagement format. Southern Satellite reportedly will be filing with the FCC for common-carrier authority on these services in the near future. SSS now beams WTCG(TV) Atlanta to cable systems via satellite.

Spot Report

Television/Radio Age

Campaigns

American Motors Corp., TV
(Compton Advertising, New York)
JEEPS are moving for six to eight weeks in a widespread list of markets starting the week prior to issue date. Ann Mazzini is among buyers who worked to reach men 18 to 49.

Baldwin Piano & Organ Company, radio
(Media Communications, New York)
PIANOS will be recommended for three weeks starting in early November in a great many radio markets. Target audience is men 25 to 54.

Borden, Inc., radio
(Campbell-Ewald, Detroit)

CREMORA and KAVA COFFEE are using radio in long and widespread lists of markets for six weeks starting the week prior to issue date. Media group set up schedules to attract women 25 to 54.

Chrysler Corp., TV
(Young & Rubicam, Detroit)
CHRYSLER-PLYMOUTH AUTOMOBILES are rolling for six to 12 weeks in a widespread list of television markets starting just prior to issue date. Dianne Barra and Sophie Dunleavy are among buyers appealing to men 25 and up.

CIBA-GEIGY Corp., TV
(Keenan, Keane & McLaughlin, New York)
AGRICULTURAL CHEMICALS are being offered to farm managers for eight weeks starting after mid-October in a good many Midwestern farm markets. Media unit is aiming for men 25 and up.

Clorox Co., radio
(Foote, Cone & Belding, San Francisco)
409 SPRAY is being advertised by four week radio flights in a coast-to-coast selection of larger markets. First flight kicked off the week prior to issue date and the second wave is due to start in mid-November. Target audience is women 18 and up.

Continental Trailways, TV
(Ogilvy & Mather, Houston)
BUS TRANSPORTATION will be offered between October and Christmas
(Continued on page 44)

Northern Michigan customers still prefer ... WWAM/WKJF-FM

54.4% Share of tuned-in respondents listening to WWAM/WKJF-FM at time of survey calls*



DAY-PART SHARES*

7 AM-10 AM	10 AM-3 PM	3 PM-6 PM
57.5%	57.0%	61.4%

Radios tuned-in (respondents listening at time of survey calls*)

WWAM/WKJF-FM	CLOSEST COMPETITION
54.4%	14.9%

Respondents preference (not tuned-in at time of survey calls*)

WWAM/WKJF-FM	CLOSEST COMPETITION
48.0%	23.3%

Overall average (tuned-in and not tuned-in)

WWAM/WKJF-FM	CLOSEST COMPETITION
49.9%	20.8%

*Survey conducted by professional research services, Tempe, Arizona (formerly National Radio Research), during sixteen hour period (7 AM-6 PM) Monday through Friday, May 10-14, three county survey area (Wexford, Missaukee, Osceola) ... 1280 calls attempted, 663 completed (52% completion factor)

New from Quaker

Nat Schorr headed buying out of BBDO for introduction of Quaker Oats' new Cinnamon Flavor Life Cereal, being introduced in the Northeast starting in early October. Target markets are located in New England, New York State and in sections of Pennsylvania and New Jersey. Barry Deckter handled planning, which included use of women's magazines and Sunday supps as well as spot television.

Product, aimed at women 25 to 49 is described as "the first companion flavor for Life Cereal." It's rolling out following what Quaker calls "highly successful" market testing. Commercials feature the "Mikey" theme used in ads for regular flavor Life Cereal.



The Folger Stations

RADIO
WZZD KALAMAZOO BATTLE CREEK
WJW GRAND RAPIDS KALAMAZOO
WWAM/WKJF(FM) CADILLAC
TELEVISION
WZZD-TV GRAND RAPIDS KALAMAZOO
WFTV / COLUMBIAN BRANTREE CITY
WJW-TV SAULT STE. MARIE
KOLN-TV LINCOLN NEBRASKA
KSNB-TV GRAND ISLAND NEB
KMG-TV SIOUX CITY IOWA

WWAM/WKJF(FM)

CBS RADIO FOR NORTHERN MICHIGAN

Buckley Radio Sales, Inc., National Representatives

One Seller's Opinion

You can't go by last year's book

The new season on the networks, with its emphasis on specials, miniseries and highly flexible programming, caused an advance shock wave among not a few sellers—and buyers—of spot television. How on earth, they want to know, can you discuss things like audience levels, efficiency of programs and adjacencies, and continuity of impact, when you hardly know, from one week to the next, what's going to be on a network at a particular time on a particular night?

I, personally, don't subscribe to such fears—even though I was highly amused to see a recent New Yorker cartoon in which a suburban couple, looking demographically much more "49" than "18"—find themselves in front of a TV set on a night when *no* network program is scheduled to have a beginning, middle and end on the same night.

At HR Television, we see this situation far more in the light of "exciting challenge" than as "season-long crisis." And, it's a challenge that can benefit spot buyers, whether looking at availabilities on network affiliates or independents.

Here's why:

■ Spot TV on network affiliates: Aided by input from reps who have really done their homework in programming and research, buyers should be thinking in terms of tackling the "problem" of specials by meeting such specials on their own terms—that is, buying spot *in* or *adjacent* to specials, rather than trying to find ways to avoid them. Not, of course, that buyers should rush blindly into the new crop of specials; what the industry will offer should be weighed carefully in terms of just *who* is likely to be watching in terms of appeal, subject matter, star values and the like. Never forget that spot TV advertisers who wound up in or next to *Roots* last season hit an audience bonanza.

■ Spot TV on independent stations: A real "era of the independent station" will be seen this fall, continuing a trend that began in 1976. Independents now have much stronger revenues, and thus the ability to buy much stronger programming. Their whole stance will be much more aggressive, and they will have a lot more to offer buyers increasingly looking for targeted audience as well as rating levels.

We represent, for example, an independent station in Philadelphia, WPHT-TV. This fall, on the basis of the exciting new local programming that's been scheduled, it's quite realistic, we think, to talk in terms of ratings at levels from 6.0 to 9.0—particularly when this station, which carries the Phillies games, has delivered up to a 27.0 rating in a highly competitive market.

What it's all going to boil down to, in my opinion, is that a buyer can no longer look at the November, 1976 rating book and use it as some kind of infallible guide for the same period this fall. Year-old ratings are, at best, never more than a reasonable guideline in buying spot television.

Instead, buying now offers an opportunity to be even more creative and to bring to bear expertise learned from several seasons of evaluating what's being offered in the spot television marketplace.

The new buying environment also affords an opportunity to make more use of the research inputs available from forward-thinking rep firms. Such research backup today is bigger and better than ever. At our company alone, we have literally doubled the size of our research department in anticipation of the nature of the new season and of the needs of those on the buying side.

As I said, I think this season's going to be an exciting time for spot sellers and buyers, a time when the reward of creative timebuying can be greater than ever—**Joan Fitzpatrick**, *vice president and New York sales manager, Television One, HR Television*

CASH IN ON CO-OP NOW!



NOW AVAILABLE

A MUST book to maximize local sales and profits. BROADCAST CO-OP, THE UNTAPPED GOLDMINE provides an in-depth look at co-op with **plenty of proven sales approaches**. It details the how, when, and why of:

- Gathering co-op leads
- Building co-op sales presentations
- Producing co-op spots
- FTC Guides/legal precautions
- Newspaper competitive co-op information
- Retailer in-store co-op system
- Retailer-to-resources presentations
- Organizing dealer associations
- Proof-of-performance & merchandising
- Suggested broadcast co-op plan ingredients, topped off with a **Step-By-Step Station Action Plan To Help You Get Started Now!**

If you have anything to do with co-op, you need this book!

TELEVISION/RADIO AGE BOOKS

666 Fifth Avenue
New York, N.Y. 10019

Please send me _____ copies of
BROADCAST CO-OP, THE UNTAPPED GOLDMINE.

- () \$14.45 ea. (1-4 copies)
 () \$12.45 ea. (5-9 copies)
 () \$10.45 ea. (10 or more copies)

Payment or Company purchase order must accompany your order

A check for _____ enclosed.

Name _____

Company _____

Address _____

City _____

State _____ Zip _____

All prices include postage & handling charge

Spot Report

Television/Radio Age

Campaigns (from page 42)

in 50 or more markets, for six to 12 weeks depending on market. Buyers are reaching for men and women, 18 through 64.

General Motors, radio

(D'Arcy MacManus & Masius, Bloomfield Hills)

PONTIACS sent off their new models with short radio flights in a long and nationwide list of markets starting the week prior to issue date. Media sought out men and women, 25 to 54.

German National Tourist Office, radio

(A C & R Advertising, New York)

TRAVEL will be encouraged for four weeks starting just after mid-October in a select but nation-wide list of major radio markets. Buying team is working to appeal to men and women 25 and up.

Hardee's Food Systems, TV

(Benton & Bowles, New York)

EATING OUT is being promoted over the next 13 weeks starting in early Oc-

tober to reach an all-family audience including kids and their parents in a good many markets. Madeline Rose is among buyers working the account.

H. J. Heinz Co., TV

(Leo Burnett, Chicago)

CHILI PREPARATION is being recommended from early October through mid-December in a widespread list of markets. Media group set schedules to reach women 18 to 49.

Idaho Potato Commission, radio

(Foote, Cone & Belding/Honig, San Francisco)

POTATOES will be served for seven weeks in larger radio markets starting after mid-October. Buyers are selling to women 18 to 49.

Johnson & Johnson, TV

(Ketchum, MacLeod & Grove, New York)

BABY BATH is advertising via television in Western markets starting on issue date. Schedule calls for two flights with the second kicking off in late November. Penny Corcoran is among buyers appealing to women.

Kenwood Electronics, radio

(D'Arcy-MacManus & Masius, Los Angeles)

AUDIO EQUIPMENT will take advantage of four weeks of radio advertising starting in mid-October in a widespread selection of markets. Media is placing to impress young males, 18 to 34.

Kimberly-Clark Corp., TV

(Kelly, Nason Inc., New York)

KOTEX TAMPONS will be offered for eight to 10 weeks starting on issue date in numerous television markets. Buyers lined up schedules to reach young women 18 to 34.

Eli Lilly and Co., TV

(Gardner Advertising, St. Louis)

AGRICULTURAL CHEMICALS will be recommended in a good many Mid-western farm markets starting on issue date and running through early December. Media group worked to reach men.

Monarch Wine Co., radio

(RDR Associates, New York)

MANISCHEWITZ WINE is being recommended for five weeks starting the week prior to issue date in a nationwide spread of larger radio markets. Media is looking for young adults 25 to 34.

Grocers' tie-ins

One-minute radio spots starting in early October for Mrs. Smith's frozen pumpkin custard pie will be split down the middle with the first 30 seconds of the minute messages featuring the soundtrack from the TV commercial and the second half reserved for live copy provided by local participating retailers. The campaign, out of J. M. Korn & Sons, Philadelphia, aims to increase demand among women "in the 25 to 50 age group who are current purchasers of frozen dessert pies."

Franklin W. Krum, vice president-marketing and sales for Mrs. Smith's Pie Company, explains that "By concentrating our advertising to build strong awareness in early October, we are stimulating additional and repeat purchases from present users who may buy normally a week or two before Thanksgiving." Radio and newspaper advertising back a network TV schedule "reaching approximately 50 per cent of the target audience four times during the campaign."

The West is listening to

HERCULES BROADCASTING CO.



KRAK/KEWT SACRAMENTO • KMPS/KEUT SEATTLE

Media Professionals



Bob Wulforth
Vice president,
director of buying operations
Dancer-Fitzgerald-Sample

"When one CB'er is about to 'bail out' (leave the highway), he is likely to wish the 'good buddy' with whom he has been conversing 'good numbers' on the road ahead. That means a clear road that can be traversed at the speed limit. To all you media buyers, I wish 'good numbers' as you travel down the path of media evaluation and selection. I hope your numbers are big. More important, I wish they were more accurate and more meaningful. Care is needed in using the numbers now available. We must be prepared to rely on judgment where questionable data are offered and avoid slavish or indiscriminate use of numbers just because they are there. Your agency media-research function can be of help, if consulted in the pre-planning stages, to help establish media-evaluation standards for each account, tailored to

the needs of that account; outline the limits of validity of media-research studies and, thus, define the areas in which judgment should operate; and to help provide logical bases for making necessary judgmental decisions.

On a broad scale, what is needed, first, is improvement in what the media researchers are now producing, so that greater reliance can be placed upon the numbers generated. One specific action would be the adoption of continuous, 52-week audience measurement by Nielsen and Arbitron for their local-market television surveys. Secondly, we need some pioneers who will attempt to step out further, to give us measures of advertising effectiveness that transcend current practice. Dancer-Fitzgerald-Sample, in an attempt to stimulate media research toward new horizons, recently offered a purse for the most original paper on *A New Way to Make Comparisons Among Audiences to Advertising in Various Media*. A prize has been awarded, and the concept the winning paper presented will, we hope, after pilot testing, be implemented on a broad scale. It is incumbent upon all of us charged with media evaluation, and the media themselves, to press for steps to be taken in both refinement of present techniques and development of new techniques so that we can have those 'good numbers' which will enable us to perform our function optimally. This is especially true in an era of escalating media costs. We should want to know, more than ever, what we are getting for our clients' money."

Appointments

Agencies

Robert M. Daubenspeck succeeds **Edward M. Stern**, retiring vice president in charge of media/programming for Foote, Cone & Belding, Chicago. Stern had been with the agency since he joined it as a media planner in 1948. Daubenspeck, who came to FCB in 1961 to take over the then new post of supervisor of broadcast facilities, now moves up from vice president and director of media.



Gene Petrillo, director of corporate television for D'Arcy-MacManus & Masius, has been elected a senior vice president. Petrillo joined the agency from William Esty in 1962, and before Esty had been a film producer/direc-

tor/writer with Caravel Films.

John Ryan has joined Foote, Cone & Belding New York as a media supervisor on the Frito-Lay and Campbell's Soup accounts. He had been a media planning supervisor with Ted Bates.

Lenore Murphy has been promoted to broadcast buyer at Needham, Harper & Steers/Chicago. She joined the NH&S Media Department in 1970 and became a broadcast estimator in 1975.

John Considine has been promoted to senior vice president at W.B. Doner & Company, Detroit. He joined the agency eight years ago from the Gillette Co., and is corporate research director for Doner.

Ronald A. Sampson has been named contact department manager for Tatham-Laird & Kudner, Chicago. He joined the agency in 1966 and is a management supervisor and partner of TLK.

Joseph B. Kelsch, an account supervisor, has been appointed a vice president of Clinton E. Frank in Chicago.

A former associate director of research at Tatham-Laird & Kudner, Kelsch joined CEF in 1976.

Lt. General James M. Keck, **James N. Titus**, **Kent N. Dial** and **Gerald Sherwin** have been named vice presidents of Bozell & Jacobs. Sherwin in New York, Titus in Chicago, and Dial in Minneapolis are account supervisors. Keck, formerly vice commander in chief of the Strategic Air Command, becomes vice president, corporate affairs in the agency's Omaha office.

Dorothy Parisi Runkel has joined the Blaine Thompson Company as executive vice president of operations. She moves in from Doyle Dane Bernbach where she had been senior vice president and general manager. She was also a director and secretary of DDB's film production subsidiary, Director's Studio, Inc.

Robert Patton and **George Pryde** have been elected vice presidents of Batten, Barton, Durstine & Osborn. Pryde joined the agency in 1976 and is an account supervisor. Patton, a management supervisor, rejoined BBDO earlier this year from Tatham-Laird & Kudner.

Media Services

Michael S. Leder has been named to the new post of vice president, director of broadcasting for Ed Libov Associates. He'll be coordinating buying negotiations among the service's New York, Los Angeles and Chicago offices. He had been a vice president and associate media director with William Esty.

Eleanor Kaufman has been promoted to director of advertising of the Felsway Corporation and will head Felsway Advertising, the in-house agency handling advertising and sales promotion for Shoe-Town stores. Chain operates more than 125 family shoe stores along the eastern seaboard.

Representatives

David Johnson has been elected vice president and general manager, ABC Television Spot Sales. The former sales manager for WABC-TV New York now steps up from director of sales for the ABC sales unit.

Peter Murray has been promoted to vice president and general sales manager of Storer Television Sales. A former account exec on STS' New York sales staff, Murray was most recently general sales manager of Storer's WAGA-TV Atlanta.

Farrell Reynolds and **Doug Balogh** have been named senior vice presidents of MMT Sales and **Chuck Wing**, Philadelphia office manager, and **Roger Goldhammer**, Chicago sales manager, have been appointed vice presidents. Balogh steps up from vice president and Midwest manager and Reynolds had been vice president and Eastern sales manager.



Fred W. Johnson and **Alfred J. Larson** have been appointed vice presidents of Avery-Knodel Television. Larson switches from selling for the firm's Kappa team to return to the Sales Development Division as its director.

Katz shifts backfield



Allen

Abbey

David S. Allen has been appointed to the new post of senior vice president, The Katz Agency, Inc. Succeeding him as president of Katz American Television is **David S. Abbey** who moves up from regional vice president for Katz TV sales on the West Coast. Allen will now be responsible for planning and coordination of overall television sales administration.

Also at Katz, **Richard A. Goldstein**, regional vice president for Katz American Television sales in New York becomes general manager of the division reporting to Abbey. Succeeding Abbey on the West Coast is **Gerald J. Jones**, who also continues as manager of the Los Angeles office.

Johnson is manager of the company's St. Louis office.

Stations

Thomas F. Leahy has been appointed president, CBS Television Stations Division. He had been vice president, general manager, WCBS-TV New York, and replaces **D. Thomas Miller** who becomes vice president, planning, CBS/Broadcast Group.

Ken Bagwell has been named vice president of the television division of Storer Broadcasting Company and executive vice president **Terry H. Lee** will be devoting more time to the company's expanding radio division. Bagwell is succeeded by **Arno Mueller** in his former post heading Storer's cable division. Mueller has been treasurer and vice president for finance.

Robert T. Howard has been appointed vice president and general manager of WNBC-TV New York. Howard had been president of the NBC Television Network.

Willard Lochridge has been promoted to vice president and general manager

of KXYZ-AM and KAUM-FM, the ABC owned radio stations in Houston.

George Spring has been elected vice president of sales and sales development for the Broadcast Division of Diversified Communications, and **Keith Fowles** and **George Gonyar** have been named vice presidents and general managers, Gonyar of Community Broadcasting Service, Bangor, Maine, and Fowles of Aroostock Broadcasting Corp. in Presque Isle, Maine.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for WKSJ Mobile. Station, owned by Capitol Broadcasting Corp., airs a modern country format.

Blair Television has been appointed to represent WFMY-TV, the CBS affiliate in Greensboro-Winston-Salem-High Point. Station operates on Channel 2.

Jack Masla & Company has been named national sales representative for KTLK Denver. Station programs a contemporary sound and is owned by Action Radio, Inc.

Torbet-Lasker has been appointed to represent WEBN Cincinnati and WCMF Rochester, N.Y. Both stations feature album-oriented rock music.

New Affiliates

Mutual Broadcasting System has added 13 new affiliates. They are WCFL Chicago, WIOD Miami, WCER Lansing, Mich., WNAB Bridgeport, WNCR Worcester, Mass., KSIX Corpus Christi, WPUI Bartow, Fla., KENE Toppenish, Wash., and KOH Reno. Also WTRI Brunswick, Md., WKLD Oneonta, Ala., and KEZC Truckee, Calif.

New Offices

WVJ-AM-FM has opened its own New York City sales office at 488 Madison Ave, headed by general sales manager Edward M. Milarsky. Buckley Radio Sales will continue to sell for the station in markets outside New York.

HR Television has moved its St. Louis office to 10 Broadway. Telephone number remains 314-241-4193 and the TWX call is still 910-761-0400.

Wall Street Report

Columbia Pictures expected to continue big gains into '78

With the possibility of a blockbuster theatrical movie ahead, greater emphasis on television syndication, careful building-up of its record division and an acquisition with good potential, Columbia Pictures Industries is expected to make substantial profit improvement in its 1978 fiscal year, according to Wall Street observers. Meanwhile, it recently reported net income, for the year ended June 25, 1977 of \$34,599,000, or \$4.04 a share, compared with \$11,545,000, or \$1.39 a share in the previous year.

The '77 figures are not comparable to '76, though, because they include for part of the year the results of D. Gottlieb & Co., world's largest manufacturer of pinball machines, and a net gain of \$5,229,000 from sale of television stations. Anthony M. Hoffman, vice president and broadcast and entertainment analyst at Bache Halsey Stuart Shields, estimates a \$3-a-share profit for fiscal '78, a sizeable gain over '77's \$1.75-a-share income from continuing operations. If the potential blockbuster theatrical, *Encounter of the Third Kind*, becomes anything close to another *Star Wars*, Hoffman cautions, then the estimate is excessively low.

Revenues ahead in all areas except broadcast

Revenues for '77 were \$390,504,000 compared with \$332,114,000 in '76. Broken down, the comparable figures for '76 vs. '77 are: theatrical films, \$152,238,000 and \$153,567,000; theatrical television films, \$19,305,000 and \$24,780,000; television programs, \$67,754,000 and \$79,798,000; other filmed entertainment, \$32,824,000 and \$40,185,000; records and music, \$35,370,000 and \$42,101,000; broadcasting, \$24,623,000 and \$17,857,000 and amusement games, contributing for the first time at \$32,216,000 during seven months of the fiscal year.

Columbia Pictures Industries, Inc.

(In thousands of dollars, except for per share amounts)

	June 25, 1977	June 26, 1976
Revenues	\$ 390,504	\$ 332,114
Income from continuing operations	15,019	10,752*
Discontinued operation, net	14,854	793
Extraordinary credit	4,726	—
Net income	34,599	11,545*
Bank debt	89,309	99,619
Stockholders' equity	67,760	31,831
Per share of common stock:		
Income from continuing operations	\$ 1.75	\$ 1.29
Discontinued operation, net	1.74	.10
Extraordinary credit	.55	—
Net income	\$ 4.04	\$ 1.39*
Stockholders' equity	\$ 8.11	\$ 3.92

* Includes \$5,229,000 (\$5.63 per share) net gain resulting from sales of television stations

Syndication a key to growth in television

In television, future growth for Columbia appears to be more in syndication than in new primetime series. In primetime, *Police Woman* and a number of dramatic specials comprise most of its efforts, backed by two steady soapers in daytime. But Hoffman points to the fact that its syndication future, both domestic and worldwide, is blossoming, particularly with its acquisition of the syndication rights of the Spelling-Goldberg series, *Charlie's Angels*, *Starsky & Hutch*, *S.W.A.T.* and *Family*.

Diminishing involvement in TV stations won't hurt Columbia, says Hoffman, because it never had big stations with big profits, and their disposal takes Columbia out of competition with its potential customers for syndication. WVUE-TV New Orleans was sold this year and there have been reports it is negotiating sale of its last remaining station, WNJU-TV Newark, N.J., Spanish-language UHFer. Columbia is expected to continue, if not expand upon, its radio-station operations.

The company's stock has ranged from $7\frac{3}{8}$ to $17\frac{3}{4}$ in the past year and was recently trading at $17\frac{3}{8}$.

LOST



Radio web sales (from page 22)

will affect MBN operations, although he expects that any effect would be positive.

As for bringing in new advertisers, he reports some luck, but notes there is still basic resistance to a black network: "Our problem is that many advertisers' plans specify no black media. In any case, we can't live only on black-media budgets.

"If 2 to 3 per cent of national advertisers were on the black networks, we'd make out well. About 4 per cent are on black radio, but less than 1 per cent are on the black networks. And when they go on black networks, they do it by killing black spot money, which causes us goodwill problems with our stations. At the same time, they have separate national and spot budgets for the general market."

Buying patterns changing

In addition to healthy sales, most network executives see the approach to buying network radio improving. Some see commitments being made earlier and for longer periods. For the most part, though, they note the problem of heavy fourth-quarter cancellations still exists.

As CBS' Brescia puts it, "The pattern throughout the year is getting really close to what's going on in TV. People have been committing much earlier in the year. Some agencies got into network radio initially because it was something they could get into quickly, but a lot of advertisers have found there wasn't the availability situation they had hoped for. In the past, there used to be just a couple months notice from availability request to air date. Now we're seeing six- to nine-month lead times on many accounts.

"We're also getting more long-term advertisers, although there are very few who go a solid 52 weeks. There are those, though, who have 26- and 40-week commitments. They're spreading their budgets out more. The cost of network radio is such that you can use it over a longer period of time, and we're selling the concept of continuity actively."

Fourth-quarter cancellations

As for fourth-quarter cancellations, Brescia notes, "There are still advertisers looking at the bottom line at that time of the year and getting antsy."

The ABC network organization has been particularly active in promoting upfront and early buying. A mailing for that express purpose emphasizes that such early planning allows the advertiser to take advantage of lower CPMS and better avails.

"We're trying to get them to think of us in the same way that they think of TV" McLaughlin asserts, and I think it has paid off. We're now already in the selling season for 1978."

The ABC networks have very few, if any, fourth-quarter cancellations, due to a policy that essentially does not allow cancellations for a particular quarter within that same quarter—unless there is another advertiser waiting to be accommodated.

Long-term advertisers

McLaughlin notes an increase in the number of long-term advertisers: "Right now the medium seems to be a very hot medium, and the advertisers are becoming very comfortable with it."

NBC's Mounty, unlike McLaughlin

Most network executives see the approach to buying network radio improving. Some see commitments being made earlier and for longer periods. For the most part, though, they note the problem of heavy fourth-quarter cancellations still exists.

and Brescia, sees commitments being made closer to the wire: "Media decisions are being made for all media in shorter time spans. We used to get two to four months from commitment to air date, but now this is the exception rather than the rule. In some cases, there is only about 10 days from the first request for avails to air date—but these are from advertisers who really know network radio."

Mounty also adds that fourth-quarter cancellations are slightly higher this year than last and considers it a direct reflection on the economy.

Selling programs

Although the networks have been selling almost entirely on the basis of rotations, there is some interest developing toward the selling of program units at two of the network organizations.

According to McLaughlin, the only

thing sold this way so far is the Paul Harvey newscast, which is assigned to ABC's Entertainment Network but crosses over onto the other ABC webs, with a total of 622 stations carrying it.

The same approach will soon be taken with Howard Cosell's five-minute sportscast on the Contemporary network, which sometimes is carried by other ABC affiliates when the Contemporary station in the market doesn't carry it.

"There is some market for program-type selling," says McLaughlin, "but first you have to have the program. The FM network could also be amenable to certain program units—informational-type things aimed at young demographics—for example, how to apply for scholarships or get loans."

McKinney says he sees a trend toward selling programming in radio, and MBN has come up with special programming such as entertainment, women's programs and black history.

"Beers and automotives have probably been more receptive to this programming than anyone else," he notes, "but I also see more participation from food and cosmetics companies."

Expanding affiliate roles

Adding more affiliates is hardly a major priority with any of the networks, although some of them had expanded their numbers. Feeling they have nearly reached the saturation point in covering the marketplace, they are more concerned with upgrading their affiliates. However, MBS has grown considerably in the past five years and now has in the neighborhood of 775 affiliates.

"Growth in number of affiliates is not critical," says NBC's Mounty. "We have good coverage in every market because of the interest in news, and more network news is being cleared. We have 241 affiliates now—probably a dozen more than last year. And, in some cases, we've upgraded our affiliates."

Brescia reports 270 CBS affiliates, about 5 per cent more than last year. The four ABC networks have been growing gradually in number of affiliates, now collectively totaling 1,565. McLaughlin says ABC isn't actively seeking large numbers, but this past year has seen a lot of upgrading on the FM side.

The black networks have pretty well covered the markets where there is a sufficient base of potential listeners—MBN with 90 affiliates and NBN with 83, which Small says actually cover 94 markets. As Small puts it, "About 70 per cent of blacks live in the top 50 markets, so we don't need many more affiliates. We're covering about 75 per cent of the black market now, and our goal is probably to get to about 100 stations." □

Soccer (from page 24)

in 1978 to 30 from 24, and TVS most likely will add to its TV schedule. According to George Gallup, executive vice president at TVS, which produces, clears and sells the games (the NASL also helps in selling), plans call for a minimum of eight—and maybe as many as 10—games next season.

National-game coverage

This season, the national games were carried by approximately 100 stations, including all the NBC-owned outlets except Los Angeles, where the games were telecast by KIH-TV. Gallup explains that the station picked up the rights before a deal was made with the NBC stations.

CBS telecast soccer in 1967 and 1968, when soccer was just getting off the ground as an organized professional sport in the U.S. The 19 games, including the championship, averaged a 4.3 rating and 17.3 share. One year later, with a 17-game TV schedule, including three championship contests, the audience level tilted downward dramatically: a 2.5 rating and a 10.7 share for the season. That was the end of network soccer until 1976.

Soaring attendance could be the forerunner of higher ratings, believes the NASL's Caspers, and CBS indicates it could end up kicking itself for deciding to drop its option. Herb Gross, CBS director of TV sports, admits the decision to drop soccer this past season "might have been premature, but we're keeping an eye on soccer and other sports as well . . . one of these years soccer will be catching on. The big question right now is how will the retirement of Pelé affect the game."

NBC-TV's Al Rush, executive vice president of TV sports, says his web "is starting to think about soccer, but we want to see some research on audience. I know the audience has been good in some areas, like New York, but I want to get more details on ratings and demographics than is currently available."

ABC-TV has already made a move in the direction of soccer by telecasting the Pelé farewell game on October 2 as the feature in its *Wide World of Sports*. John Martin, vice president of program development for ABC sports, sees the telecast as "more like a happening than a soccer game," with the entire program devoted to the star player's farewell, including features about Pelé. The game or "happening" was shown via delayed tape. "We wanted to do it live," says Martin, "but it couldn't be worked out." Pelé played one half of the game with the Cosmos, the other half with his "home" team, the Brazil Santos.

FOUND

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No special time costs were involved for the game. *Wide World of Sports* is sold on a quarterly basis regardless of what is telecast, according to Martin. The last quarter was sold out several months ago, he says. Although Martin feels that soccer has potential on a major network, he has some reservations. "I don't see the boom in attendance translating yet into ratings. From a ratings standpoint, soccer has not progressed and I can't get too affected by the Cosmos and Pelé, because things are different across the country.

"Nevertheless, it could grow, especially if two things happened: the World Cup game being held in this country and if an American team took part in the world contest in the same year. That would be a tremendous shot in the arm for soccer. But this couldn't happen until at least 1986, with the Cup contest being played every four years. I'm not suggesting it will take that long for soccer to be big in our country, but it has a way to go for national popularity," Martin says.

National sponsorship

If the national TV ratings were not up to snuff this year, they apparently did not

Although the national TV ratings were not up to par this year, sponsorship of the seven TVS games were not affected. The first four games were 80-90 per cent sold, and the last three games were sold out, according to TVS.

affect sponsorship of the seven TVS games. TVS' Gallup says the first four games were 80-90 per cent sold to national advertisers, and the last three dates, the playoffs and the Soccer Bowl game, were sold out. Network sponsors for the series included Miller beer, English Leather, Toyota, Eastman Kodak, Coca-Cola, U.S. Tobacco, and American Express.

Sponsorship went for \$12,000 per minute, or \$84,000 for the package.

Under its arrangement with the sta-

tions, which involved barter and cash, TVS allowed 21 minutes of commercial time during the two-hour airing of the game. Sixteen minutes were allotted to national commercials and five were given to the stations to sell locally. Although estimates on local sponsorship were not obtained for the seven games, indications are that sales varied by market, with WNBC-TV (Cosmos), KSTP-TV Minneapolis-St. Paul (Minnesota Kicks) and KSTW-TV (Seattle Sounders) leading the way in the sold-out category.

Under its agreement with the NASL, TVS pays the league a percentage of its take after deducting costs for production and other expenses.

On the local level, 14 TV stations carried 68 regular-season games, and one weekly show was telecast by CKVU Vancouver, in 1977. One team's games were shown by two stations. Six San Jose Earthquakes contests were telecast by KBHK-TV San Francisco and KNTV San Jose. Of the 18 teams, only three had no TV representation. These were the Chicago Sting, Connecticut Bicentennials and the St. Louis Stars. WPIX televised all 13 Cosmos away games. KHJ-TV broadcast eight Los Angeles contests, as did WTOG, which broadcast eight Tampa games.

Also, KSTP-TV televised five Minnesota battles; WTTG-TV, five Washington games; KSTW four Seattle games; CBC, the government-owned network, carried four each of the Toronto and Vancouver contests; WFAA-TV, two Dallas games; KHON-TV, three from Hawaii; and WROC-TV, one Rochester game.

Games broadcast on radio were considerably more numerous than on TV, with only Toronto and Connecticut drawing a zero. All the games of 12 teams were aired. The Chicago club was aired by three stations, with each carrying 22 games: WTAQ and two FMers, WLNK and WVEW. The Los Angeles Aztecs' games were also aired by three outlets, KGIL, KFOX Long Beach and KALI San Gabriel. KMOX St. Louis aired only highlights of the Stars' contests.

How time's sold

One of several methods are used on the local level to determine how the broadcast time for soccer is sold and by whom. The club may buy the time from the station, sell it on its own or through a rep or independent production firm; the club may sell each game to the station for a blanket fee, with the station selling the time; the station may get the local rights free from the club, with the station selling and both the club and station sharing in the spot revenue dollars; or the team may use outside firms to produce, clear and share in the selling efforts with the

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club. Most of the clubs use the stations as selling agent and are paid a blanket fee.

Two of the three teams that ended at the top in attendance in 1977, the Cosmos and the Sounders, use an outside firm to handle its broadcast arrangements. The Kicks give the games free to the station and share in the sports' revenues.

The Cosmos games, both television and radio, were handled for the second year by Mizlou Productions and were sold as a TV/radio package (the Sounders are also sold this way). Vic Piano, executive director of the independent TV network, says the Cosmos bought the time from WPIX and WOR, both New York. The TV away games and the radio contests were almost a sellout, according to Piano. Offered on a participating basis, the commercials went for \$5,000 for two TV and three radio minutes (\$70,000 for the season). Principal sponsors included Gulf Oil, Burger King, Dr Pepper, Pony Shoes and Schaefer Beer.

Piano sees the 1978 season for the

Cosmos as being sold out "and then some." If there was one cautious note sounded by Piano, it concerned the possibility of ratings harm from delayed telecasts of the Cosmos. "About half the games were shown on a delayed-tape basis this year. I hope it doesn't happen again. But even with that, we did very well. The last game, with Fort Lauderdale, was delayed until 11:30 p.m., but we racked up a 6.8 rating in New York. All in all, the 13 games pulled an average 4 rating and 9 share." Taped games did a 2 rating average; live a 4.

A Cosmos spokesman says that next year will see structural changes in sales and purchase of time and in involvement by the station getting the telecasts.

The Sounders were sold out on radio this season (KIRO Seattle) for its 30 games, including four exhibition contests, and were about 80 per cent sold on TV, according to Mick Tacher, president of Tacher, Inc., Seattle broadcast rep firm. Sold as a TV/radio package, a sixth cost \$40,000. One variation was four 30s and four 10s, plus an opening and closing on both TV and radio.

SECOND EDITION OFF PRESS

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By The Editors of *BM/E*

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Nearly all NASL soccer clubs had broadcast coverage in 1977

Club	Radio		TV	
	Station	No. of games	Station	No. of games
Chicago Sting	WTAQ	22	None	—
	WLNR(FM)	22		—
	WVFX(FM)	22		—
Connecticut Bicentennials	None	—	None	—
Cosmos (New York)	WOR	13 (all home)	WPIX	13
Dallas Tornado	WFAA	All	WFAA-TV	2
Ft. Lauderdale Strikers	WSRF	All	None	—
Las Vegas Quicksilvers	KORK	All	None	—
Los Angeles Aztecs	KGIL KFOX KALI	All	KHJ-TV	8
Minnesota Kicks	KSTP	All	KSTP-TV	5
Portland Timbers	KEX	All	KPTV	5
Rochester Lancers	WSAY	All	WROC-TV	1
St. Louis Stars	KMOX	Highlights	None	—
San Jose Earthquakes	KXRX	All	KBHK-TV (San Francisco) KNTV (San Jose)	6
Seattle Sounders	KIRO	All	KST	4
Tampa Bay Rowdies	WFLA	All	WTOG	8
Team Hawaii	None	—	KHON-TV	3
Toronto Metros	None	—	CBC	4
Vancouver White Caps	CJOR	All	CBC CKVU-TV	4 weekly show
Washington Diplomats	WTOP	All	WTG	5

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Tacher says that, although sponsors were offered the dual-media package, "some were allowed to buy radio only—those that couldn't afford both—such as a fast-food operations and local men's stores." He named Rainier Bank, Seven-Up, Heidleberg beer and Puget Sound Lincoln-Mercury dealers as the main sponsors this year. He says the four games telecast on KSTW came in either number two or three in the ratings, depending on the game and time. In two cases, the contests were shown in primetime and each racked up a 7 rating.

In 1976, their first year, the Minnesota Kicks racked up some hefty TV ratings on KSTP-TV. For example, an ARB coincidental taken of a June 12 game between the Kicks and Dallas, in primetime, showed the station pulled a 14 rating and a 33 audience share, tying it for first place with WCCO-TV Minneapolis-St. Paul. This year, the ratings in general stood up as well. In its last game, against Seattle, the team pulled a 13/26 in the ARB coincidental taken August 17. Broadcast at 9:30 p.m., it went up against a 15/30 on the ABC affiliate and a 14/28 from the CBS competitor.

Leading demographics

In addition, the ARB poll indicated a clear lead during that period in men 18-49 (36 per cent vs. 25 per cent by the ABC station). The game also fared well with women 18-49, pulling in 29 per cent, while the ABC station had 34 per cent and CBS outlet 25 per cent.

The Kicks' TV commercials are sold by the station and by Petry Television, and a 30 went for \$800 this season, according to Kay Greaser, station promotion executive. Radio was sold separately. Major TV buyers were Schmidt Beer, Coca-Cola, Standard Oil, Crown Auto, County Seat, Western Airlines, McDonald's and Warner Hardware.

Promotion accelerating

Promotion by all the parties concerned, TVS, the league, stations and clubs, is accelerating over previous years. In many cases, it has become standard promotion policy for clubs to set up free clinics for youngsters on the fundamentals of playing soccer as demonstrated by the professional players. Other club promotions for fans include a run-through practice game, taking spectators on tours and general "get-acquainted" talks between players and the fans. The Kicks, for example, held an open house at the beginning of April for prospective season ticket holders.

KSTP-TV, in addition to pushing the Kicks' games via on-the-air spots during the season, also telecast a half-hour weekly program featuring player interviews and basics of soccer. The film was supplied by the NASL, which also promotes its member clubs through merchandising and kits and other print material.

One of the irritants surrounding soccer concerns the presentation of commercials. One critic sees fault with the use of replays to cover the interruption

from the spots. "The viewer is turned off because he can't see the action live, especially if a goal is scored at that time," he says. But both TVS' Gallup and the league's Caspers see using a replay as not causing any heat from viewers or interrupting the production values. "Even though there are no time-outs, there are ways to get the commercial in without tampering with the action of the game. I don't see it as a major problem," notes Mizlou's Piano.

An accommodation

One advertiser has gotten around the replay concept. Dr Pepper's commercials both in the Dallas and Cosmos games were shown on about three-quarters of the screen while action continued in the upper left portion. Whether this affects the commercial message's impact on the viewer has not yet been determined. But NASL's Caspers says it might even make the commercial more effective because it could reach the viewer subliminally.

Cunningham & Walsh's Busciglio says it would be hard to convince an advertiser to allow the commercial to be aired on only a portion of the screen and even more difficult to try to tell him it's better to do so.

At any rate, soccer is soaring in participation, a fact that makes Caspers say the sport will have its own built-in audience in a few years. According to the NASL fact sheet, soccer is the fastest-growing college sport in the U.S. During 1975, 60 per cent of all NCAA schools (421 of 709) played soccer, as compared with only 33 per cent during 1956, when 128 schools participated, the fact sheet points out.

The growth factor

It also states that the growth factor at the youth level is 20 per cent per year. During 1976, there were between 750,000 and one million soccer players under 19 in youth leagues, high schools and junior colleges. The NASL expects the number of players to reach 1.2 million by 1980. Other positive factors going for NASL soccer, according to findings on fan demographics by the league, include high female involvement (47 per cent); highly educated viewers (36 per cent are in schools, 32 per cent have college degrees, 65 per cent have at least one year of college); 47 per cent have white collar jobs, 25 per cent are executives (professionals); and 66 per cent earn over \$15,000 per year—55 per cent earn \$15,000-\$35,000, and 11 per cent earn more than \$35,000. □



KSTP-TV Minneapolis-St. Paul, produced and had the broadcast rights this season to the Minnesota Kicks. The station's production department follows the action with the Kicks at Met Stadium in Minneapolis. Involved are Bob Sears, I., assistant TV production manager and John Degan, TV production manager.



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Len Lieboff



Howard Marsh



John Power



Dave Williams

Miller heads VMI's West Coast operations. He and LaTerre, who pioneered with Vitt to define and map the nation's Radio Market Areas, based on measurable listening data, are senior vice presidents of Vitt Media. All the other VMI vice presidents pictured here, except Marsh, Miller and LaTerre, too, are actively engaged in buying on a daily basis. Marsh, formerly president of Group W's Television Advertising Representatives and president of Atwood Richards, is in charge of Vitt Media's internal operations.

Vitt Media (from page 25)

weight without increasing their budgets, by re-investing the savings our buying delivers. What this means is that our buying will cost them nothing, where it is financed solely through the savings we can generate through efficient buying."

How can Vitt deliver on promises like this? According to Vitt, the elements that go into that delivery include the experience of his senior people who do much of the buying themselves, their long-established relationships with station and rep sales executives, "and constantly updated knowledge of markets, the stations, and their current rates."

Olsen explains that VMI has been tracking variations in rates from season to season and year after year "long enough to know just about what a rate should be at a given time in a given market for a particular daypart. Because we can show the stations we know what the price level should be, the station immediately knows it has to offer us a realistic proposal. The ability to do this comes with experience. Veteran buyers know what to shoot for and what price he or she is likely to wind up with. But an inexperienced buyer usually doesn't."

Upcoming industry trends, believes Vitt, include increased involvement with print and network TV and continued growth of the leading media services—with a counter trend away from the full-service agency and its 15 per cent commission.

Olsen also notes that the veteran buyer looks into the specifics of any schedule he's considering and "does not leave rotation to chance. *Happy Days* usually does very well on the ABC stations on Tuesday nights, but the ratings on any one Tuesday evening can fall anywhere within a spread of as much as, say, 10 rating points. Our buyers want to make sure that if one of our clients on one Tuesday hits the low end of that spread, they draw something later on the high end to balance it off."

Tapping stations directly

VMI is equipped with TWX to tap stations directly. This, says Olsen, "plus the fact that we don't operate through multiple layers of management, with approvals required by each of several different people before anyone can make *Move One*, gives us the instant-reaction capability to get our clients out of some awfully tight time binds."

One recent morning, continues Olsen, citing a case in point, "we got a call at 9 o'clock. One of the regional retail chains we work for wanted to be on the air that



- CREATE NEW SELLING OPPORTUNITIES
- FIND NEW CUSTOMERS • EXPAND YOUR MARKET • MAKE DIRECT SALES...WITH

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Complete coverage of your known and unknown prospects in a hard-hitting, low cost medium is what you get when you advertise in MEDIA-SCOPE INFORMATION CARDS, the media world's newest promotional vehicle.

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MEDIA-SCOPE is a direct response card program mailed to over 42,000 buyers of advertising at agencies on Madison and Michigan Avenues, Wilshire Boulevard and hundreds of other addresses in between. It reaches into the GM Building, to the offices of America's 100 leading advertisers and to tens of thousands of other advertiser companies. It gets your message to the people who are on

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The cost is low... only \$700 for a black and white card. If you want a second color, the cost is only \$825... even less when you take advantage of our frequency discounts.

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Next Mailing: Dec. 1
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Please reserve _____ post card(s) in each of the following mailings:

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Signature _____ Date _____

On the station payment end, VMI offers clients a choice of several procedures. One of them is arranging for a bank to hold the client's money in escrow.

same evening. They were. We had the orders out to the stations, complete with all the necessary details by 11:30 that same morning."

Station payment

On the station payment end, VMI offers clients a choice of several procedures, says Roy Muro, senior vice president, treasurer and comptroller. One, arranging for a bank to hold the client's money in escrow, was introduced to the industry by Vitt as an answer to the nervousness among stations about their likelihood of getting paid in the wake of advertising's two major financial busts, one by a media service, U.S. Media, the other by one-time major ad agency, Lennen & Newell.

Then, says Muro, there's the joint checking account. Under this system, the client releases the checks, and VMI has co-signing authority. Then the client countersigns and mails them. Muro calls this "almost another variation on escrow."

The simplest method is direct payment by the advertiser himself. And the latter may also choose to use the typical agency procedure, adds Muro: "The advertiser pays us and we pay the stations."

Vitt gained much of his knowledge of the effect of economic trends on agency financial health at Ted Bates, where he headed a media staff of 320, including the Colgate broadcast buying unit. This latter group handled annual spot investments of \$40 million at a time when the growing complexity of spot was contributing directly to cost pressures on agency operation.

At the time, Vitt saw advertisers tending to choose agencies for their creative rather than their media skills, so that agency management, he says, often looked upon a growing media department as a drain on its resources. And better media performance could sometimes result in subtracting from agency profits. The result, says Vitt, was that buying was often delegated to the least-experienced, as the more efficient buyers

became supervisors or joined account management at many agencies. So Vitt figured that an outside media department could do a better job of filling the need for experienced senior people to handle actual buying.

So Vitt, Olsen and two of their Bates colleagues no longer with the firm, Bud Sawyer and Jack McCormack, set up VMI with not much more than their experience and a good gambling instinct.

Today, Olsen answers in two ways the common agency charge that, though a media service may start out with a core of top-flight people, later, with success and the need to take on more help, it ends up scraping the bottom of the barrel.

Says Olsen: "The ability to handle a much greater volume of buying goes with the experience of our senior people. On the other end, when we look at that barrel bottom, we're also looking at part of an industry in which only one major agency to my knowledge still runs a first-class professional training program for young buyers."

Olsen explains that it takes people new to the business two to three years of training "before we turn them loose to do actual buying on their own. We do *not* take people off the street and just throw them into the breach."

During that training period, trainees spend six months working in media research and under Stan Silverman with the computers. Both during exposure to computer operations, and later as junior buyers, they spend a good deal of time on post-buy analyses and on checking the station affidavits.

Besides its offices in New York, Los Angeles and Toronto, where the company goes under Vitt/Reynolds Media International, Ltd., VMI is planning to establish an overseas office in either Britain or Continental Europe. □



WPGH-TV Pittsburgh recently held a fall program-presentation party at the Four Seasons in New York. Enjoying the event are, l. to r., Jean Tregre of Marshalk; Carmen Bolton, president of Bolton/Burchill, the station's rep; and Chuck Cleveland of J. Walter Thompson. The rep co-sponsored the party.

Market rankings (from page 30)

more stations reporting at least \$25,000 in time sales in 1971, they represented 86.3 per cent of the stations reporting, 93.1 per cent of station broadcast revenues, 86.7 per cent of station profits, 95.9 per cent of spot sales, 91.6 per cent of local business and 89.2 per cent of network comp.

Two of the markets with three or more stations in operation last year and eight in 1971 had less than three stations reporting, and their market rankings could not be determined for those years (since the FCC does not summarize markets with less than three stations reporting).

In ranking markets by volume of profit, Herklotz pointed out: "Because the amounts of increase in broadcast income, percentage increases and market rankings for broadcast income may be affected by increased interest, depreciation, etc., resulting from a transfer of a station in a market and/or by payments to principals, it should be noted that certain inaccuracies may occur in market rankings for broadcast income compared to what they might be for broadcast cash flow. However, cash flow figures by markets are not available."

The big 10 in broadcast income in '76 is the same as it was in '71—but the order is different. The top 10 last year, in order, were: New York, Los Angeles,

The big 10 markets in broadcast income in '76 are the same as in '71—but the order is different. The big three remain in the same order, but Philadelphia moved up from seventh to fourth, San Francisco from sixth to fifth, Houston-Galveston from 10th to sixth, among other changes.

Chicago, Philadelphia, San Francisco, Houston-Galveston, Boston, Detroit, Dallas-Ft. Worth and Cleveland.

The big three remain in the same order, but Philadelphia moved up from seventh to fourth, San Francisco was up from sixth to fifth, Houston-Galveston was up from 10th to sixth, Boston was down from fifth to seventh. Detroit was

the marketplace

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"In house production company wants used broadcast equipment. Top prices paid for PC-70 or PCP-70 cameras; Ampex 2000 or 1200's; CBS color corrector; Conrac b&w monitors; Conrac RHA monitors and video D.A.'s. Box 817, Television/Radio Age, 666 Fifth Ave., N.Y.C. 10019

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Broadcast revenues, expenses and income of television networks and stations 1976 & 1971 (millions of dollars)

	1976	1971	Increase	
			Amount	Percentage
Broadcast Revenues				
3 networks	\$2,117.5	\$1,094.2	\$1,023.3	93.5
15 network-owned-and-operated stations	486.9	284.8	202.1	71.0
All other stations				
VHF	2,231.1	1,223.3	1,007.8	82.4
UHF	363.0	148.1	214.9	145.1
All stations	\$3,081.0	\$1,656.2	\$1,424.8	86.0
INDUSTRY TOTAL	\$5,198.5	\$2,750.4	\$2,448.1	89.0
Broadcast Expenses				
3 networks	\$1,821.9	\$1,040.5	\$ 781.4	75.1
15 network-owned-and-operated stations	327.9	193.6	134.3	69.4
All other stations				
VHF	1,500.3	946.3	554.0	58.5
UHF	298.2	180.8	117.4	64.9
All stations	\$2,126.4	\$1,320.7	\$ 805.7	61.0
INDUSTRY TOTAL	\$3,948.3	\$2,361.2	\$1,587.1	67.2
Broadcast Income				
3 networks	\$ 295.6	\$ 53.7	\$241.9	450.5
15 network-owned-and-operated stations	159.0	91.2	67.8	74.3
All other stations				
VHF	730.8	277.0	453.8	163.8
UHF	64.8	(32.7)	97.5	—
All stations	\$ 954.6	\$ 335.5	\$ 619.1	184.5
INDUSTRY TOTAL	\$1,250.2	\$ 389.2	\$ 861.0	221.2

down from fourth to eighth, Dallas-Ft. Worth remained at ninth, while Cleveland dropped from eighth to 10th.

All 10 of these leading markets cleared more than \$20 million last year. In 1971, only New York and Los Angeles topped that figure.

Only one loss market

Only one market among the 136 showed an overall loss—Idaho Falls-Pocatello. In 1971, 14 fell into that category. As for the two markets previously mentioned as showing drops in broadcast income—Sioux Falls-Mitchell had

The net profit margin (pre-tax) for all stations last year came to 31.0 per cent in '71. The median margin for the markets analyzed jumped from 15.3 in '71 to 27.8 in '76. In '76, 11 markets had a pre-tax margin of more than 40 per cent, compared to one (Birmingham) in this bracket in '71.

profits of only \$48,000 last year, compared to \$147,000 in '71, while Erie, which made \$368,000 in '71, cleared only \$205,000 last year. All other markets showed profit increases of more than 50 per cent, according to FCC figures. Median income was \$2.8 million last year vs. \$900,000 in '71.

The net profit margin (pre-tax) for all stations last year came to 31.0 per cent, compared to 20.3 per cent in '71. The median margin for the markets analyzed jumped from 15.3 in '71 to 27.8 in '76. In '76, 11 markets had a pre-tax margin of more than 40 per cent, compared to one (Birmingham) in '71.

Big pre-tax margins

These 11, their '76 margins and '71 margins (in parentheses) are, by declining margin levels: Houston-Galveston 51.5 (37.4); Birmingham, 51.0 (43.3); Dallas-Ft. Worth, 45.9 (30.6); Denver, 45.8 (25.5); Tampa-St. Petersburg, 43.4 (31.1); Indianapolis-Bloomington, 42.1 (31.8); Atlanta, 41.7 (29.1);

(Continued on page 60)

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In the Picture



Edward L. Wax

New president and chief operating officer of Richard K. Manoff, Inc. stresses that "Growth should come in stages, so that we can consolidate each stage before we go on to the next. An agency should be able to discipline itself not to chase 'bigger,' if 'bigger' is going to mean even the slightest watering down of service to clients already on board."

Richard K. Manoff, Inc. is ready for growth, and has all the potential to do it, asserts the agency's new president, Edward L. Wax. However, he cautions, that growth should be "a controlled, step-by-step process."

It's important, stresses Wax, recently a senior vice president and director of Compton Advertising, that Manoff's growth "come in stages, so that we can consolidate each stage before we go on to the next. I guess almost everyone wants to be 'bigger.' But an agency should be able to discipline itself not to chase 'bigger' if it's going to mean even the slightest watering down of service to clients already on board."

Current clients, continues Wax, "are the people who come first. So one of the things I've been concentrating on in my first few weeks here has been to locate this agency's areas of specific strength and expertise, and seek out ways for our clients to capitalize on them."

Wax's other "immediate area of focus," he says, is "to gain an understanding of our clients' businesses. I've been doing quite a bit of traveling since I arrived here, and I'll be doing a good deal more in the next few weeks, getting around to see as many as I can, as quickly as possible."

It's Wax's conviction that "Every client should expect not only the contribution of the people at each of his agencies who are specifically assigned to his account, but the contribution, too, of his agencies' top managements and their experience in the overall marketing area. And the higher one is placed in an agency's management hierarchy, the better he is able to insure proper staffing of each account, and to provide the resources that best meet the needs of each client."

After all of the above is taken care of, says Wax, "Then we can move into the new business effort. At that point, our step-by-step growth goal becomes important so that we don't overextend our ability to deliver service. An agency should not back itself into a position where it finds itself forced to economize on staff to the detriment of its advertising product."

Wax next calls attention to Manoff's "impressive client list." This includes Kraft Dairy Products, John Breck hair care brands out of American Cyanamid, poultry products of Cargill, Inc., Welch Foods, the Bumble Bee Seafoods division of Castle & Cooke and the National Car Rental System.

"Clients like these," observes Wax, "put us in some rather impressive company as an agency. That is, some of those who have other agencies beside Manoff working for them have such other agencies as Thompson and Dancer-Fitzgerald-Sample among them."

Discussing the general advertising environment, Wax observes that "The market place is getting tougher all the time. Consumers are better educated than they've ever been about what they buy and are making more informed purchasing decisions than they have in the past." For agency men, he continues, "that means that this business has become more competitive. Hopefully this will make us keep raising our standards of performance. That, in turn, means that the successful agencies must attract the best talent available."

Though "It's tough on all of us in the business," adds Wax, "I think that all of this is good for the consumer over the long haul, so I hope this trend will continue."

Wax was trained in chemical engineering at Northeastern, one of the country's first schools to offer work-study programs, with students spending a part of each school year working in private industry. His first work experience at DuPont, shoulder to shoulder with professional chemical engineers, he says, "was enough to show me that this field wasn't for me. My next hitch at DuPont was in their marketing department, and that was enough to show me that that was where I fit in."

As a result he went on to specialize in industrial management at the Wharton School. His first and only agency before Manoff was Compton. His 14 years there, where he started on the Procter & Gamble account, included three and a half years as general manager of Compton's agency in the Philippines.

Market rankings (from page 58)

Kansas City, 41.3 (35.0); Hartford-New Haven, 41.3 (31.8); San Antonio, 40.9 (24.4), and Seattle-Tacoma, 40.3 (16.1).

In delving into broadcast revenues (time sales plus network compensation minus commissions), Herklotz found that 10 markets increased their revenues more than 125 per cent during the five-year period studied. They are, in order of gains, San Diego, 157.8; Denver, 147.5; Fresno, 138.1; Houston-Galveston, 134.5; Seattle-Tacoma, 134.4; Orlando-Daytona Beach, 134.1; Anchorage, 133.6; Huntsville-Decatur, 133.1; Albuquerque, 131.2, and Tampa-St. Petersburg, 126.3.

Only five of the 136 markets produced revenue gains of less than 50 per cent. They are: Fargo-Valley City, up 49.5 per cent; Columbus, Ga., up 49.0; Duluth-Superior, up 46.5; Erie, up the same, and Yakima, up 30.6 per cent.

Time sales trends

In examining the trend of national and regional spot time sales (the cost of time sold to advertisers, including commis-

sions), Herklotz found that eight markets showed gains of 175 per cent or more during the five-year span.

They were Huntsville-Decatur, 247.5 per cent; Anchorage, 226.1; Albuquerque, 209.8; Evansville, 199.9; San Diego, 198.4; Baton Rouge, 193.7; Colorado Springs-Pueblo, 186.8, and Denver, 185.5.

"Only two of the markets," said the analysis, "had national/regional time sales below \$1 million for 1976 (Anchorage with \$923,000 and Pasco with \$763,000) and only three had percentage gains below 50 per cent—Johnstown-Altoona, 47.2 per cent; Buffalo, 45.7 per cent, and New York, 39.5 per cent."

New York's poor performance in spot was offset, at least in part, by its sizeable growth in local business. Last year 14 markets recorded local time sales of at least \$20 million (there were only four markets exceeding that figure in 1971). Of that group, New York had the biggest percentage gain during the 1971-76 period—and, of course, the biggest dollar gain.

Here are those 14 markets, shown with their '76 totals in local time sales plus their dollar and percentage increases and ranked by the latter:

New York, \$94.8 million, up \$66.6 million or 236.8 per cent; San Francisco-Oakland, \$44.7 million, up \$31.1 million or 228.4 per cent; Houston-Galveston, \$25.0 million, up \$15.5 million or 162.5 per cent; Chicago, \$53.2 million, up 32.4 million or 155.4 per cent; Denver, \$20.0 million, up \$11.6 million or 137.1 per cent; Los Angeles, \$92.2 million, up 52.6 million or 133.1 per cent; Miami, \$22.5 million, up \$12.7 million or 130.3 per cent; Atlanta, \$21.3 million, up \$12.1 million or 130.0 per cent; Washington, \$23.7 million, up \$12.7 million or 116.6 per cent; Detroit, \$29.8 million, up \$15.9 million or 114.1 per cent; Boston, \$29.3 million, up \$15.4 million or 111.1 per cent; Cleveland, \$24.4 million, up \$12.4 million or 103.8 per cent; Dallas-Ft. Worth, \$24.4 million, up \$11.9 million or 95.4 per cent, and Philadelphia, \$35.1 million, up \$12.7 million or 56.5 per cent.

As for network compensation, aside from the seven markets previously mentioned as dropping in their comp totals during the five-year period, 10 of the remaining 128 markets (reporting in both '71 and '76) had increased network comp greater than \$500,000, while eight markets showed increases bigger than 40 per cent.

These markets and their increases were: Anchorage, up 90.8 per cent; San Diego, up 89.2 per cent; Springfield, Mo., up 72.5 per cent; Columbia, S.C., up 58.9 per cent; Jackson, up 48.3 per cent; Bakersfield, up 43.6 per cent; Savannah, up 42.7 per cent, and Charlotte, up 41.0 per cent. □

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At the Knight Quality Stations' Fifth Annual Clambake in Boston are, l. to r., Rich Balsbaugh, v.p. of Knight Radio Sales; Joanne Kapnis of McDougall Associates and winner of a British Airways trip to England, and Scott Knight, v.p. of Knight Quality Stations. The clambake was held at the New England Aquarium, where more than 200 agency and client people gathered.

Inside the FCC

New future uses abound for home television receivers



Robert E. Lee

Communications-line hookups with TV sets

Optical fibers may play an important role

Technological breakthroughs are occurring at an unprecedented rate and are going to affect the way you do business. How will you deal with this? What will be your role in the communications system of the future?

Prognosticators talk about "home information centers" or "home communications centers" made up of a variety of components attached to a visual display device and communications lines. The most obvious display device is the television set which, with some modifications, can serve new purposes. Television games have already become so popular that they are included in some rating service surveys. This Christmas we will see educational games that will amaze and astound all of us and will have an impact on the educational system. Video player systems using tapes or discs are expected to become popular consumer items in the very near future.

Home computers are becoming increasingly popular, too. Today a consumer may buy a home computer for as little as \$400. All that is needed to complete the system are a television set and a cassette tape player, which can be bought for about \$200. This fall, a major retailer will offer home computers through its catalog for about the same price. If the costs drop as dramatically as costs for calculators have, the number of computer hobbyists will certainly increase beyond the 60,000 or so involved today.

Another anticipated use of the television set is data display. Although a television set does not have sufficient resolution to display something like newspaper pages, it may handle several hundred alphanumeric characters comfortably. For about \$200 today, the necessary memory chip and character generator can be added to a set. In a few years the cost may be as low as \$20.

Information, such as the captioning for the deaf permitted in this country, or any other data, may be transmitted over the spare lines of the broadcast signal. Or, information may be sent over telephone or two-way CATV lines. One example is the Viewdata system the British Post Office expects to begin marketing next year. This system combines a specially equipped television set with a telephone in the customer's home or office. A customer will call Viewdata on the telephone and use a simple keypad to identify the desired information. Both instructions for the information search and the requested information will be displayed on the television screen. The kinds of information will range from news and weather to travel and food guides.

Communications lines may be connected to the television set for more than data display purposes. Television games, for instance, might be played with opponents in remote locations. Computer hobbyists may connect their home computers together for experiments and information exchanges.

Many of the two-way components I have been describing will work adequately with the voice telephone lines going into our homes today. Because the transmission speed for larger quantities of information is slow, telephone lines will probably be used where large amounts of the displayed information do not change quickly on the screen.

If rapidly moving images or large amounts of information are to be transmitted in a short period of time, home information and communications centers will have to be connected to broadband communications lines, either coaxial cable or optical fibers, which will link the home terminal to a central data base or a switch. Coaxial cable has already been connected to about 12 million American homes to deliver CATV services. At least one CATV system already offers a two-way service between its subscribers and its studio so that home television viewers can participate in game programs or surveys. Optical fibers are presently in production and are being field tested in telephone and CATV trunk lines. Optical-fiber advocates predict that the time will come when all homes are wired with and served by these fibers.

Some of the things I have been describing sound like "blue sky." They certainly were a few years ago when similar promises for CATV technology turned out to be too expensive to implement. However, technology breakthroughs are coming so quickly that hardware costs should continue to drop dramatically. Software costs may become the most expensive part of some of

Inside the FCC

(continued)

these systems, but these too may be reasonable enough to make some of these home information and communications center components attractive to consumers.

Satellite technology attracting attention

Another technology which is attracting attention is the broadcasting satellite. This technology uses a satellite to transmit programming intended for the general public. The satellite signal can be received directly in the home with a small roof-top antenna, perhaps half a meter in diameter. Or, the signal can be transmitted to a community receiver and delivered to the home by terrestrial facilities such as CATV or MATV systems, broadband common carrier lines, translators or perhaps even broadcast stations.

Broadcasting satellites have already moved from the drawing board to actual experiments in the United States and Canada. NASA has been working on the Application Technology Satellite program since 1966 and has culminated this program with the ATS-6 satellite. This satellite has enough power to relay strong signals to relatively inexpensive, small earth stations in our fifty states. This satellite was first used in 1974 to provide graduate-level courses to elementary school teachers in Appalachia. Since then, a number of social experiments have been conducted in cooperation with a variety of agencies to provide educational and health care services to people in out-of-the-way rural areas in the United States, such as Appalachia, the Rocky Mountains, and Alaska.

Regional channels likely satellite approach

It is too early to predict how broadcasting satellites will develop in the United States, how many channels may be available, or the kind of service provided to the public. I personally believe that we are more likely to see regional channels serving several states than national channels. As a practical matter, time zone differences make simultaneous transmission of the same program to the whole country unrealistic. In addition, transmission of a signal to the whole country requires far more power than transmission of a signal to a few states. National channels also limit the total number of channels available for use, because national channels cannot be reused for different regions.

The choice between community reception and direct home reception will also affect development. Less power is needed to send a signal to a community receiver than to a smaller home rooftop antenna. If community reception is preferred, more broadcast satellite channels can be made available. However, if community receivers have to be connected to terrestrial transmission facilities, this approach could burden terrestrial systems. As a result, economic and spectrum congestion considerations may affect the policy decision.

Commercial satellite uses expected to develop

So far, most of the proposed uses for broadcasting satellites are for the kinds of public service programs being tried on the ATS-6 and CTS satellites. However, as satellite and receiver costs drop, I expect interest in commercial use to develop. Whether commercial programming will be advertiser supported or offered on a pay basis is beyond my ability to predict. However, once the technology is economical, some entrepreneur will find it attractive.

Where do you stand in this revolution? The television receiver which has been used almost exclusively for your signals may be used for many more purposes in a few years. Spectrum scarcity may no longer limit the number of competing program sources available to your viewers. Can you meet the competition?

I certainly don't think our broadcasting system will become obsolete because of the kinds of technological developments I have been describing. One reason is local service. Broadcasting satellites cannot duplicate the kind of community-oriented service you are capable of providing. Indeed, this service may be the key to your future. As more of our personal affairs are conducted by means of computer terminals, we may all look to the local broadcaster to provide a human touch and a sense of community to our daily lives. Technological changes are inevitable. Your response to these changes is up to you.— **Commissioner Robert E. Lee**, in a recent speech before the Nevada Broadcasters Association Convention in Lake Tahoe.

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Seattle's fans are winners in every league.



Seattle is a great sports town. Always has been. That was true back when minor league baseball and hockey and University of Washington football were the only games in town. It's true today, on a far grander scale, for Seattle's four major league franchises.

The Seattle Supersonics, a serious contender just once in ten NBA seasons, have been surpassed in attendance only by New York in the past three years.

In 1977, the Sounders of the North American Soccer League averaged 24,000 for eleven home games and drew nearly 100,000 for two post-season games.

The expansion Seahawks of the NFL, while winning only twice in 1976, averaged over 60,000 fans at each of their 10 home games, 6th among the league's 28 teams.

Seattle's baseball Mariners, in their first American League season, drew 1,350,000 to home games while finishing near the bottom of the league standings.

The Kingdome is a plus. The big covered stadium has 65,000 good seats. Conditions are ideal for every game, so fans from all around the

Northwest can plan in advance to attend, without concern for the weather.

Still the key to Seattle's spectator boom is the character of the fans themselves. They're fiercely loyal, exuberant and stubbornly optimistic. No local major league team has yet won a championship. But if they gave a trophy for responsive support from the stands, Seattle's sportsfans would be a tough bunch to beat.



PHOTOGRAPHY BY BOB PETERSON

During fifty years of commitment to the highest quality in broadcasting, KOMO has won loyal fans, too. KOMO Radio, which has broadcast all 10 years of Supersonic action, is the Northwest's most popular adult station. KOMO-TV, which has covered 15 years of UW football, is not only the market leader, but one of ABC's leading major market affiliates.

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