

COMMERCIALS PRODUCTION '84: Business, editing 39

INTV fighting minimum rating requirements 44

Agency views on Nielsen's ERIM and its competitors 48

# Television/Radio Age

OCTOBER 1, 1984 • \$3.50

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## CONNECTICUT KIDSWORLD



By  
Tom Hannum  
Producer/Director  
WFSB-TV  
Hartford, CT

I'm the KIDSWORLD Producer and Director at WFSB-TV in Hartford, Connecticut. We schedule KIDSWORLD three times each week-end. It runs at 11:00 a.m. on Saturday. It's repeated at 6 a.m. on Sunday, and, again at 7:00 a.m. the following Saturday.

Our version of KIDSWORLD is 51% local. 49% is material from The Behrens Company. It's my job to produce the 51% of local story material each week.

Our station covers a large geographic area, from the Long Island Sound to the Berkshire Mountains. We cover a rich and diverse mixture of city people and farm people. A lot of these people are kids. We try to reach them with KIDSWORLD.

We want kids to talk to kids. Our stories explain city life to rural kids and rural life to city kids. Each program is hosted by teen-ager David Ushery. He travels with our crews doing all the ins and outs and he reports all the stories. We cover the activities of kids and the places and people of interest to kids all over Connecticut.

We get quite a bit of mail from kids with story ideas and requests to get on the show. We also get mail from adults complimenting what we're doing, which I find amazing, since we run in the cartoon blocks. What I think we're trying to do is to offer something to kids and interested parents that's informational and entertaining in contrast to the "mindlessness" of cartoons.

Periodically, we also produce KIDSWORLD prime time Specials, 100% local. We just finished one celebrating National Children's Education Week.

We think KIDSWORLD helps us do something better on television for our Connecticut kids.



David Ushery  
KIDSWORLD host  
WFSB-TV  
Hartford, CT



# KIDSWORLD

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

# Television/Radio Age

Volume XXXII, No. 5

October 1, 1984

## COMMERCIALS PRODUCTION '84

### 39 Surge in ad activity keeps business booming

Though most production centers contend they are doing fine, most states are in a perennial dogfight to do better, hiring personnel and launching expensive ad campaigns.

### 42 New editing systems seen bringing video tape closer to film

Montage and EditDroid, along with CBS's single-camera, off-line editing system, are manifestations of a new film-oriented kind of editing that has come to video.

### 44 INTV fights minimum rating requirements by advertisers

In new presentation, association seeks to demolish a number of notions including belief that lower-rated spots will endanger the achievement of rating point goals.

### 46 Cable proliferation in Europe seen as DBS deterrent

There has been no pressure to lay cable in the larger countries, but the impending introduction of DBS has changed all that.

### 48 Agency views vary widely on ERIM and competitors

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Hey, Cisco—  
How come  
everybody  
remembers us in  
black & white—  
and we are  
now in  
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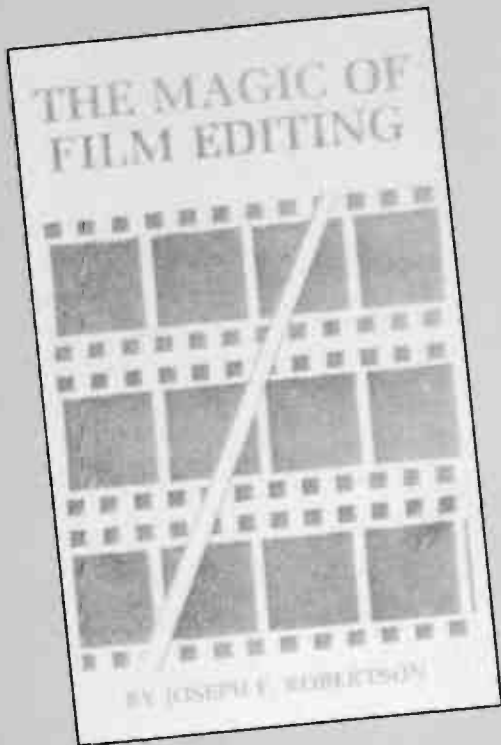
"Cisco was something of a Mexican Robin Hood with a devilish glee to the Old West." — TV GUIDE

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# Tie. Tie.

# Virtual Tie!!!



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## **A 1983-84 bell ringer!**

Simon & Simon soared to a virtual tie for Number Two in the Nielsens. Bong, bong, bong!



## **Simon & Simon**

The action series with the light touch.

**Coming soon.  
MCA TV**

# Somebody Stole Our Gals!



Source: NTL, September 1983—April 1984. © 1984 Universal City Studios Inc. All rights reserved.

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



**Simon & Simon**  
The action series with the light touch.

**Coming soon.**  
**MCA TV**



# Oops!



### **A 1983-84 nearly!**

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



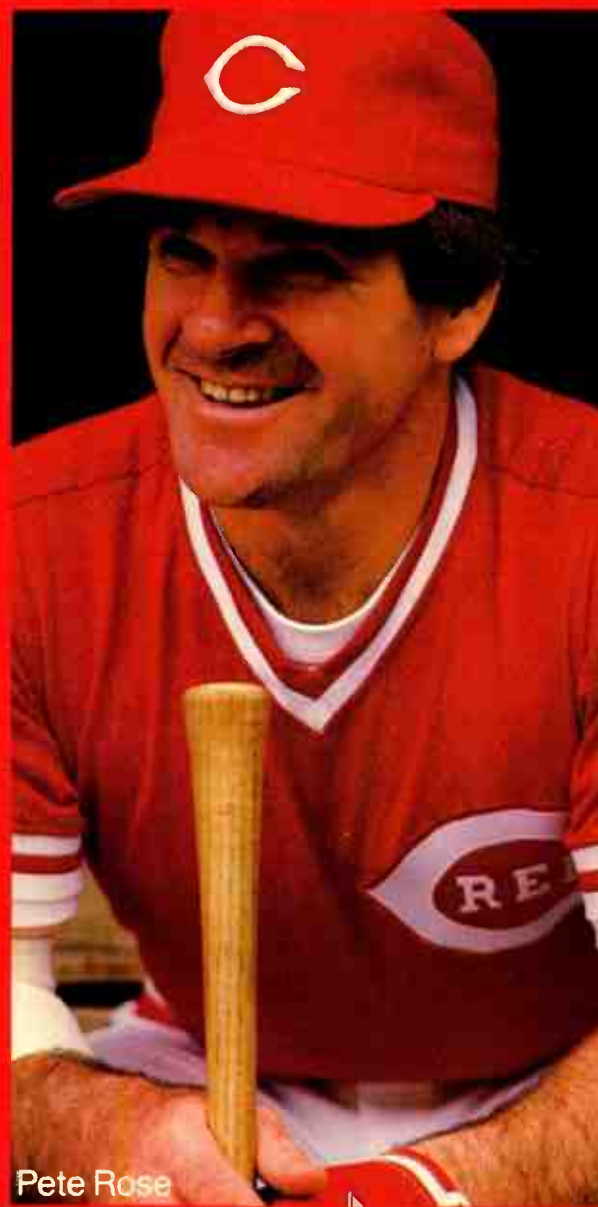
### **Simon & Simon**

The action series with the light touch.

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# Great Pete

# Great Peter

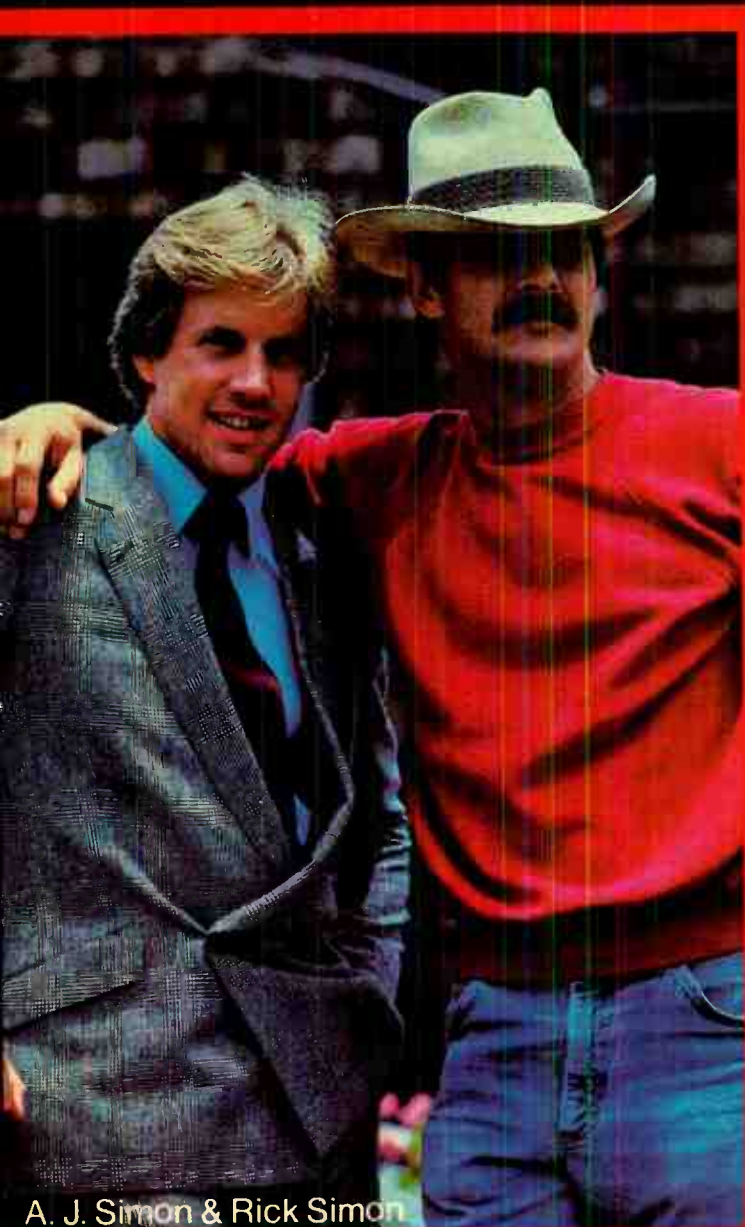


Pete Rose



Peter The Great

# Great Repeaters



A. J. Simon & Rick Simon

## 1984's best repeater!

Simon & Simon was the Number One series in all of television during the summer of 1984. Play it again, Pete.

## Simon & Simon

The action series with the light touch.

Coming soon.

**MCA TV**

World Radio History

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# Publisher's Letter

Television/Radio Age, October 1, 1984

## Forbes '400 Richest' list dramatically demonstrates fruits of free enterprise

The *Forbes* "400 Richest People in America" tally, which has just been published, is exhibit "A" of the fruits of free enterprise. While a substantial number represent inherited wealth, there are at the same time some dramatic success stories, particularly of those who made their fortunes in the broadcast media. There are some 59 members, or about 15 per cent, who have fortunes that were derived from media enterprises. Here are some of the more dramatic achievements of the self-made individuals who made the *Forbes* list:

**William S. Paley** would certainly top the list of these individuals who made their millions in the broadcast media. Over a half century ago, he bought control for a half-million dollars, with family help, of the radio network now known as CBS. Bill Paley's business career is a saga in itself, building, as he did, CBS into a diversified communication empire. He holds 7 per cent of the company. His art collection is worth several millions. He stepped down last year as chairman, but is still a consultant and member of the board. *Forbes* estimates his "minimum net worth" at \$250 million.

**Dorothy S. Bullitt** is one of the most unusual women in the U.S. Widowed since 1932, she built a significant empire of real estate, lumber, oil and manufacturing. She bought King Radio in 1947; two years later in 1949, she bought a television station (then KRSC-TV) from P.K. Lieberman, a New York publisher, for \$400,000 and changed the call letters to KING-TV. King Broadcasting Co. owns four television stations in the Northwest as well as six radio stations and cable interests. She is now in her late 80s, but her two daughters are active in the company which is run by her president, Ancil Payne.

## Kluge realized radio and TV potential in the '50s

**John W. Kluge** realized the potential of television and radio in the '50s when he achieved control of Metropolitan Broadcasting which consisted of two stations in New York and Washington. In 1961, the parent company became Metro-media, and the company now consists of seven television stations in major markets as well as 12 AM and FM radio stations. The company's largest acquisition, two years ago, was WCVB-TV in Boston for the record price of \$225 million. Kluge became enamored with the broadcast business when he was a food broker in Washington. Earlier this year, Kluge took Metromedia private in a major leverage buyout to the extent of \$1.2 billion. He came up with \$115 million in cash plus 75 per cent of the new company, according to *Forbes*. The publication estimated Kluge's net worth at \$300 million and possibly more.

**Roy H. Park** is another of these individuals who is not only a self-made man, but is a demonstration of what a poor farm boy can achieve in the free enterprise system. Born in North Carolina, he worked his way through college by running the college paper as well as freelancing for the Associated Press. He was a co-founder of the Duncan Hines cake mix business which he sold out in the mid-'50s to P&G. He bought his first television station, WNCT in Greenville, N.C. in the early '60s, went on to acquire six additional television stations and 14 radio stations. He also has been actively acquiring newspapers. At one point, Park held more FCC licenses (21) than any one else in America. He took his company public last year but held 90 per cent of the enterprise. His net worth is estimated to be a minimum of \$275 million.

## Turner is freewheeling old school entrepreneur

**R. E. (Ted) Turner III** is of the breed that is commonly referred to as "They don't make 'em like Ted Turner anymore." A freewheeling entrepreneur of the old school, he rescued his father's billboard company a few years out of college. He bought WTCG-TV (now WTBS) 14 years ago when it was losing money and turned it into a national program service via satellite to cable systems. He acquired the Atlanta Braves and the Atlanta Hawks; he won America's Cup in 1977. Turner started Cable News Network in 1980 and has just entered music video. His total worth is estimated at well over \$400 million.



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KGNS  
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WNHT  
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## Cable ad bureau disputes Mal Beville growth predictions

I never thought it would be necessary to correct Mal Beville when it came to numbers, but some of the figures he uses to build his case against continued cable growth are wrong, as are many of the conclusions and perceptions in his two articles, *Standard Broadcast television is well equipped to survive the onslaught of 'new technologies'* (TV/RADIO AGE, June 11, 1984) and *VCR penetration: Will it surpass cable by 1990?* (July 9, 1984).

In the June 11 article, he places growth in cable homes at 250,000 from November, 1983, to May 1984, citing Nielsen figures. In the July 9th issue he ups the figure to 280,000 for the same period. We don't know how Mal arrived at these figures since the published Nielsen Cable Universe estimates show the growth during this period to be 332,000. Since the figures he uses to make his cable growth projections are off by about 20 per cent going in, the validity of his conclusions would seem to be a bit shaky.

**Other figures are wrong** as well. In projecting cable's growth for major markets in the July 9 article, he uses as an omen a penetration figure of 40 per cent for Manhattan after 10 years. Actually, the figure is over 50 per cent and those familiar with the theft problem claim it's even higher than that. Inner city builds are troublesome, but the rapid growth in sophisticated cable marketing techniques now being successfully tested should help overcome the problem.

I suspect that Mal never talked to any cable system marketing people about how they are attacking the problems on which he lectures at such great length. At least there are no quotes to indicate he did. If he had, rather than depending on a self-serving, cut-and-paste collection of negative comments, the article would have had a truer perspective and not given the erroneous impression that cable doesn't have control over its own future.

I can assure you that the companies that brought cable from a standing start to a \$7 billion industry in relatively few years are committed to its continued, strong growth. (Broadcast television, with its enormous success, didn't reach \$7 billion until 1977).

Several other portions of the articles also reflected a surprising lack of understanding. Here are some examples: *"Disconnects remain high."* He confuses pay churn with basic disconnects which, except for rare exceptions, are

not a problem. In fact, systems report that basic disconnect rates are comparable to that experienced by telephone companies because of resident relocations and non-payment of bills.

*"Advertising revenue is welcome but has a low priority in their (systems) cash flow projections."* The exact opposite is true. Every major MSO and independent cable system has made a significant commitment to developing local advertising. Many already enjoy great success, reporting revenues between \$10 and \$20 a subscriber with substantial profit margins. Interconnects are coming together rapidly and will accelerate growth. Within two or three years, local and spot cable advertising will reach \$250 million on an upward growth curve; in 1980 it totalled \$8 million.

*"Added cable homes will further erode commercial television audiences, but there is a slowdown here, too."* Mal seems to be joining the "Emperor's New Clothes" brigade and totally ignoring the fact that network erosion not only continues, but is accelerating this year. In the first half of 1984 versus the same period in 1983, the broadcast networks are off 4 per cent in average audience and 3 per cent in share during primetime. July was off 11 per cent in both average audience and share. Also in July, on a 24-hour basis, pay households spent more time with all cable programming than with network affiliates for the first time. Erosion is being caused not only by added cable homes, but also increased viewing to cable programming—which leads to the next misrepresentation.

*"Cable's achievements in developing audience building programs has been spotty."* Wrong. In the first half of 1984 versus the same period in 1983, audiences to advertiser-supported cable programming have grown much faster than any other segment of television programming. In fact, by the second quarter of 1984, cable households were spending more time with cable originated programming (excluding superstations) than with independents. These Nielsen data are available and hopefully will be published in an upcoming issue.

**He also minimizes** the many innovations in cable programming, zeroing in on the success that off-network reruns are having on several of the cable networks. Reruns are the cornerstone of independent stations; but in their case,

the success of this programming philosophy is hailed, not denigrated. Totally dismissed are the major investments being made to develop cable networks devoted to news, sports, music, arts, ethnic groups, financial news, children, weather, etc. and their documented appeal to viewers. I would suggest that Mal spend a day in front of a television set hooked up to cable and sample this programming.

Perhaps Mal was trapped by the role he assigned himself as a handicapper predicting which of these household services—cable, VCR and home computers—would be in "the winners spot when the wire is crossed January 1, 1990." Once trapped in this metaphor, he had to have a loser. Since his point was to dramatize the admittedly strong future of VCRs, he opted to tag cable and home computers as such.

**Rather than get entangled** in a mountain of often irrelevant data to try to pick a winner, I wish Mal would have used his usually keen analytical skills to examine the synergy that exists between cable, VCRs and home computers—which is the way their relationship is evolving.

When the three broadcast networks split more than 90 per cent of the television audience among them, picking the winner was important. With the segmentation of today's audience, it has become much more important to understand the relationships between available programming options.

VCRs are an extension of the phenomenon that has driven cable's growth—a desire by viewers for greater programming choice and viewing convenience.

Americans have a growing amount of choice available to them in every product and service category as a result of segmented marketing. They now demand choice in television as well, creating a revolution in the distribution and marketing of programming that is complicating life for everybody. Advertisers, in particular, are finding that by chasing this increasingly elusive winner, they become less effective in understanding and dealing with today's segmented audiences. However, if Mal wants to continue handicapping, I suggest he get some advice from Jimmy "The Greek" Snyder, who would probably tell him that partisan fans make terrible handicappers. ROBERT H. ALTER, *President, Cabletelevision Advertising Bureau, New York*



# **KNOTS LANDING**

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

# KNOTS I

A Show As Hot As The



# LANDING

People Who Live There!



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## The awards mystique

Each year when the Clio Awards, or the Andys or the Addys, or the One Club, or myriad other organizations, are poised to present their awards, a spate of stories hit print about the inequities of the judging.

Several years ago, in a Pyrrhic gesture, director Michael Ulick declared he was going to burn his. "The Golden Lion (Cannes) is the only one that's truly objective," one agency producer claims, not wanting, of course, to be identified.

As far as awards and the advertising fraternity are concerned, it is a love-hate relationship. Several industry people, including Ulick, have called for the 4As to sponsor an awards competition, that, according to theorists, would be pure as the driven snow because it would be run by the people within the industry with supposedly no profit motive. Thus far the 4As has demurred, claiming bigger fish to fry. Meanwhile, Clio and other organizations, continue to expand their operations.

In the advertising industry, though, the fish turn out to be sturgeon. Awards are the caviar of the ad business. A pair of Clios can mean a hefty raise. Creative director Tom McElligott, of Minneapolis' Fallon, McElligott & Rice, tells of doubling the salary of one creative after he garnered four awards in one year. J. Walter Thompson's U.S. president Burt Manning reportedly fired off a memo urging the shop to enter its product into as many competitions as possible in order to enhance its creative reputation.

Young & Rubicam, an agency with a first-class reputation for conceiving effective broadcast advertising, seems to have taken this predilection for documentation to another level.

Flushed with its success at Cannes, winning 11 awards to five by Ogilvy & Mather and BBDO, the agency got to thinking that it would be a good idea to release a catalog listing all the awards won by all the offices during the awards season.

Alex Kroll, the president and chief operating officer of Y&R as well as its creative conscience, says in the introduction to the tome, "We do not measure our success by awards, but they still serve a good purpose. They tell us whether our creative product is near, or at the leading edge of inventiveness . . . the right cause for Y&R to advance."

The perfect bound book covers the "awards season" for 1984, January through June. It, very simply, lists all the awards won by every branch of the agency through the six-month period.

The compilation covers 82 pages and is followed by a list of competitions in which the agency was entered. The book was sent to all employees and to certain clients.

## Second-class status?

In the September issue of *Communicator*, the monthly magazine of the Radio-Television News Directors Association, Dick Tracy, radio-television critic for the *Sacramento Bee*, takes the radio industry to task for the second class status it accords its news staffers.

The article, *Why Does Radio Treat its Newshounds Like Dogs?*, charges that broadcasters are letting the cream of new journalism grads get away, because jobs for beginners are scarce, pay is low, advancement slow, and job security "minimal."

Tracy quotes Ed Godfrey, national president of the RTNDA, who told northern California broadcasters assembled in Sacramento that, "Salary is a problem for both radio and TV, but more so for radio. Radio has largely gone away from news, into music formats, and it's difficult for someone serious about broadcast news to convince the GM that it's important to the station's image. Unless they're running a news/talk format, most see news simply as an expense."

On the other hand, though, Godfrey also admitted that there are "just too many journalism graduates out scrambling for jobs, so desperate they're willing to take anything. And there are also a lot of people carrying diplomas who really have no business being in the field."

But that said, Tracy notes that a growing RTNDA concern is that low starting salaries "will ultimately mean poor news coverage across the nation, and a drying up of the field of talent to replace today's news directors."

## The business viewer

Business oriented television programs are watched by more than 70 per cent of the respondents to a survey conducted by *Nation's Business* magazine, and 42 per cent say they would like to see more business-related programs on the air.

Topping the list of most-watched shows is *Wall Street Week*, seen by 65 per cent of the respondents. Other popular programs include *Biz Net News*, *It's Your Business*, *Money Week* and *Nightly Business Report*.

More than 1,400 people, 60 per cent of them in top management positions,

responded to the survey. Median age was 45, and 80 per cent were male. Fifty nine per cent have cable, and 33 per cent own or rent videocassette recorders. Fifty-five per cent of those who own recorders use them to record broadcasts for viewing at a later time.

The magazine's upper-middle class readers are fond of color televisions—nearly 98 per cent of the respondents have one or more in their homes. Median household income is \$46,729.

The survey data show that the business programs are watched on local independent television stations as much as on network affiliates. Nineteen per cent of the stations reported in the survey are independents, 18.1 per cent are NBC stations, 17.9 per cent are CBS and 17.4 per cent are ABC. Fifteen per cent of the stations watched are on cable, 11.7 are PBS stations, and 0.9 per cent are satellite stations.

## C-E goes to college

Any advertising success story worth its salt has the hero rising from the mailroom. What enabled him to get into the mailroom? A degree from one of the nation's leading institutions of learning.

Now Campbell-Ewald, headquartered in Warren, Mich., has mounted one of the more aggressive college recruitment programs in recent agency history.

The reason, according to vice president Robert Ehlers, personnel head at Campbell-Ewald, "with competition for good people increasing each year, we have had to increase our geographical range in looking for new hires, at both entry and professional levels.

"Beginning last winter," Ehlers continues, "resumes were solicited from some 800 college students on nine college campuses. Of the 800, 280 received personal interviews, 25 were invited to our headquarters, and seven people were hired."

The recruiting search included colleges in Michigan, Texas, Virginia, Missouri, Tennessee, Illinois and New York.

"Next year," Ehlers says, "we plan to include schools in California and Florida as well."

And how are the new hires doing? "They are just terrific. We feel our effort justified in the performance we have been getting. These people volunteer for everything, are excellent in mixing with the work force and are not afraid of long hours.

"We challenge our new hires with a unique management training program which allows work rotation every four

# FAMILY TIES

**PARAMOUNT HITS HOME WITH "FAMILY TIES"—  
30 MARKETS OPENED, 30 MARKETS SOLD,  
INCLUDING 8 OF THE TOP 10,  
AND 16 OF THE TOP 20!**

Paramount Television Domestic Distribution completed its fourth week of sales with record-breaking figures reprising the phenomenal success of

the second half of the best hour on TV—"Cheers." We're proud to be making history with our programming and production guarantee.

WNEW/NEW YORK  
KTTV/LOS ANGELES  
WFLD/CHICAGO  
KBHK/SAN FRANCISCO  
WSBK/BOSTON  
WTTG/WASHINGTON, D.C.  
KRLD/DALLAS  
WJKW/CLEVELAND  
KRIV/HOUSTON  
WPGH/PITTSBURGH

WCIX/MIAMI  
KMSP/MINNEAPOLIS  
WATL/ATLANTA  
WTOG/TAMPA  
KPLR/ST. LOUIS  
KDVR/DENVER  
KTXL/SACRAMENTO  
WPDS/INDIANAPOLIS  
WTIC/HARTFORD  
KPTV/PORTLAND, OR.

KTVK/PHOENIX  
WXIX/CINCINNATI  
WVTV/MILWAUKEE  
WOFL/ORLANDO  
KAUT/OKLAHOMA CITY  
KTVX/SALT LAKE CITY  
KMOL/SAN ANTONIO  
KATV/LITTLE ROCK  
WPTV/WEST PALM BEACH  
WAWS/JACKSONVILLE

**"FAMILY TIES" AND "CHEERS" IS THE BEST HOUR  
ON TELEVISION. SALES PROVE IT!**



TELEVISION DOMESTIC DISTRIBUTION

## Strongest in Women 18-34!



## Strongest in Women 18-49!



## Strongest in Women 25-54!



### Hill Street Blues 16.8

Cheers	15.1
A Team	13.8
Remington Steele	13.4
Magnum, P.I.	11.9
Family Ties	11.6
Facts of Life	11.2
The Fall Guy	11.1
Simon & Simon	10.3
Gimme a Break	10.2

### Hill Street Blues 15.8

A Team	13.9
Cheers	13.7
Remington Steele	13.3
Magnum, P.I.	12.0
Family Ties	10.9
The Fall Guy	10.8
Facts of Life	10.6
Simon & Simon	10.6
Gimme a Break	9.8

### Hill Street Blues 16.2

A Team	14.2
Remington Steele	13.6
Cheers	13.4
Magnum, P.I.	12.8
Simon & Simon	11.0
The Fall Guy	10.9
Facts of Life	10.4
Family Ties	10.3
Gimme a Break	9.5

Source: NSI, May 1984.

Network Programs by Designated Market Areas.

## Strongest in Men 18-34!



## Strongest in Men 18-49!



### **Hill Street Blues 15.7**

A Team	13.9
Cheers	11.5
Magnum, P.I.	10.2
Remington Steele	10.0
The Fall Guy	8.7
Simon & Simon	7.8
Family Ties	6.7
Facts of Life	6.5
Gimme a Break	5.2

### **Hill Street Blues 15.2**

A Team	13.4
Cheers	10.7
Remington Steele	10.2
Magnum, P.I.	10.1
The Fall Guy	8.6
Simon & Simon	8.2
Family Ties	6.3
Facts of Life	6.3
Gimme a Break	5.4

*Among  
network series  
soon to enter  
syndication,  
the demographic  
powerhouse  
is...*

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**VICTORY  
TELEVISION**

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# Sidelights

(continued)

months in media, account work and strategic planning. In effect, we give the opportunity to every new hire, through wider diversification of work experience, to find his or her right niche at the agency."

The mail room will never be the same.

## A good scout

The scouting movement in America, as in other countries, takes a good deal of kidding. But when the chips are down the kidding stops, and the scouts close ranks together.

Two of them who did just that recently were James S. Gilmore, president and chief executive officer of the Jim Gilmore Enterprises, which includes the Gilmore Broadcasting Corp., owner of six radio and television stations in the South and the Midwest; and the Right Honorable Lord Harold Wilson, former Prime Minister of the United Kingdom.

Lord Wilson was the keynote speaker at a Distinguished Citizen Award dinner honoring Gilmore in Kalamazoo. Among former winners of the award have been actor John Wayne and musical comedy star Mary Martin.

In paying tribute to the scout movement, Lord Wilson said that it would be "a different world if more people were trained in the philosophies and interests of scouting."



*Gilmore Enterprises' James Gilmore was honored recently by the Boy Scouts for his outstanding service.*

The black-tie dinner was held by the Southwest Michigan Council of the Boy Scouts of America. Gilmore was honored because of his outstanding service to the southwest Michigan area, the state and the nation.

A director of many corporations, Gilmore is also president of the Gil-

more/Foyt racing team, sponsor of racing driver A. J. Foyt, four-time winner of the Indianapolis 500.

## Studios, take heart

Movie studios have always preferred sales to rentals when it comes to pre-recorded videocassettes. So they can take heart in a market study showing that consumers planning on buying the pre-recorded cassettes "in the coming year" rose from 34 to 47 per cent between 1983 and 1984.

In addition, sales of prerecorded cassettes wholesale to dealers is expected to rise 70 per cent from 1983 to 1984, and 53 per cent the year after.

The January, 1984, Nielsen study of 805 videocassette recorder (VCR) owners, combined with market studies conducted by 3M in 1981, 82 and 83, showed that market growth and expanded VCR use has supported increased purchase of prerecorded videocassettes. While the relative proportion of buyers to renters has declined, buyers have averaged nearly four purchases per year for the past three years.

Declining prices are seen as a major factor. While those with an "intent to buy" rose in number without any mention of price, more indicated a positive intent "if full-length feature movies were available at \$29.95" in 1983. By 1984, that preferred price had fallen to \$19.95, although the survey claimed that the \$24.95 price might be equally strong.

The impact of the current \$39.95 price point on the market was also cited as important. The proportion of prerecorded videocassettes purchased at under \$45 has risen from 15 per cent in 1981 to 23 per cent in 1982 to 53 per cent in 1983, showing both an increased availability of the lower-priced cassettes and an increased disposition to purchase them.

The survey also showed that the proportion of prerecorded videocassette renters increased from 20 per cent in 1980 to 74 per cent in 1983, when rentals averaged three per month. Among both renters and buyers, current popular movies lead the market, followed by children's movies, adult offerings and classic movies.

As the number of American homes owning VCRs has risen (an estimated 7.5 million homes in 1983), so has the number of homes that both rent and buy prerecorded videocassettes. In 1980, 300,000 homes rented; in 1983, the figure rose to 5,555,000. In 1980, 360,000 homes bought prerecorded videocassettes; in 1983, that number rose

to 1,050,000. However, the study showed that the percentage of homes renting the cassettes tends to decline after three years of VCR ownership, while the percentage of homes buying cassettes tends to increase.

## Baby film network

An advertiser-supported hospital film network covering various aspects of baby care for new mothers will be introduced next month in 10-15 of the nation's larger hospitals. The program is expected to be expanded to 200 over the next year.

According to Judith Princz, associate



*New mothers watching a sampling of film from The American Baby Hospital Network. Nurse provides some details in hospital room.*

publisher of American Baby, Inc., and program director of the newly-created American Baby Hospital Network, *Movies for Mothers*, two 20-minute films, will kick off the network, which initially is expected to reach 7,000-10,000 mothers in the first six months. The network will expand with four more films next year, and the reach is expected to increase to 500,000 new mothers per year.

While the network is not offering any ratings guarantees to sponsors, it is using the reach estimates as its base of pitching potential advertisers. Apparently, there has been no difficulty in lining up sponsors, because all the available ad time has been sold out to manufacturers of baby care products. The baby network spenders are Procter & Gamble (Pampers, Ivory Snow and Dreft), Johnson and Johnson Baby Products Co., Kimberly-Clark Corp. (Huggies); International Playtex; The Mennen Co., and the Fisher-Price Toy Co.

Each of the films will contain three minutes of advertising time, and advertising will be contained in two 90-second pods. At the beginning of each film, there will be a billboard, listing all the advertisers in each film.





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**Media  
General**



**Broadcast Services, Inc.**

# Tele-scope

---

## CBS buys Sony Betacam for network, WCAU-TV

In a boost for the Sony half-inch broadcast tape system, CBS bought \$11 million worth of Betacam ENG equipment for use by the network at its soon-to-be-opened News Center in New York and, initially, for WCAU-TV Philadelphia, with anticipated expansion to all CBS O&O stations. CBS acted in line with the adoption by the European Broadcasting Union of the Betacam recording format for analog component recording equipment for electronic newsgathering operations. In addition to 13 BVP-3 Betacam (Saticon tube) cameras presently in operation at CBS, the new purchase includes four complete Betacam field systems, including BVP-30 (Plumbicon tube) cameras, BVV-1 field recorders and BVW-20 field playback units; 32 BVW-40 recorder editors and four BVC-10 Betacart videocassette playback units.

---

## Time-shift viewing in U.K. is 10% of total, study finds

A study of VCR time-shift viewing in the United Kingdom, where about one in four homes has a VCR, shows that this type of viewing accounts for 10 per cent of all viewing in the home. The study was made by AGB Research, British-based operation, for the Broadcasters' Audience Research Board, which is jointly owned by the BBC and the commercial TV stations.

The study also found that 81 per cent of VCR homes record at least one TV program a week, with the average being almost five; that 80 per cent of all such VCR recordings are played back at least once, that 12 per cent are played back twice, and that 92 per cent of playbacks occur within seven days of the time they were recorded.

The information came from a diary maintained by 300 VCR households. The major factor affecting the playback rate relates to whether or not the program is being viewed at the same time it is being recorded.

---

## VCRs continue upward spiral; August up 78%

The sale of videocassette recorders continues to be the success story of 1984. Figures just released by the Consumer Electronics Group of the Electronics Industries Association show that VCR sales to dealers topped 532,000 units in August, bringing the year-to-date total to 3.9 million, a smidgen shy of the 4,091,000 units sold throughout all of the 1983.

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## NBC edges CBS for most Emmy awards

If the total number of Emmys won by a network in a given year was the criterion for ratings success, NBC would have been Number 1 the past season. The network was spearheaded by *Hill Street Blues* and *Cheers*, which racked up four and three awards, respectively, of its total number of 11 major Academy of Television Arts and Sciences Emmys, followed by CBS's 10 and ABC's five. *Blues* won for the best drama series; direction; and two supporting performances. *Cheers* took the honors for best comedy series, supporting actress and writing. Other NBC winners were for director, variety, or musical program; children's programming; and writing in a variety or a music program. CBS won three top acting awards; two for supporting actor; variety, music or comedy program; director, comedy; individual performance in a variety or musical program; and two "creative awards. ABC: lead actor in comedy series; writing in limited series or special; best drama or comedy special; and best supporting actress in a limited series or special. PBS won for best limited series and director of a limited series.

In addition, five awards for syndicated programs were handed out. Metro-media Producers Corp.'s *On Stage America* won for technical direction-camera-video in a series; MGM/UA's *Fame* took an Emmy for video tape editing in series; On the Air's *America Remembers JFK*, for informational special; Paramount and Operation Prime Time's *Solid Gold*, lighting direction (electronics for a series); and SFM Entertainment's *Laurence Olivier's King Lear* (via Mobil Showcase Theater) with Olivier winning best actor award in a limited series or special.

In a separate development, regarding *Blues* and *Elsewhere*, both NBC programs were honored with three media awards by the Alliance for Gay and Lesbian Artists, during ceremonies in Hollywood.

# TELEVISION SELLS



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**PETRY**

**The Original Station Representative**

# Business Barometer

**August spot TV sales rose 10.4%; billings total \$329.4 million**

After some quiet evidence of an upturn, spot TV time sales fell off in year-to-year percentage changes during August, according to the *Business Barometer* sample of stations. The August advance was 10.4 per cent above that of August, '83.

The first month of the summer quarter had showed a little life with a 14.0 per cent increase over July of '83, which was the second highest percentage jump of the year to date. This had followed a 10.4 per cent increase in June and an 11.9 per cent increase in May. However, April happened to be the best month of '84 so far for spot TV, having achieved a 16.3 per cent increase.

The latest reporting period was a four-week Standard Billing Month (SBM), as was August of '83. With July of this year and last being both five-week SBMs, the third quarter data are as comparable as can be expected considering that some stations report via the SBM and others via the calendar month.

**Spot time sales dropped from July to August**

Volume for August was \$329.4 million, as against \$298.4 million last year. The billings were less than in July during both years, in part because July was a five-week SBM. Comparing both months in terms of nine-week periods shows a total of \$751.5 million this year and \$668.7 million last year. The difference of \$82.8 million is equivalent to an increase of 12.4 per cent.

This compares with an 8.7 per cent increase during the first quarter and a 13.0 per cent increase during the second quarter.

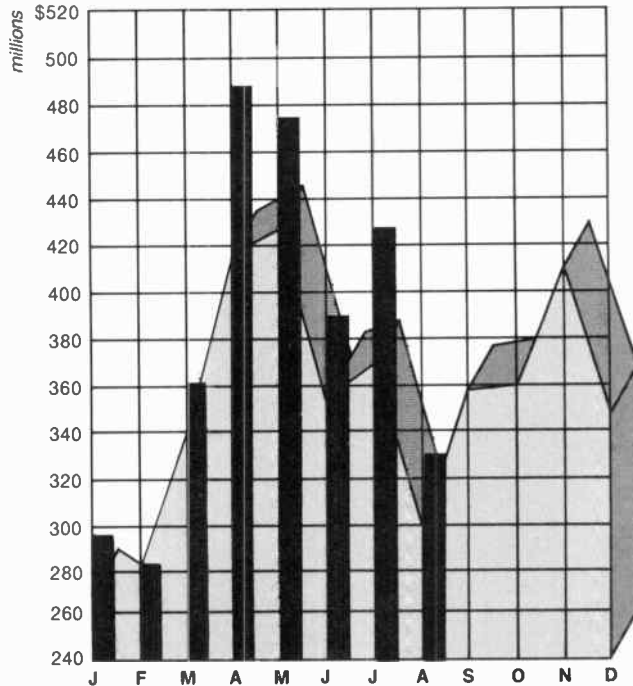
The larger stations showed the best performance in spot business during August; the over-\$15 million group averaged almost a 13 per cent increase. The medium-size stations could manage only a 3.6 per cent rise, but the under-\$7 million group actually showed a decline—minus 7 per cent.



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

**OUR OWN.**

## August

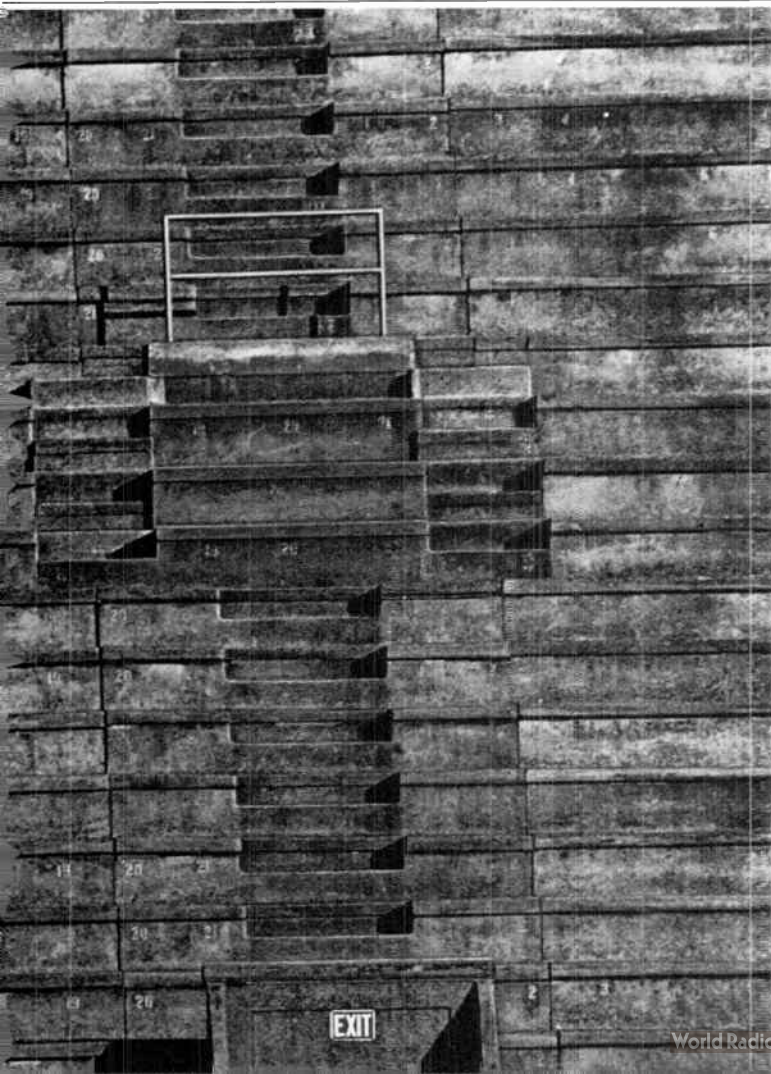


**National spot +10.4%**

(millions) 1983: \$298.4    1984: \$329.4

**Changes by annual station revenue**

Under \$7 million ..... -7.0%  
 \$7-15 million ..... +3.6%  
 \$15 million up ..... +12.9%



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 Television

# Radio Report

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## Spot radio running ahead of predictions this year, says RAB in half-year tally

Spot radio ad sales for the first half are running ahead of predictions, says RAB vice president for marketing information, Kenneth Costa. While RAB's forecast for spot this year foresaw a rise of 15 per cent, the business category total for the first six months is up 18.2 per cent, with volume estimated at \$605.2 million.

The estimates come from an analysis of Radio Expenditure Reports (RER) for the first two quarters. These data appear on the surface to clash with the monthly reports on spot radio billings from RER, which show about a 13 per cent increase for the first half (see *Radio Report* and *Radio Business Barometer*, September 17). However, Costa explains that the monthly data are based on reports from reps and include only billings commissionable to reps, while the quarterly category figures include such additional billings as agency buys direct from stations in big ad centers such as New York, plus some retail expenditures that are national in nature.

## Biggest increase is in the apparel category

The biggest percentage increase in spot radio billings during the January–June period came from apparel manufacturers and retailers, ninth largest national radio advertiser category last year. Their spot total was \$19.5 million, up 83 per cent from \$10.6 million during '83's first half. Service stations, petroleum refiners and related firms boosted their expenditures in spot radio 63 per cent to \$18.6 million. Third ranking growth category encompassed amusement firms, including movie theaters and TV and radio stations, which posted a new high of \$11.2 million, up 53.1 per cent.

Other gains included those of the agricultural section, up 33.7 per cent to \$19.3 million; consumer (mostly financial) services, up 22.6 per cent to \$55.6 million, and food and supermarkets, up 21.2 per cent to \$103.8 million.

## Local billings rise 19.6% in markets tracked by RAB

Local radio revenues climbed 19.6 per cent in June in the 16 markets tracked for the Radio Advertising Bureau's composite market billings pool. Robert Galen, RAB senior vice president for research, reports that on a year-to-date basis, June figures for the 16 markets put local radio billings 15.3 per cent ahead of radio performance for the first half of 1983. Totals for RAB's market billings pool are compiled by independent accounting sources representing the 16 geographically dispersed markets.

Looking ahead, Galen adds that strong showings in late spring and early fall "give us reason to be optimistic about radio's overall growth this year. We anticipate that strong local billings around the Olympics and political or back-to-school dollars should maintain this pattern through the third quarter."

## Harte-Hanks radio execs buy seven of its outlets

Following the leveraged buyout of Harte-Hanks Communications, Inc., by a group of investors headed by five of its directors including Robert Marbut, president of the company, it has agreed to sell all nine of its radio stations. Two, KKIQ-AM-FM Houston, will be sold to Gannett, giving Gannett eight AM and eight FM stations, and making it the first group owner to exceed the FCC's now defunct seven and seven limitation. The other seven go to Edens Broadcasting, Inc., new entity formed by Gary D. Edens, former president of Harte-Hanks Radio and other Harte-Hanks radio managers. Stations going to Edens, subject to FCC approval, will be WRBQ-AM-FM Tampe-St. Petersburg, KOY and KQYT(FM) in Phoenix, WRVA and WRVQ(FM) Richmond and WSGN Birmingham.

## Attendance tops 5,000 at first NAB-NRBA meet

Officials of the National Association of Broadcasters and the National Radio Broadcasters Association are congratulating themselves on the record attendance at their first joint Radio Convention and Programming Conference in Los Angeles that wound up September 19. Tom McCoy, NRBA executive vice president, described the three-and-a-half day event as "a huge success," and reports that a late surge of registrations brought attendance to "a little over 5,000, making this the biggest radio-only convention ever held in this country—bigger than any attendance NRBA has ever brought in on its own,



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# Radio Report

(continued)

and bigger than anything NAB has ever done on its own in the way of radio-only meetings.”

McCoy adds that, “There’s no question that we’ll go into this together again next year.” In 1985, it’s set for Dallas in October.

In Los Angeles, the 5,000-plus attendees had a wide choice of 105 hospital-ity suites to visit, plus layouts by 135 exhibitors, some with multiple booths, occupying some 45,000 square feet of exhibit space.

**Helping attract the crowd** was a program of events covering the full range of radio broadcasters’ interest. And there were the awards. The convention’s highest honor, The Radio Award, was presented to ABC sportscaster Howard Cosell for his “long-term involvement and continuing contribution to the radio industry.”

There were two Armstrong Awards. One went to Raymond Nordstrand, president and general manager of WFMT(FM) Chicago, for his “outstanding service to broadcasting over a 31 year period, during which he made WFMT a fine arts super station.”

The other Armstrong Award was presented to WQXR AM-FM New York, for “technical achievement in being the first classical music station in the world to broadcast in both AM and FM stereo.”

And a special Alan Berg Award, named for the talk show host shot this summer in Denver, was presented to Lee Larsen, general manager of Berg’s station, KOA, “on behalf of the radio industry in recognition of the job risk that Berg and air personalities like him face while upholding the First Amend-ment rights of broadcasters to use the air waves in a lawful and responsible manner.”

## Cosell, Nordstrand, WQXR and Alan Berg honored

## Arbitron executives join Birch management

**Top management changes at Birch Radio** named simultaneously with the announcement of its new research company center on three executives formerly holding management positions at Arbitron Radio: Richard L. Weinstein, Wil- liam P. Livek and William E. Engel.

Weinstein, replacing David S. Gingold as Birch Radio president, served as vice president, sales and marketing, and vice president, advertiser and agency sales, for Arbitron. He was most recently vice president, marketing, for Katz Television, and vice president, marketing, for Petry Television. Gingold was named president/chief operating officer of Birch Consumer Research, a wholly-owned subsidiary offering a wide range of custom research services, something long-contemplated by Birch.

Livek joins Birch Radio as senior vice president, sales and marketing. He was formerly vice president, sales and marketing, at Arbitron Radio and spearheaded introduction of the company’s embattled Arbitrends. Engel, named senior vice president, director of operations, for Birch Radio, was also vice president, sales and marketing, and radio product manager, for Arbitron Radio. He was most recently general manager for WTIJ-AM, New Orleans.

## RadioRadio plans weekly music mag, summer series

**RadioRadio’s 1985 program plans** call for the launch of *Entertainment Coast-to-Coast*, an hour-long, weekly music entertainment magazine including in-terviews and entertainment information features, scheduled for a January debut, and *The Spirit of Summer*, a dozen one-hour weekend broadcasts, plus three three-hour specials on Memorial Day, Fourth of July and Labor Day.

*Entertainment Coast-to-Coast*, also geared to weekend listening, will be co- hosted by West Coast personalities Kris Erik Stevens and Keri Tombazian. Feature subjects will include national concerts, music and movie reviews and previews, television highlights, video news, and “glimpses of the personalities who are making headlines in the world of show biz.”

Host of *The Spirit of Summer* will be actor and air personality Sonny Mel- endrez, focusing on the decade’s summer music and artists. Both shows will be produced for RadioRadio by Kris Erik Stevens Enterprises. Executive produc- er is Frank Murphy.

THE 5<sup>TH</sup> ANNUAL  
New York  
World  
Television  
Festival



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**THE MUSEUM OF MODERN ART**

A public showcase of extraordinary international award-winning  
programs produced and broadcast throughout the world.

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

**TUESDAY/NOVEMBER 15/16**

TOPIC: The U.S. Market For Foreign Television

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

**THURSDAY/NOVEMBER 17/18**

TOPIC: The International Exchange

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

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

TOPIC: International Television Co-Production

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

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

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

**ADMISSION FREE TO ALL SCREENINGS  
AT THE MUSEUM OF MODERN ART**

Tickets are free and available on the day of the screening at The Museum of Modern Art's Information Desk on a first-come, first-served basis.



**TUESDAY, NOV. 15  
VIDEO GALLERY**

AM 11:00	IT'S YOUR MOVE	U.K.
11:30	HAPPY NEW CENTURY	NORWAY
PM 1:30	WHEN WE ARE OLD	JAPAN
2:40	AL PARADISE	ITALY
3:50	CREAM IN MY COFFEE	U.K.



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

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



**THURSDAY**

**COMING SOON**

THE 6<sup>TH</sup> ANNUAL  
New York  
World  
Television  
Festival

IN ASSOCIATION WITH  
THE FILM DEPARTMENT  
MUSEUM OF MODERN ART  
NOVEMBER 15-20, 1984

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- ALBANY (SUNY)
- FORDHAM
- SAN DIEGO STATE
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To include 12 major colleges and universities.

1983-84:  
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# MASH WINS

M\*A\*S\*H  
22  
SHARE

BARNEY MILLER  
14  
SHARE

M\*A\*S\*H  
25  
SHARE

THE JEFFERSONS  
15  
SHARE

M\*A\*S\*H  
25  
SHARE

THE ODD COUPLE  
13  
SHARE

M\*A\*S\*H  
26  
SHARE

LAVERNE & SHIRLEY  
15  
SHARE

M\*A\*S\*H  
25  
SHARE

ALICE  
13  
SHARE

# THE BATTLE OF NEW YORK!

**AFTER MORE THAN 2200 SHOWINGS,  
MASH IS STILL THE NUMBER 1 SHOW  
IN ITS 7:00 PM TIME PERIOD!**

"MASH has been Number One in the Number One market for five years, and it's going to stay on top for a long time to come."

*ROBERT E. O'CONNOR  
V.P., GENERAL MANAGER,  
WNEW-TV*



"MASH has won its time slot for as long as it's been on... which means it beats all three network news shows and the best in syndication, too."

*ROB FRIEDMAN  
PROGRAM DIRECTOR,  
WNEW-TV*

The latest reports from the war zone show which side the Big Apple is on!

An average 24 share for five years (in a six-station market!) proves that New Yorkers are enjoying MASH more than ever!

And so is most of the country: in more than 50% of its markets, MASH is Number One in its time slot!

All across America, one MASH is worth a thousand cheers! Enlist in MASH today!

# M\*A\*S\*H

The biggest winner of all time.



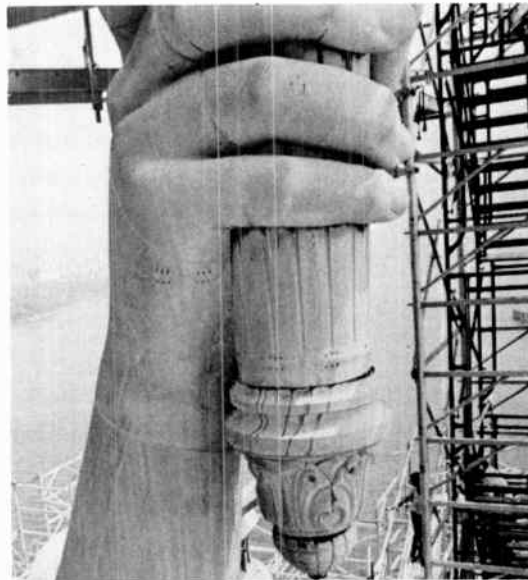
World Radio History  
TELEVISION



**THANKS TO ALL OUR FRIENDS-  
ADVERTISERS, STATIONS AND REPS-  
FOR HELPING US PUT ANOTHER  
CANDLE ON OUR CAKE!**

**SFM Media Corporation  
1180 Avenue of the Americas, New York, NY 10036 (212) 790-4800**

*The surge of production business in New York includes a host of commercials being shot with the refurbished Statue of Liberty used as a backdrop. At r., Black and Decker spot, via Lewis, Gilman & Kynett, announcing company's donation to the renovation project.*



## COMMERCIALS PRODUCTION '84

# Surge in ad activity keeps business booming

By David Graham Halliday

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**Though most production centers contend they are doing fine, most states are in a dogfight to do better. They have gone to considerable expense in hiring personnel and launching advertising campaigns to press their claims.**

---

**I**s the commercials production business better off this year than it was a year ago?

The U.S. Department of Commerce reports the economy continuing to recover, if at a slower rate than earlier this year.

The 4As reports clients investing more money in advertising in 1984 than in 1983.

Commercials production companies claim they are flourishing. They sometimes do when they're not. But this time, reports from hectically busy production heads at the agencies and officials at state and city production centers, tend to support their bullish claims.

Another factor in what has been termed as a "national surge" in commercial production, is the smart, savvy cooperation of the unions.

Realizing that the employment of their members is the pulse beat of their cause, the unions have cooled it since the fractious Screen Actors Guild strike of several years ago.

When the Directors Guild of America went out on a brief strike, it emphasized that the commercial directors were not part of the job action. The strike, anyway, was quickly settled.

Another factor in the growth of the commercials production business is the gradual appreciation of commercials as an art form, and the movement of directors like Howard Zieff and Ridley Scott to feature film status. The programming by NBC of exceptional commercials from abroad as well as from the U.S. has helped enhance the status of the commercials director and the product he or she produces.

Such professionals as SSC&B senior vice president in charge of production, Jeff Devlin, say business continues to proliferate "from a civilized August to a surging September."

The advertiser is asking for more product. The addition of the 15-second spot, the continuing advertising commercialization of cable, are other factors that keep the pot boiling.



*As part of surge in ad activity, Boston-based Dennison Manufacturing Co.'s plans to introduce its new Elephant Premium Floppy Discs prompted its agency, Ingalls Associates, to call for an elephant walk down Wall Street as part of a network TV spot. In Chicago, soul singer James Brown center, l., and commercials director Sid Myers take a break during McDonalds spot for Chicken McNuggets, via Burrell Advertising. Bottom, crew sets up in Raleigh Studios in California for J. Walter Thompson's spot on behalf of Showtime.*



Though most production centers contend they are doing fine, most states are in a perennial dogfight to do better. These states have gone to considerable expense in hiring personnel and launching advertising campaigns.

All this serves to insure the continued activity of veteran directors and the emergence of more young competitors to their ranks. The beneficiaries of all this are the agencies that have a larger talent pool to select from, and the advertisers, who may be paying more per commercial, but, will be getting more creative and technological quality.

## New York

Barney Melsky, president of the Association of Independent Commercial

Producers/East, as well as a principal of his own production firm, Lovinger/Tardio/Melsky, Inc. reports that the lid is coming off the pot. "This is the busiest I've ever seen it, and I can't give you any obvious reason for this much activity.

"No, I don't think the surge of business in New York is the result of the Olympic activity that finished in Los Angeles. Even though studio space was in short supply, crews were still doing their exterior location work. I don't think any work came to New York because of a lack of room in Los Angeles. I think there is a tremendous surge of work here because the economy is looking good and the advertisers are spending more money on commercials.

"You could probably come up with some ancillary reasons. New York is at its most attractive in the summer and the

fall. But New York always gets its share of important work.

"But I don't think that this surge is confined to New York. It's happening across the country," Melsky concludes. And indeed, every production center contacted by TV/RADIO AGE, filed positive results and made optimistic forecasts regarding future business. Increases are ranging from 15 to 30 per cent over the summer months in total production, with most centers carving out their fair share of local, regional and national spots.

"I just moved into this job a month ago," says Charlotte Rosenblatt, newly minted senior vice president and director of production at Benton & Bowles. "I know I was busy on my own projects as a line producer, but from my current vantage point I can see that everyone is very busy."

Melsky adds that "advertisers are shooting in more and more areas throughout the country. With the substantial amount of work being parcelled out, most of the established directors are booked, so, for the first time in a long time new directors are getting the call (see TV RADIO AGE June 11). The cost of production is going up (to an average of \$85,000 per commercial, report reliable sources) but so is everything else, including time charges."

Pat Scott, director of the Mayor's Office of Film Theatre and Broadcasting in New York City, says activity is booming on all fronts. "We haven't been able to attract as many miniseries as I would like, but we're getting more made-for-TV movies than we've had previously. Bill Cosby's new show, which carries his name, was not only shot in the city but is being posted at Editel/NY."

Editel is one of 12 companies that has the Montage (see following story on page 42) editing system in operation, and though it is not editing the Cosby show on the machine it is clearly using its ownership of that system as a calling card for longer form business.

Editel/NY, it has been learned, is not currently considering purchase of the EditDroid system.

One of the reasons attributed to the post production houses seeking out the longer form is the growing belief that New York is the commercials capital of the world and that having the bulk of that business they are seeking new markets. "We have more than 55 per cent of the commercials business," Scott says. The post houses, growing in size and in range of equipment are seeking out high budget industrials, episodic work and mini-series. Most of this work is shot in



California.

As far as commercial production is concerned, Scott reports a 15 per cent rise in shooting days in 1984, thus far, over the same period in 1983. "We're getting a lot more of the higher budgeted spots too," reports Scott.

"Some of the car manufacturers shot their fall campaigns at Astoria and at Silvercup. Renault, Chrysler and Ford are among the advertisers who shot in New York during the summer.

One of the reasons for this was the Summer Olympics held in Los Angeles, which pre-empted a lot of studio space, though Melsky reports it didn't inhibit location shooting out there during that period.

Naturally both Kaufmann Astoria and Silvercup sought to make the most of their opportunity to capture some of that lucrative production money for the east coast. But the proof will be in where these advertisers shoot their next commercial packages.

## California

California, has had to withstand the aggressive incursions of other states, which, in recent years, have realized that there's gold in them thar production hills. California is responding to the challenge.

Kristan Wagner, executive director for the California Motion Picture Council, says that, after a shortlived slump in 1982, things have stabilized. "We're maintaining 95 per cent of episodic television," Wagner begins, "and our percentage of the theatrical film business, which slumped to 29 per cent in 1982, spurted to 50 percent last year, and we expect to at least maintain that level in 1984."

What does Wagner attribute to that sudden loss of production? "Other states were offering substantial incentives for commercial producers to shoot in their state. We weren't countering them. Storyboards were being drawn calling for other than California settings. Where this previously was ignored by directors who opted to shoot in California anyway, commercial producers are going to other states. Frankly, it is a public relations problem. We haven't done enough to emphasize that, aesthetically and topographically, California has every type of location. Recently, however, there has been a measure that has come out of our state legislature that gives us an opportunity for an appropriate response."

The response that Wagner refers to is fiscal. The budget for the state motion picture office has been substantially increased, and Wagner has doubled her

staff, which includes liaison people in most of the state's counties.

Commercials activity in the state, according to an informed source, has dipped slightly from last year, due, to some extent to the preoccupation with the Olympics and the shortage of studio space. One ironic note: many of the commercials shot elsewhere to be shown during the Olympics, simulated the California locale. With the departure of the Olympics, observers look for California to aggressively seek out the return of advertisers who went elsewhere because of the games.

The state is also working on a formula to "cut the red tape in Southern California," according to Wagner, allowing producers easier access to locations without administrative tie-up for a series of permits and licenses, and the abiding presence of the Los Angeles Fire Department. The CMPC is also seeking to promote other areas of the state as likely shooting sites.

Competitive pricing vis a vis other

states, particularly New York and Florida, is another matter coming more and more to the attention of the California production industry, and the AICP western contingent is paying particular attention to that matter.

"No one would currently claim," says an authoritative source, not wishing to be identified, "that it is cheaper to shoot in Los Angeles than in New York, but we are working to narrow the gap, and, in some cases, have already achieved cost parity. However, Wagner feels that California's biggest task in attracting new business and retrieving old customers is not so much a matter of costs as perceptions.

So California will be working particularly hard over the coming months to dispel the impressions that have hardened about shooting in the state over the years, i.e., that the technicians have a "feature film" mentality; that union people customarily work "over scale," that each shoot brings with it an addi-

*(continued on page 82)*

*Florida is noted for its beach settings, its variety of casting types and its recognizable personalities. All are evident in fashion spot featuring singer Andy Gibb, top. Location shooting, previously confined to big budget shoots, is now being practiced more and more, not only in commercials, but in entertainment programming. TM Communications filmed "Sound of a Winner" in Dallas recently for Great Empire Broadcasting's KBRQ(TV) Denver and KWKH(TV) Shreveport, bottom.*



# Montage and EditDroid editing systems seen bringing video tape technique closer to that of film

One of the big stories on the commercials production scene this year is the introduction of two editing systems that promise to bring the technique of editing video tape closer to the editing of film, a longtime dream of tape proponents.

The two machines in question are Montage, manufactured by the Montage Corp. of Boston, and introduced in New York in March, just prior to the National Association of broadcasters convention in Las Vegas (TV/RADIO AGE, April 2) and EditDroid, manufactured by the George Lucas founded Convergence Corp. in Irvine, Calif., which brought a prototype to the NAB exhibition. The latter is scheduled to test three systems in November and put four of its machines in west coast-based film (2) and tape (1) houses in December and with one disc manufacturer. Product manager Deborah Harter says that Convergence hopes to ship 35 EditDroids before the NAB convention next year.

CBS had been pushing a single-camera, off-line editing system, developed with Sony and employing half-inch Betamax decks, for the purpose of editing "outdoor" shows, particularly hour adventure types. But the network has not had much success in persuading pro-

ducers to use it. The system has been used for 22 episodes of *AfterMash*, 14 of *Paper Chase*, *Blood Feud*, a miniseries; and *Helen & Teacher*, a made-for-TV movie.

According to George Shannon, president of operations and engineering at CBS, the company is waiting until *AfterMash* runs its course before beginning a re-evaluation of the system. Meanwhile Sony is working on converting the system to disc storage, providing random access to scenes.

## New kind of editing

These three machines are manifestations of a new film-oriented kind of editing that has come into video and promises to have, according to many prominent editors a profound influence on the business.

"It will eliminate the button pushers," says John Tierney, chief editor at Unitel's New York headquarters, "and it will force all of us," Tierney says, "to be tighter and more creative in our editing."

While Montage and EditDroid are designed primarily for what is popularly known as the longer form, Montage, according to Unitel's John Tierney, is

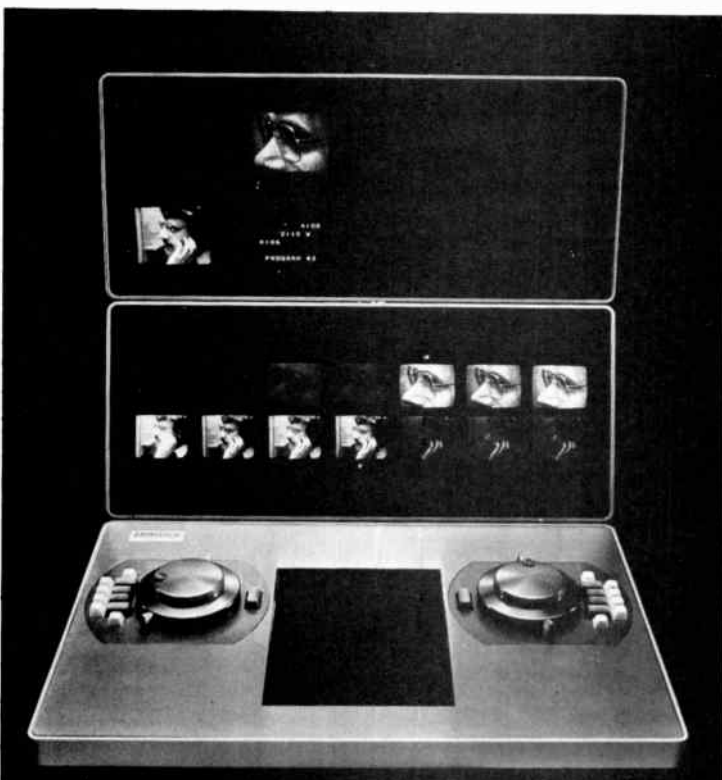
"terrific for hidden camera commercials, where a lot of decisions have to be made on what faces are to be used, and other complex spots, where a lot of shots to be screened and inserted. That's the way we're using it at Unitel.

"We wouldn't use it for a commercial where there were only two or three takes to use it from, only because it would be overkill." Having the capability to do the complex editing, Tierney believes, is a real plus, and one he expects the clients will be quick to exploit. Consumers can expect a lot of multi-shot spots in their future.

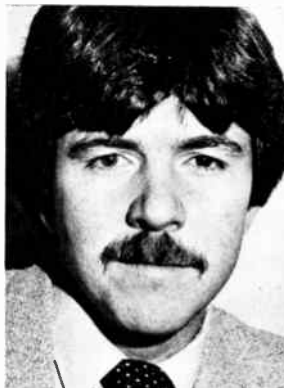
Of the two machines that many tape houses are considering, only Montage units are operationally in place thus far. Montage president Ron Barker says that 12 machines are on line, and that the company, as of this writing has sold eight more, which it is in the process of shipping.

The base price for the machine is \$140,000, Barker says. Supplementary software drives the tab up to \$200,000, with the full load raising the bill to \$250,000.

The company has retained Weynand & Associates, a California based group to conduct a uniform training program, and Barker says that the company has



*Montage moved into VCA/Teletronics in March. Thus far its performance has elicited many raves*



*with few reservations from Patrick Howley, chief of engineering, at l., and editor Ronnie Sauers, above.*

trained 48 editors thus far.

"About one-third of these learn the machine in two hours, and they are off to the races. A second third," Barker estimates, "learn the machine when they complete the training course. And the other third . . . well, it is fairly simple to operate the machine, per se," Barker explains, "but to bring out the best in this 'picture processor' takes a certain flexibility of mind, that some people just don't possess."

### Grossed \$4 million

While Montage has already grossed an impressive \$4 million in sales since March, when its first unit was sold to VCA/Teletronics, EditDroid, on the other hand, has been deliberate, if not downright conservative, in its launch plans. Is it because they are having startup problems with the unit? "Absolutely not," says perky product manager Harter. "Work on the machine is going along as planned. Still, no matter how much testing you do in the labs—and Convergence Corp. has invested the equivalent of four years of man hours in testing this machine—some things are going to take place in the field that you can't anticipate in the laboratory," Harter points out.

"Film people, to whom this machine is directed, are not computer oriented. We have made it as simple to operate as possible. We are establishing installation teams to anticipate every exigency. We plan to introduce the machine carefully and conservatively."

Because EditDroid's machines won't be out until the end of the year there is no field book on its performance. This is not so with Montage, which has been installed at a dozen locations thus far. The reports that have come back from VCA/Teletronics, Unitel and from Windsor in New York have been ones of solid performance, with few reservations. The reservations are ones that Montage Corp. says it is acting rapidly to offset with compensating software.

When a tape house makes a substantial investment in a machine it would hardly come out with public statements disparaging its performance. With Montage, however, it is apparent that the machines have attracted interest and some spin-off business.

Patrick Howley, director of engineering for VCA/Teletronics, says he would be the pioneer again. "I would buy it all over again. Montage just doesn't sell you the system and leave you alone. There is a commitment on the part of the company to make it better. They would like to train us so that we can repair it

ourselves.

"The first clients who wanted to use the Montage were interested to see how it would perform cutting half hour shows. Now we have a client who wants to see what it will do with his commercial.

"I think it will be terrific. Commercials usually contain two hours of material and require eight or ten cuts.

"The Montage would make a very fast cutter. Commercials would be a natural vehicle for the machine," Howley says. "You could come up with eight or ten versions of the commercial, move front of the spot to the back, if you wanted, and then sit and watch every version, before selecting the one that you want to buy.

### Some resistance

"The only hitch in this is resistance from editors and film people who are used to cutting on the Moviola. Once you break that down, however I think the Montage could do the job quickly.

"The EditDroid, I believe, is oriented more to feature films or long series. Some jobs, though, are compatible to both machines." Howley is just one of the engineers from a major post house who indicates his leanings to an accommodation of both machines, rather than a preference of one over the other.

"A lot of the three-quarter inch business has been funneled into Montage," Howley continued. "Montage continues to introduce software that addresses our early observations. They have inserted a SMPTE time code display to accommodate editors who would be lost without it, even though," Howley emphasizes, "the Montage is truly a picture processor and the machine doesn't need the time code.

"The big advantage of Montage," Howley emphasizes, "is the ability to put together a program without having to

record it. Random access editing, the ability to begin editing a program at any point, is really a quantum leap from computer-assisted editing systems. Not recording edits, the capability to edit out of order makes it possible for the editor to do things he's never been able to do before, particularly with the swift responsiveness of this machine," Howley says.

"Consequently clients are no longer hesitant to ask for changes that they would pass up before because they simply didn't have the time, or the expense would be prohibitive. Now they make the change. That's why I've coined the slogan, 'The Montage is faster, but it isn't faster.'

"People are staying in the studio longer but coming out with a tighter edit," Howley believes.

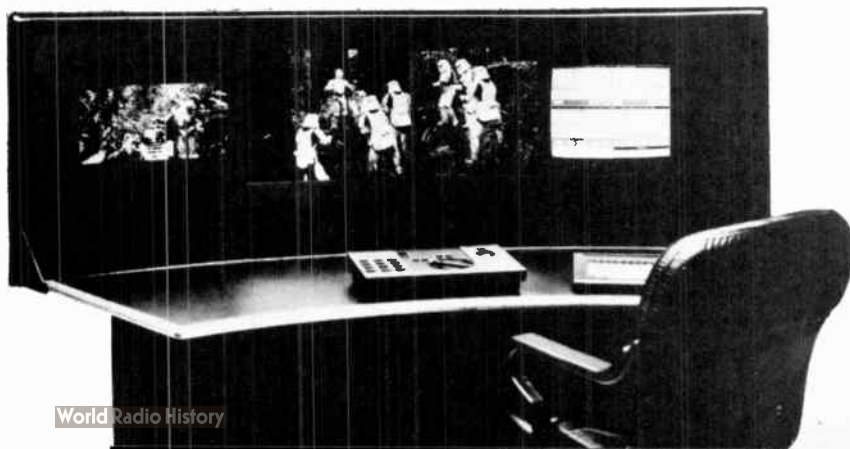
Has VCA/Teletronics' work with the Montage brought the tape house more business? "As a stand alone edit system, I don't know if it has paid for itself," Howley replies, "but it has brought in a lot of spin-off business." By spin-off business, Howley means work that was done on some other editing machine, or a separate project that was secured for VCA/Teletronics because the customer was at the facility watching a demonstration of the Montage.

### Need right project

"You have to select the right project for the Montage," Howley observes. "It has trouble with multiple camera work." That is one of the areas in which Montage is honing in.

Among the projects Howley found suitable for the machine are a Bonnie Pruden show about body care, and a public service show called *Reading Rainbow*, involving an instructional library. Another Montage strongpoint, according to the majority of the editors using the machine, is the ability to make

*EditDroid, the Convergence Corp.'s editing system, is set to bow in December.*



small, critical adjustments, immediately, within a single frame. Hence an exercise show, where the editor wishes to substitute one movement for the other, or a fashion tape, where the green number has to replace the black, is particularly appropriate for Montage.

Finding the right jobs for Montage, educating the industry to one of the first of the 'picture processing machines,' positioning the machine for sale in the marketplace, and accustoming clients as well as editors to working with it, is a process in which Unitel is now engaged, according to Joe DiBuono, newly minted marketing vice president.

"The machine is now almost totally proven," DiBuono says, with Tierney nodding in agreement. "Now it's a matter of education and orientation in the marketplace." "We've given plenty of demos," Tierney says. "There is enormous interest," DiBuono confirms.

### 'Revolutionary' technology

It's the first system since the CMX that interfaces with industry needs," says Tierney. "Montage enables you to pull takes, stretch out frames. It brings about a revolutionary change in video editing, giving the editor an opportunity to be truly creative, and it makes the on-line process strictly mechanical."

Expanding on his point, Tierney emphasizes, "The editor isn't trapped into an on-line selection, where time is serious money. The client can make changes and he can implement them almost instantaneously. The CMX is now strictly a finishing system.

"With the EditDroid system there is a need to develop the video disc. There may be a reticence on the part of some houses," Tierney believes, "to be wed to a system in which you have to send out those discs for overnight development. I think there is a service out on the west coast that develops the disc in realtime and has a 24-hour turnaround. You'll have to check me on that. (Editor's Note: There is one company on the west coast already offering video disc development, and another in the process of setting up. There is also some movement afoot, according to Convergence Corp.'s Harter, to establish a similar service in the east.)

"At this point," Tierney says, "lots of customers don't know how to deal with Montage. In the case of this picture processor, less preparation is better. The compilation and alteration in the editing room with the offline half-inch editing machine is preparation enough."

(Continued on page 79)

## INTV fights minimum rating requirements by advertisers

The Association of Independent Television Stations (INTV) is currently mounting a drive to eradicate one of the long-lived bugaboos of indies—the setting of minimum rating point requirements by advertisers.

In a carefully argued presentation and leave-behind, the association seeks to demolish a number of notions regarding low-rated spots, including:

- The belief that the lower-rated spots will endanger the achievement of rating point goals since, statistically speaking, they are more likely to jump around in succeeding rating books than higher-rated spots.

- The conviction that commercials in lower-rated programs don't have as much impact as TV ads in higher-rated programs.

- The presumption that "the inclusion of lower-rated spots in a schedule reduces overall reach and slows reach accumulation."

The presentation, now being shown to ad agencies, is the third in a series pro-

duced by INTV tackling various client and agency attitudes and policies which negatively affect independent TV station ad revenue. The first goes after clients and agencies who, in buying TV news, buy affiliate news only. This pitch came out in January, 1983. In August of last year, INTV launched a presentation comparing the quality of program audiences to affiliates and independents. A fourth presentation, now being worked on, will deal with indie "primetime."

### Low ratings are stable on average

Comparison of change in average ratings—San Francisco

Program schedules of 100 GRPs	Women 25-54	
	January '83 rating %	February '83 rating %
Independent programs (51 programs rating 3 or less)	2	2
Affiliate programs (9 programs rating 10 or more)	11	10

Sample Size = 774-January; 770-February  
Source: S. F. Arbitron, Jan.-Feb. '83, 4 p.m.-1 a.m., Mon.-Sun.

duced by INTV tackling various client and agency attitudes and policies which negatively affect independent TV station ad revenue. The first goes after clients and agencies who, in buying TV news, buy affiliate news only. This pitch came out in January, 1983. In August of last year, INTV launched a presentation comparing the quality of program audiences to affiliates and independents. A fourth presentation, now being worked on, will deal with indie "primetime."

The current presentation, entitled "Why Minimum Rating Point Restrictions No Longer Serve Advertisers' Needs!," was tested last spring among agency media directors, media research

### Certain types of clients

While the rising financial fortunes of independent stations testify to the fact that this policy is by no means the norm, Howard Kamin, vice president, marketing, at INTV, maintains that it remains a strong factor among certain types of clients. "These include advertisers seeking status images, such as manufacturers of computers and perfumes, those selling through the trade and advertisers new to the TV medium," says Kamin.

The policy also exists, he argues, as a

residue from the media environment of the '60s, in which minimum rating point policies flowered. The presentation traces the reasons as follows:

First, there was the burden of paperwork on the buyer before computerization was a factor. This left the buyer little time for negotiation. Buying services cropped up in the '60s, challenging the agency's monopoly of the buying function. Some of them were able to deliver substantial "savings" by buying less desirable spots, often from independent stations hungry for business.

The agency response, according to the presentation, was to upgrade its buyers, set up computerized systems and, most

significant, lay down stringent guidelines to improve the "quality" of broadcast schedules.

The application of minimum rating restrictions today, INTV contends, is particularly unwise because of the decline in average ratings, as audiences are fractionalized by the new electronic media and growing number of stations. Employing Nielsen data from the *DMA Planning Guides* during the 1979-83 period, INTV traces the decline in average primetime household ratings in May—for all stations—from a 12.1 to a 10.0. Likewise, the decline in the late evening period for all stations was shown to be from 4.3 to 3.4.

In any case, the result of eliminating low-rated spots from a schedule is self-defeating, INTV warns, since it will raise prices for time because of the reduction in the supply of allowable station inventory.

The reduction in inventory via minimum rating point restrictions can be substantial, the INTV presentation shows. In the top 20 DMAs, 18 of them show late evening (11:30 p.m.-1 a.m.) ratings below the household level of 4 and below the level of 3 for women 25-54 on one or more stations (see table). This is based on Nielsen books for February, 1983.

The amount of inventory "removed from sale" in the 18 markets due to the household rating guideline ran from 29 per cent for one station in St. Louis to 86 per cent for five stations in Washington and Seattle. Similarly, the "lost" inventory because of the demographic cutoff ranges from 29 per cent for one station in St. Louis, again, to 100 per cent for five stations in Washington and Seattle.

The "verboten" spots are not confined to independents. The NSI data reveal that affiliates are also affected by the "four and three" rating cutoff rule. In the top 20 DMAs examined, more than half contained affiliates with late evening ratings for women 25-54 below a 3. The markets are Los Angeles, San Francisco, Boston, Washington, Pittsburgh, Miami, Seattle, Atlanta, Tampa, Denver and Baltimore.

### What about cable?

Rating cutoffs appear particularly arbitrary and unfair to independents in light of the fact that miniscule ratings are accepted routinely by advertisers on cable and on radio. Notes the presentation: "More than 300 major advertisers do not employ minimum TV rating criteria when buying cable programming."

To nail down the point, INTV cites 1983 Nielsen ratings for four cable networks based on the cable universe of each. Not one averaged as high as a 3 household rating. Their respective ratings were: ESPN, 1.5; USA Network, 1.3; CNN, 0.8, and WTBS(TV) Atlanta, 2.7. Moreover, on a total U.S. base, none of the networks even got a 1 rating. Their respective U.S. ratings were 0.5, 0.3, 0.2 and 0.9.

As for radio, says INTV, "over \$255 million is placed on radio networks averaging a 0.9 rating." The presentation

the concepts of standard and relative errors. It illustrates the standard error concept by showing that with a rating of 10 for, say, women 25-54 (in a market with a sample size like Chicago), the chances are 68 per cent (one standard error) that the "true" figure (for one telecast) would fall between 8.74 and 11.26. The standard error, that is, would be plus or minus 1.26. With a rating of 3, the standard error is plus or minus 0.63, with the chances being two out of three that the true rating would fall between 2.37 and 3.63.

## How ratings cutoffs reduce inventory

*Markets in top 20 DMAs with minimum ratings in late evening (11:30 p.m.-1 a.m.)*

Market	Total stations	# Stations	%	# Stations	%
		below HH rtg. of 4	available inventory	below W25-54 rtg. of 3	available inventory
New York	6	2	44	3	67
Los Angeles	7	4	74	5*	82
Philadelphia	6	3	67	3	67
San Francisco	7	5*	82	5*	82
Boston	6	4*	77	4*	78
Washington	5	4*	86	5*	100
Cleveland	4	1	40	1	40
Dallas	6	3	67	3	67
Houston	6	3	67	3	67
Pittsburgh	5	2	57	3*	71
Miami	5	3*	71	4*	86
Minneapolis	6	3	67	3	67
Seattle	5	4*	86	5*	100
Atlanta	6	4*	77	5*	89
St. Louis	5	1	29	1	29
Tampa	5	4*	86	4*	86
Denver	4	3*	80	3*	80
Baltimore	4	2*	60	2*	60

\* Independent and affiliate stations included. Source: NSI Daypart Summary, February, 1983; INTV Census, December 15, 1983

chooses the four old-line networks to illustrate the point: ABC, 0.8; CBS, 0.9; MBS 0.7, and NBC, 1.2. Data are based on the spring '83 RADAR.

A major chunk of the INTV pitch is devoted to the somewhat abstruse subject of statistical reliability. The argument proceeds carefully. Says the presentation:

"Minimum rating guidelines are (often) specified because agency researchers conclude that lower-rated spots have higher statistical sampling error, greater variation and are more likely to affect the achievement of gross rating point goals."

Raising the question of whether this is true, the presentation then delves into

Close examination of the figures shows that, while the 10 rating has a bigger standard error, the ratio of the standard error to the 10 rating is smaller than that of the 3 rating. That is, 1.26 is 13 per cent of a 10 rating—the relative error—but 0.63 is 21 per cent of a 3 rating. This, says INTV, puts the standard error in true perspective.

The INTV argument continues: "The higher the relative error, the greater the risk that in subsequent market survey reports the rating will vary and rating goals will not be achieved." It almost sounds as though INTV was conceding, but the presentation goes on to say that "The rating level is only one variable that

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# Heavier cable penetration in larger European countries seen as possible deterrent to DBS

By Tony Pearson  
Media Director  
Grey Advertising Ltd. of London

*The following article is a roundup of cable developments in Western Europe, with particular emphasis on the U.K., where some U.S. companies are involved in the medium's growth.*

Europe is buzzing with activity in the field of cable with the larger countries—West Germany, France and the United Kingdom starting to wire themselves up.

Parts of Europe already have cable penetration as high as that in the United States and Canada, but there are other parts with very little cable. It is the smaller countries where the cable density is at its greatest, Belgium is more than 70 per cent cabled, the Netherlands around 60 per cent and Switzerland, 30 per cent-plus.

Many of the people in these smaller countries are multi-lingual and cable has been used to improve reception of broadcasts from neighboring countries. In the larger countries, with strong broadcasting organizations, there has

been no pressure to lay cable, but the impending introduction of direct broadcasting by satellite (DBS) has changed all that.

These countries have now come to realize the attraction of inter-active systems, but perhaps, more importantly, DBS could cause governments to lose control over what their people can view, which is of political concern. One way to help retain this control is to make it easier for their people to receive satellite transmissions via cable and avoid the initial expense of a dish antenna. There is then less of a problem to regulate the distribution of programs and the advertising content.

Here's what's going on in individual countries:

## West Germany

West Germany is planning to spend \$373 million on laying cable networks. The first of four pilot projects is in operation with a total of 19 channels to 1,200 subscribers in and around Ludwigshaven. It is intended to offer connection to 150,000 homes in the area

with an investment per subscriber of about \$300.

First indications from this area are of a very low level of interest in cable by potential subscribers. The German PTT (government postal, telephone and telegraph) work is being carried out below cost in an attempt to build a large enough subscriber base to interest advertisers. Also, connection charges have been cut from the original \$150 to \$45.

A second large-scale pilot cable scheme is being developed for Dortmund, where it is expected to eventually cover up to 600,000 people. The first phase will cover 30,000 people (8,000–10,000 households). Other pilot projects will start up in Munich and West Berlin, but the disappointing news from Ludwigshaven may slow the timetable.

An expansion of these test projects would be good news for the advertiser who currently has to book spots in the fall of each year for the whole of the following year. Cable would increase the availability of commercial airtime and, because of its nature, also give many



*Aerial 2, the second of six huge dishes being installed at London Teleport, North Woolwich. It is expected to provide London's business community with a full range of advanced communications services.*

more local advertisers access to the television medium.

Optimists believe that there will be a significant number of households connected to cable within the next five years.

## France

France has only 500,000 homes currently wired for cable television, and existing systems are geared to relaying the present three French channels, plus available (and approved) foreign stations. Currently there is an experimental project in Biarritz using an optical fiber network.

The government plans to pass a total of 1.4 million homes in France with new cable lines by the end of 1985—a million of those in 1985 itself.

The ultimate aim is to achieve an initial penetration of 30 per cent households passed, rising to 60 per cent and even 100 per cent where there is poor off-air reception. There are expected to be 15 channels, rising to 30 and, eventually, 60 and it is hoped to wire half the urban homes by the early 1990s. The capital investment for 1983-85 is estimated at \$12 billion.

Regrettably, the French government seems to have a political obsession to exclude advertising wherever possible although a recent market research survey suggests that the majority of French people would like to see cable financed by advertising.

Overall the program being proposed is very ambitious and in the event may prove to be over-complex and too costly. But things have begun to move; Paris has just signed up for a system to pass 46,000 homes by the beginning of 1985.

## Belgium

Belgium which is the most cabled country in the world, with something like 85 per cent of TV households subscribing to cable, has more than 40 cable companies and 150 local or regional networks.

Recently an agreement was reached with the British Broadcasting Corp. which will bring British television programs to many parts of Belgium.

While there is no advertising currently permitted on the national broadcast channels, it is reported that the French-speaking half of the country is proceeding with plans to allow advertising on the two local French language channels. This will be a restricted form of collective generic advertising, rather than brand names. But it may be remembered that France first went down a similar road, so the door may be opening in Belgium for conventional commercial advertising.

## Holland

Holland is about to debate its future in broadcasting in the Dutch Parliament. It seems likely that pay-TV via cable will be introduced (with no advertising allowed).

The Dutch cable systems cover about 60 per cent of homes and have a capacity between six and 72 channels—18 is the norm. But only half are in use, so there is plenty of room for expansion. However, the government has announced that foreign radio and television companies wishing to transmit to the Netherlands will have to satisfy a wide range of conditions. These will, in effect, prevent them from aiming programs direct at the Dutch market. Advertisements cannot be targeted at the Netherlands or spoken or sub-titled in Dutch.

Advertising supplies only about 30 per cent of existing broadcasting revenues. The rest comes from license fees. So it is good news to hear that the government is proposing an extension in hours of broadcasting by about 20 hours a week over the next two years and to expand the advertising airtime by about 30 minutes a week which is an increase of around 15 per cent.

As for the future, the government is sponsoring the biggest experimental wired-city project in Europe. This is in Limburg, which has been ear-marked for a full scale de-regulated cable experiment. It is one of the few uncabled areas in Holland.

The network will carry the nine regular television channels available in the area with pay services as well as the interactive facilities of shopping and banking. It will be interesting to follow this experiment, which is to have a 10-year life. But in the meantime, it is satisfying to note a recent forecast predicting that 85 per cent of the 4.5 million Dutch TV households will soon be connected to cable.

## Scandinavia

There are varying attitudes in respect of cable in the Scandinavian countries:

Norway is leaning towards the introduction of commercial television and it is believed that the minister of culture is in favor of lifting the present ban.

Also, NRK, the state broadcasting authority, has put forward a plan for satellite pay TV from January, 1985.

Finland has demonstrated a desire to see more competition and has gone further than any European country in freeing cable television from restrictions. It has also introduced a two-way pay TV system which will start serving 22,000 homes early in 1985.



*Anthony R. Pearson, is vice chairman as well as media director of Grey Advertising Ltd., London. He foresees many trouble spots within European cable projections unless countries involved relent and accept some form of advertising support.*

Sweden, on the other hand, is still against dropping the country's ban on television advertising and is awaiting yet another committee report on the future of media. There was a cable experiment in Lund where the chief added attraction is the ability to receive five German language channels. Subscriber resistance is being experienced with only 1,000 subscribers connected versus 4,000 expected. In an attempt to encourage sign-ups, the connection charge is being waived although it will have to be paid in two years' time at the then prevailing rate! A second experimental cable project is planned for Skarpnack, a suburb of Stockholm.

It is interesting to note the spread of videocassette recorder ownership to one in seven households. Rented cassettes are popular, which indicates the need for more choice of programs.

Denmark has proposed a change in broadcasting legislation to remove restrictions on cable television. This move will pave the way for a decision early this year on whether to invest \$420 million in a national wide-band cable network for data transmissions as well as television programs.

The initial decision will permit television signals to be transmitted across local government boundaries, which will allow the reception of satellite transmissions by cable in the late 1980s. Meanwhile, the government has banned cable transmissions of television programs received by satellite because it would break the state monopoly of television transmissions. Regrettably, there is not much public enthusiasm for commercial television. The present ban on advertising on the one state channel is widely supported by the Danes.

## Spain

Spain is keen not to be left out of the cable scene. Madrid and Barcelona are to have pilot schemes in cable which will connect 100,000 homes using existing cable, which was laid 10 years ago but has never been used. Technical and programming experiments are to be mounted, but color television penetration and VCR usage are both low for Europe.

## Italy

Italy is uncabled and is unlikely to change. There are so many private commercial television stations in operation that there appears to be no market for new programs to attract additional advertising revenue.

European governments want the benefit of de-regulation without losing control. But cabling plans will only succeed if cable offers a better and cheaper choice of entertainment than DBS.

Research has indicated that while the French and Germans in particular are dissatisfied with current programming and want greater choice, there is no real evidence that Europeans are prepared to

pay a realistic amount of money for the benefits cable can bring. There are indications that subscribers would be willing to pay only \$7-\$12 per month for the extra services and one source puts the figure as low as \$5 per month.

## Potential problem

This apparent reluctance to pay for extra television entertainment could be a problem, and the various governments may well decide to turn more to advertising and sponsorship for financial support.

Forecasts of cable penetration in Europe over the next 10 years vary, but it is believed that between 16 per cent and 27 per cent of the 124.7 million households will be cabled by 1992 versus a DBS penetration of between 6-14 per cent.

There are substantial differences between the continental European countries and the United Kingdom. Germany, Holland and France are more anxious to protect the position of the public broadcasters and are less receptive to pay television. Local and regional governments, together with national PTTs, play a large part in cable in con-

tinental Europe, but not in the United Kingdom. Also government funding is a prominent feature of their schemes, whereas in the United Kingdom there is a reliance on private capital and advertising is accepted. Elsewhere it is still subject to heated political debate.

The United Kingdom cable plans which are described next are politically more radical and more heavily reliant on a free market.

## United Kingdom

About 1.5 million households (8 per cent of U.K.) currently receive television via cable operated by 440 commercial operators. Local authorities and housing associations supply another 1 million households (5 per cent), usually via master antennas for blocks of apartments and similar buildings. Additionally, a further 2 million homes (10 per cent) are passed by cable and could be readily connected.

Most of the large commercial systems were installed over 20 years ago and have a limited four-to-six channel capacity. Seventeen per cent can carry only the

*(continued on page 76)*

# Ad agencies vary widely on ERIM and competitors

By George Swisshelm

Expert agency testimony varies widely as to the potential value of A. C. Nielsen Co.'s new ERIM TestSight system and its competitors in electronic test marketing services, Behavior-Scan out of Information Resources Inc. and the new Arbitron-Burke combination (TV/RADIO AGE, September 3).

All three are designed to track brand purchase following commercial exposure in the same homes. Agency opinion ranges from enthusiasm over the prospect of gaining vital marketing information faster, to doubt that these costly new systems can add any really new insights into consumer viewing of commercials and resulting changes in brand purchase.

Nielsen credits its ERIM (for Electronic Research for Insights into Mar-

keting) with a leg up on Behavior-Scan, which has been around longer and currently operates in eight markets. TestSight is using a newly developed system of transmission via low power microwave equipment to insert test commercials into non-cable as well as into cable homes, which has never been done before, says Nielsen. The research firm also claims a first in the use of a randomly selected sample of panel homes for such research—versus reliance on respondents recruited in shopping centers—plus the ability to test matched samples within the same markets. Nielsen says that panels of 2,500 households each will be used in ERIM's first two test markets, Springfield, Mo., and Sioux Falls, S.D., expected to be setup and operational "early next year."

Behavior-Scan inserts its test commercials into cable-wired homes only.

And Behavior-Scan, like Nielsen, also collects brand purchase data from grocery and drug store checkout counter equipment designed to record purchases via the Universal Product Code bars on each item purchased. The two checkout counter systems, in fact, are so similar that IRI is suing Nielsen over the latter's sales packaging of supermarket scanning data.

## Key difference

Arbitron-Burke differs from both its competitors in its recording of brand purchase in that each participating Arbitron respondent is expected to arrive home from shopping and pass a "wand" over the UPC bars on every item she brought home from the store(s).

On the TV viewing end, Arbitron-Burke also differs from ERIM and Be-



havior-Scan in that a Burke-developed people meter will be used to measure individual viewing, as opposed to household set tuning only.

On the bullish side at the agencies is Dick Kostyra, senior vice president, at J. Walter Thompson, New York. Kostyra says he's "excited about the prospect of being able to retrieve both viewing and purchase information from non-cable as well as from cable homes. If anyone can do it, Nielsen should be able to. They have the dollars and experience to bring it off, and we're keenly interested in what Nielsen says about being able to bring the price down to a third of what the competition charges, though we're still talking about significant dollars, even at that."

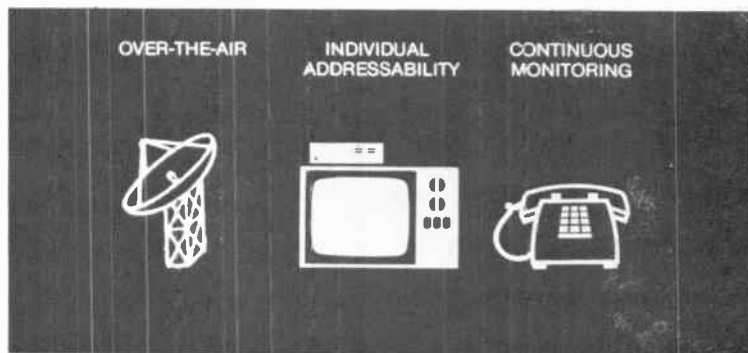
Kostyra adds, though, that "All three systems need testing for possible bias among the types of respondents most likely to cooperate in such tests." He notes that the Arbitron-Burke system "offers the additional advantage of recording purchases even from stores not equipped to record UPC, because the shoppers themselves are supposed to do it when they get home. On the other hand, this could turn into a minus if a lot of Arbitron's people neglect this scanning chore they're supposed to perform with their wands."

### Meeting with Nielsen

At SSC&B, Larry Roslow, vice president, director of media research, also expresses enthusiasm along with his caveats, adding that, "We plan to meet with the Nielsen people as this project progresses, keep asking questions, and stay on top of it. And of course some of the questions we have about its projectibility to other markets may be answered, and its usefulness in terms of projectibility should increase, as they add more test markets to Springfield and Sioux Falls."

Roslow points out that, "Going in, Nielsen is a company that starts with expertise in both package goods, with its Food and Drug Index, and in monitoring TV viewing with its meter service, so we assume they know what they're doing. And use of a low power signal sounds like a marvelous way to get around the limitation of cable-only homes that its competition has been working with. Since only about half of all television homes are wired into cable systems, Nielsen's competition has so far left out the other half."

Joanne Burke, media research manager at N W Ayer/New York, believes that "If Behavior-Scan can do it, Nielsen should be able to do it. And if it's true, as



Nielsen's ERIM presentation includes this slide spotlighting advantages of over-the-air transmission of test commercials into non-cable, as well as cable homes, ability to vary spots reaching each panel home, and continuous monitoring of viewing and shopping activity.

Nielsen says, that they can really go over the air into non-cable homes with their test commercials, that will give them an edge on Behavior-Scan."

But, like several of her colleagues at other agencies, Ayer's Burke adds that, "The problem with both services is that they're doing this in fairly little test towns that are not likely to be too representative of what goes on in the big markets where most of the consumers are." Nevertheless, she concedes that ERIM "appears to be an improvement, though still not the end-all and be-all of marketing research. Households don't watch television, and they don't go out to the store and buy products. What I'm looking for is a people meter we know works for television, plus some kind of people purchasing meter we know works."

At Dancer Fitzgerald Sample, Sam Sotiriou, vice president and director of media research, also describes Nielsen as "a professional organization with plenty of experience tracking brand movement as well as metering TV set usage. But the flaw in all these systems is that, so far, both Nielsen and IRI are limited to C and D counties, though IRI is working on adding neighborhoods in some A and

B county markets. But there are products that show a definite big-city purchase skew and these are going to have problems testing in these smaller towns."

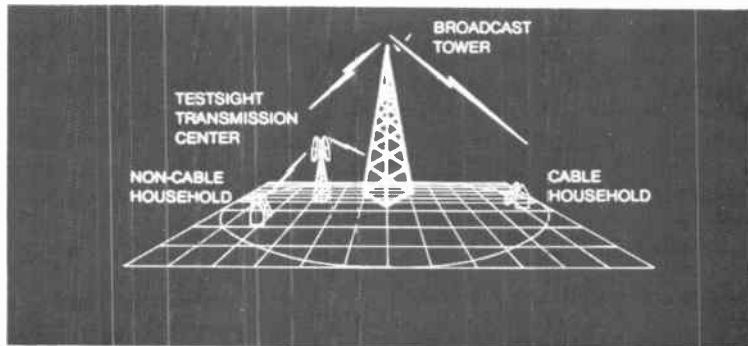
Sotiriou concludes that "This means that the system with the best promise of beating this particular rap is Arbitron-Burke. Instead of using a limited group of individual test markets, they're spreading their sample across more different communities, more the way that Nielsen spreads its meter sample, to get something closer to national distribution."

### May expect too much

But he adds that Arbitron "has this other potential flaw of depending on their cooperators to take the time after coming home from shopping to take this wand and personally scan every set of UPC bars on every box, jar, can and bottle they bring home. I keep wondering if any incentive within affordable limits exists that can motivate people to keep going through that procedure every time they buy something."

And at Cunningham & Walsh, media research manager Lawrence Friedman believes that "At least some of the en-

This Nielsen slide diagrams electronic insertion of test commercials into regular, over-the-air programming by use of low power microwave signal.



thusiasm for these electronic systems may prove to be misplaced in terms of how much new information we can learn that we don't already know."

Friedman says that he has "no problem with the technical prowess" of any of these companies, but adds that, "The facts are that television is a mass entertainment medium geared to reaching a mass audience. And for major packaged goods advertisers offering mass-appeal products, we already know the demographic profiles of the people who buy each brand. We also already have information on which programs they are most likely to watch, and we know their daypart preferences. All this gives us a



**Dick Kostyra** of J. Walter Thompson is "excited about the prospect of being able to retrieve both viewing and brand purchase information from non-cable, as well as cable homes."

fairly good idea of which programs are viewed by the best prospects for each brand, and Simmons provides viewing information that can be cross-tabbed with brand usage by the same people."

All this, explains Friedman "adds up to quite a substantial body of data that the industry already has on viewing preferences of the people who buy and use each of a wide variety of products. Thus our question is, how much really new, really useful information can any of these electronic systems give us, even assuming they work the way they're supposed to. We doubt that enough new information can come out of them to provide us with any new marketing insights." The upshot, concludes Friedman, is that "We think that in the long run, there's likely to be less to these services than meets the eye, in terms of real marketing utility. And of course if some of the technical bugs already suggested by other research people prove to be a problem, these services could be even less useful."

And even the generally enthusiastic

point to potential bugs. Thompson's Kostyra, for instance, observes that "Nielsen so far is limiting itself to smaller, D-county markets, which could present a problem in projecting results to consumer behavior in big cities. On the other hand, costs would probably go out of control if they tried to add some major test markets with thousands of stores."

Kostyra says he's also happy to see Nielsen "promising fast information retrieval and even on-line access, which will expand its value to subscribers. But with three companies already in on this, plus AGB saying they can do it too, I'm not sure that there will be enough business to go around for everybody."



**Larry Roslow** at SSC&B says use of an over-the-air signal "sounds like a marvelous way to get around the previous limitation of cable-only homes. But we wonder about projectibility of results to larger markets."

In any event, Kostyra adds that, "We're watching developments closely and are looking forward to the opportunity we hope these systems will give us to refine our media weight levels and check the wearout factors for our commercials."

At SSC&B, Roslow says that, "Assuming the technology works as well as Nielsen says it does, I think the big question will be how projectible the information will be." Roslow notes that clients who are already using Behavior-Scan "are glad to get information they haven't been able to get from any other source. If four or more of their eight markets yield similar results, it gives you a sense of confidence that your marketing strategy and creative product are at least pointed in the right direction."

"But all three services are operating in fairly small C and D county markets. They have to do that to keep costs within reason, but you still wonder how projectible results will be to the A and B

counties."

Roslow adds that one answer to this question of projectibility will be the percentage of designated homes that co-operate. "If they can actually persuade as much as 50 per cent of the originally designated homes to participate, we'd consider that a realistic and pretty fair rate of cooperation."

On the other hand, Roslow also points out that ERIM's "high tech aspects have the advantage of giving subscribers the confidence that the results will be real data—not something based on imperfect human memory, written down in a diary, sometimes days after the fact."

And at Dancer Fitzgerald Sample,



**Sam Sotiriou** at Dancer Fitzgerald Sample points to "the flaw in all these systems; so far they're limited to small C and D county markets. What about those products that show a big city purchase skew?"

Sotiriou notes that, "Though at first glance, Nielsen's system sounds as if it's fully automated, there will be human operators pushing buttons to execute the actual insertion of the test commercials. There are going to be situations that delay programs and the commercial breaks in them—Presidential press conferences, football games going into overtime, special news bulletins and the like. That means it's going to be a learning process for these human operators, for awhile at least."

And another agency researcher observes that in a couple of fairly small test markets "that everyone knows about, it shouldn't take too many brains and dollars for a competitor to figure out who's testing what, and then buy enough extra TV weight for their own brand to throw the test results way off."

In describing the Nielsen system, Larry Gold, vice president, marketing for ERIM, explains that it integrates the commercials viewing information from

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# Viewpoints

## Ground is being prepared for a new restrictive war on broadcasting



Gene F. Jankowski

## Next consider Democrats' telecommunications policy

## These are not voices of the fringe of society

The era of “deregulation” anticipated only a short while back has plainly not come to pass. That might be disappointing enough, but something else is happening as well. The grounds for a whole new restrictive philosophy are being prepared. As an example, I refer to an article that appeared on the *Op Ed* page of *The Washington Post*, August 6, authored by Jack Valenti, lobbyist for the Motion Picture Association of America. His argument in opposition to the FCC’s proposal to revise the multiple station ownership rules comes down to this: that networks do not have the same rights as other communications enterprises, and therefore must be treated differently under the law. His example of the abuse of “network power” was that one of the three networks chose not to show the Speaker of the House while he was at the rostrum during the second night of the Democratic Convention. In this way, it is claimed, Speaker O’Neill was “dismissed from the national audience.” The sin the non-carrying network stands accused of is exercising independent news judgment.

Another example relates to the comments of the MPAA to the FCC in the matter of the multiple station ownership rules. The MPAA gave as a reason to bar the networks from owning additional stations the fact that the stations owned by the networks tend to use more locally-produced programming. They cited as particular examples of this alarming tendency the schedules of the network owned stations in Los Angeles and New York, where local news runs between two and a half and three hours daily.

Now the economic ramifications of this for Hollywood’s producers of syndicated entertainment programming are clear—but surely this must be the first example in history of a plea to the FCC to *penalize* a broadcaster for an excess of locally generated news and public affairs programming. I would ask you to consider whether this preposterous position would possibly have been taken unless a silent premise had preceded it: for the networks the normal definitions of public service need not apply. To put it another way, it is not what is on the air that counts, only who puts it there.

Next consider the statement on telecommunications policy recommended to the Platform Committee of the Democratic National Committee. Authored mainly by Representative Timothy Wirth, this document at least was perfectly candid about its unhappiness with our existing philosophy of information and ideas. It offered a new way to—in its own words—“organize our communications system.” First note that it believed that the organization of our communications system *is* the business of our government. Here are two of its more remarkable positions: “Those who dominate transmissions must not be allowed to edit and control the content of information flowing over their channels”; “Even those who exercise *less than* monopoly power over communications facilities must not be exclusive gatekeepers, deciding what information is acceptable and what is not.”

Finally, there is H.R. 6122, a bill recently introduced in the Congress. The bill is called—by its sponsors—“deregulatory” because it would prohibit the FCC from limiting commercial loads and eliminate the comparative renewal process. In exchange for these concessions, it would plunge the government into content control to a totally unprecedented degree.

This is no disguised backdoor approach to content regulation. This is the real thing—the government as program director. These items do not come from the fringes of our society. They are not extreme statements by pressure groups. They are not casual off-the-record remarks by discontented individuals. They are not uninformed, unstudied, or unintentional.

On the contrary, they come from formidable institutions. They are serious propositions intended for the real world, the world of action. And they all, without exception, bear the heavy marks of media discrimination. This medium, or that medium, or even this or that *part* of a medium, they say, can be told to stand aside and then be treated differently. In these cases, the evidence need not apply; logic need not apply; justice need not apply; the First Amendment need not apply.—Gene F. Jankowski, *president, CBS/Broadcast Group, before the Michigan Association of Broadcasters.*

# Programming/Production

## Paramount daily hour show

In what is being billed as the most ambitious first-run syndicated series ever introduced, Paramount Television Domestic Distribution and Post-Newsweek Stations Inc. are planning daily half-hour first-run 52-week series, *America Today*, to be launched in fall, 1985. According to Randy Reiss, president of PTDD, the series is being offered via cash plus barter. Although the barter arrangement is not yet firmed, PTDD most likely will retain at least two minutes each half hour as a means to offset the high cost of the project and to maintain its high quality.

The series will be delivered via satellite to stations on a day-and-date basis and a weekend edition is anticipated as well.

The series will be produced for the late afternoon news lead-in time period, and is seen as especially attractive to network affiliates. *America Today* will examine today's lifestyles with special emphasis on personalities who are on top and the latest trends and fads, notes Reiss.



Sarah Purcell, host of "America Today," new daily co-venture planned by Paramount Pictures and the Post-Newsweek stations.

John Goldhammer, senior vice president, programming, PTDD, says "the series will be a fresh, original blend of timely and useful information and entertainment." Two personalities will host the series. Sarah Purcell, popular TV performer/interviewer who hosted NBC's *Real People*, will be one of the hosts. Reiss considers the Purcell appointment as a coup, in that she is "a compelling personality and is at the top of her profession."

The Post-Newsweek stations, which include affiliates in Detroit, (WDIV-TV); Miami, (WPLG-TV); Hartford (WPLG-TV); and Jacksonville (WJXT-TV), have committed to scheduling the series as lead-in to their early news programs. Under terms of the arrangement, the stations will share in the profits which come out of the barter deal on national advertising.

## Indie movie ratings up

Primetime movies on independent television stations in the top 50 markets averaged a 4 rating and a 7 share, an increase of 1 share point vs. both February, 1984, and November, 1983, according to a Petry Television analysis of Nielsen estimates for May. In the top 50 markets, movies were aired in 69 instances, and in May, 1984, independent movies tied lead-in ratings, but showed a 1 share-point drop. In February, 1984, and November, 1983, lead-in programming performed even more strongly than the movie, showing a 2 share-point increase in February, while in November, 1983, there was a 3 share-point increase.

Regarding independent movies vs. lead-out performances, the films generated an overall 1 rating and 2 share-point increase in May, 1984, and lead-out performances improved from February, 1984 and November, 1983 by 1 share point, according to Petry. In the 50 markets, 29 had ratings of 4 and above, according to TV/RADIO AGE estimates.

In these strong movie markets, the lead-ins fared much worse than the lead-out programs. In 18 of the markets, the lead-ins were down, while in seven markets, ratings were up, with four remaining about the same in the May period.

The movies outdistanced *Hogan's Heroes*, *Laverne & Shirley*, *Taxi*, *Sanford and Son*, *Rockford Files* and *People's Court*, which was carried by two stations. As to lead-outs among the strong movie stations, the movies decidedly outperformed the fare that followed. In 23 of the 29 instances, the movies did better than their lead-out, while being outpulled on only three stations. Movies on three outlets were down; and the lead-out got the similar ratings at three stations. In the latter case, news followed the movies in two instances, and *Joker's Wild* represented the other fare.

## Kid show on food offered

A pilot children's magazine program focusing on food has been developed for potential syndication as a weekly half-hour series. Produced by Tucker/Murphy Associates, Newton, Mass., the pilot is aimed at children aged 7-13, and stars an ensemble cast of four children and two puppets. The puppets, owners of a diner, portray viewers of the program, *Now We're Cookin'*, giving information and adding humor.

The pilot, *The Egg*, features a recipe for Muffin Tin Eggs, a look at egg farms, facts about eggs, and a segment on in-

tricate egg decorating. The magazine format combines videotape, film and animation sequences for visual attraction. Puppets are creations of Paul and Linda Fusco of Imagicom, Inc.

Cost of the pilot was about \$95,000, according to Karen Tucker and Jane Murphy, authors and educators, who have produced programming for WNEV-TV and WCVB-TV, both in Boston. Money, which was not easy to come by, was obtained through a number of means. Some \$30,000 was raised through the sale of limited partnership units and from WGBY-TV, PBS station in Springfield, the production facility for the pilot, and from Multivision, Needham, Mass. post-production house. Props and other facilities were donated or loaned. These include appliances from General Electric and facilities for the wrap and screening session from Newbury Junior College's culinary division.

In addition to looking for a syndication deal, the producers are open to a deal with basic or pay cable, or for public broadcasting distribution.



Bea and Herb, the diner-owner puppets from "Now We're Cookin'," new family magazine series for children.

## INTV to seek temporary writ

Attorneys for the Association of Independent Television Stations are seeking to step up the legal steps necessary for filing a temporary injunction halting any further broadcasts of football games by defendants named in two antitrust suits. According to Forrest A. Hainline III, a partner in the law firm of Pierson, Ball & Dowd, Washington, a decision on a preliminary injunction by the courts could be passed down soon after the filing.

Hainline says he will ask the courts to expedite taking depositions at the time they are presented and will request a preliminary injunction schedule in terms of when briefs will be due and when a

hearing on the injunction will be held.

According to federal rules of procedure, there is a rule that if a complaint is filed, depositions can't be taken for 20 days after the complaint is served. However, an attorney may apply to the court for an expedited discovery schedule which allows for the depositions to be taken before the 20-day time period. Courts will allow this when a motion for a preliminary injunction is being made and a presentation is necessary for a full record.

In the suit filed in the Federal District Court in Oklahoma City, the INTV alleges that the College Football Association, the Big Eight Football Conference, ABC and the Entertainment and Sports Programming Network are illegally combining and conspiring to restrain trade and monopolize commerce in live college football television broadcasts. The other suit, filed in the Federal District Court in Los Angeles, names CBS, the Pac-10 Conference and the Big 10 conference.

Basically, what the INTV is asking for is for the court to enjoin colleges from agreeing with each other on any plan which would prevent head-to-head broadcast or cablecast competition, notes Hainline. Also, the suits ask that the networks, be enjoined from entering into any agreement with groups of colleges which has a provision that there be no head-to-head competition. Boiled down, notes Hainline, "we want our independent stations to bid on the football games—to compete in this regard with the networks. And we want the schools to make the decision on whether to sell their rights individually—not in union or in combination with other schools—based on their own competitive and economic situation.

"The one motive that we feel is not proper under the antitrust laws is for a bunch of schools to agree with each other and to make a decision jointly so they can eliminate head-to-head competition in order to jack up the price of the product."

## Syndication shorts

**Blair Entertainment** has sold 147 stations to date for Road to *Super Bowl '85*, one-hour special to be shown on January 19, 1985. **Muller Media Inc.** has racked up initial sales in 31 major markets on its new theatrical package, *Heroes & Heroines*. Markets include WOR-TV New York, WGN-TV Chicago, WEWS(TV) Cleveland, WPHL-TV Philadelphia and KTTV(TV) Dallas-Ft. Worth. **MMI** has sold another package, *Cinema Greats*, to 20 U.S. TV markets, including 10 of the

top 25. Titles include *San Francisco Story*, *Mourning Becomes Electra* and *The Blue Gardenia*.

A two-hour special, *The Soap Opera Awards*, will be produced and distributed by *On the Air*. The special is available to stations for two runs from October 18-December 31, on a cash-plus basis. *On the Air* retains three minutes in each run. The special honors TV's primetime and daytime soaps and, in addition to an awards ceremony announcing winners in various categories, contains film interviews with various nominees and entertainment from guest stars Norm Crosby and Phyllis Diller. **David Hasselhoff** and **Catherine Hickland** are co-hosts.

*Happy New Year From Opryland*, live 90-minute musical special, has been sold by **Gaylord Productions** television division to 17 of the top 20 markets, for a current coverage of more than 60 per cent of U.S. TV homes. The special will be seen on December 31, beginning at 11:30 p.m. from Nashville and will be co-hosted by **Buck Owens** and **Roy Clark** of *Hee Haw*.

**American National Enterprises** has acquired from **Limelight International Films** all rights to *Lucky Star* in the U.S., excluding theatrical and home video rights. Also, ANE has acquired rights to *Playing for Keeps* and *My Old Man* from **Robert Halmi Inc.** ANE gets all rights for the U.S. and English-speaking Canada, and the company owns worldwide home video rights to *My Old Man*.

**Dancer Fitzgerald Sample** has cleared *Campaign Buttons*, series of inserts highlighting events in American presidential history, in 12 markets for a total of 33. New markets include **WDCATV** Washington, **WBFS-TV** Miami, **KWGN-TV** Denver, **WBAL-TV** Baltimore and **KPTV(TV)** Portland, Ore.

**Jerry Dexter Program Syndication** is distributing a half-hour special, *At the Limit/Paul Newman Championship Race Driver*. The program follows Newman's efforts during last year's auto racing circuit in the U.S.

**Embassy Telecommunications** has added six markets to its list for *The Facts of Life*. The lineup for the series, which debuts in the fall of 1986 in syndication, currently is 63. The six new stations are **WTVN(TV)** Columbus, Ohio, **WFLA-TV** Raleigh-Durham, **WTVQ(TV)** Lexington, **KRRT(TV)** San Antonio, **WKBD-TV** Detroit and **KITV(TV)** Honolulu.

**King World** has sold *Jeopardy!* to four markets, for a current total of 111. **KOAT-TV** Albuquerque, **KIRO-TV** Seattle-Tacoma, **WAGA-TV** Atlanta and **WBTW(TV)** Huntsville-Decatur-Flor-

ence

**Colbert Television Sales** has licensed **Barry & Enright's Inter/Actor** to nine stations: **KDVR-TV** Denver, **KAME-TV** Reno, **WPDS-TV** Indianapolis, **KFYZ-TV** Nashville, **KPDX-TV** Portland, OR, **WSTG-TV** Providence-New Bedford, **KTXL-TV** Sacramento-Stockton, **WKAFTV** Syracuse and **KSKN-TV** Spokane. The *Inter-Actor* is a two-way TV set system which enables viewers at home to activate video game devices in the TV studio, via their own pushbutton phones. Stations will begin using the *Inter/Actor* this month in station-break promotional contests.

**Multimedia Entertainment** will distribute *The Gift of Song*, a one-hour holiday TV special, for telecast this December. The program celebrates the traditions of Christmas from around the world.

**Satori Entertainment** is producing *The Wombles*, a television series featuring puppet characters, in association with **Robert Halmi, Inc.** The initial run of 27 episodes is due to be completed in May, 1985 and will be available for first-run syndication that fall. The characters originated in Britain.

Twenty-six stations will carry *Christmas in America*, a first-run drop-in series being distributed on a barter basis by **Y&R Program Services** on behalf of the **Philatelic Division** of the U.S. Postal Service. The 15-episode, 30-second programs, which show how the holiday is celebrated across the country, can be aired for local sale three times after their initial run. Stations include **WOR-TV** New York, **KTTV(TV)** Los Angeles and **KYW-TV** Philadelphia.

**ITC Entertainment** has sold *The Prisoner* and *Secret Agent* together in 16 markets. The TV spy thrillers both star **Patrick McGoohan**.

**MG/Perin and Orbis Communications** have cleared *College Pigskin Preview 1984* in 110 markets representing 86 per cent of the country. Stations include **WNBC-TV** New York, **KNBC-TV** Los Angeles, **KYW-TV** Philadelphia, and **WBZ-TV** Boston.

**Tribune Entertainment Co.** is distributing *George Schaefer's Showcase Theater*, a collection of 10 of the director's television dramas. Sixteen stations have signed to carry the series, including **WGN-TV** Chicago, **WXNE-TV** Boston, **WTTG(TV)** Washington, **WTVT(TV)** Dallas-Ft. Worth, **WBFS-TV** Miami, **WTOG-TV** Tampa-St. Petersburg, **WGNX-TV** Atlanta, **KWGN-TV** Denver, **WBTI-TV** Cincinnati, and **WFYZ-TV** Nashville. The dramas were originally presented on *Hallmark Hall of Fame*.

## ITC foreign sales brisk

ITC Entertainment has reported brisk international sales, spearheaded by feature films, both theatrical and made for TV movies, in the six months ending August 31. According to Armando Nunez, executive vice president, international sales, sharp sales were made in Canada, Latin America and the Far East. In English-speaking Canada, sales were on *The Elephant Man*, *From a Far Country*, *All Quiet on the Western Front* and *Madam Sin*, among others, as well as on the Super Space Theatre package of theatricals.

Sales in Japan included *Baby Sister* and *The Scarlet and the Black*, as well as series such as *Thunderbirds* and *Joe 90*. Features sold in Mexico include *Blood Feud* and *Beauty and the Beast*. Miniseries sold there were *The Foundation* and *Diamonds*, as well as the *Nature Watch* series. A package of 29 features was sold in Guatemala, including titles such as *On Golden Pond* and *Love and Bullets*.

Other packages of features were sold in Puerto Rico, Argentina, Costa Rica, Peru, Chile and Panama. Also, in Ecuador, reruns of 120 episodes of *The Muppet Show* were sold; in Argentina, *Nature Watch* and the *Two of Us* series; in Chile, *Thunderbirds: 2086*.

## NBC's Sohmer adds duties

Steve Sohmer has been named executive vice president, NBC Entertainment, and is adding divisional administrative duties to his current executive responsibilities. He is now in charge of the network's advertising and promotion, for daytime, Saturday morning and specials.

Sohmer's new duties include executive supervision of *The Tonight Show* along with program administration for the division. In that role, he will coordinate the efforts of the other divisions with those of the NBC affiliates and will coordinate key personnel and contractual matters for the division's staff.

Sohmer joined NBC as vice president, advertising and creative services, on July 5, 1982.

## RTNDA regional winners

WHDH Boston, KRLD Dallas-Ft. Worth, WCXI Detroit and KIRO Seattle-Everett have won the Edward R. Murrow award for overall excellence in radio coverage, conducted by the Radio-Television News Directors Association's annual regional awards competition recognizing excellence in electronic news. Television stations receiving the Murrow award were

WBZ-TV Boston, WSMV-TV Nashville, WCCO-TV Minneapolis-St. Paul and KRON-TV San Francisco.

Other awards were presented for excellence in spot news, investigative reporting and continuing coverage. Regional awards for TV spot news went to WOKR(TV) Rochester, WDSU-TV New Orleans, WMAQ-TV Chicago and KCST-TV San Diego. Television winners in investigative reporting were KYW-TV Philadelphia, KPRC-TV Houston, WBBM-TV Chicago and KCBS-TV Los Angeles.

Television awards for continuing coverage were won by WABC-TV New York, WAVY-TV Norfolk-Portsmouth-Newport News-Hampton, WCCO-TV Minneapolis and KSL-TV Salt Lake City.

Radio spot news awards were presented to WCKY Cincinnati, WRAL Durham, WJBC Bloomington, Ill., and KBOI Boise. Investigative radio reporting awards went to WVLV Lebanon, Pa., tied with WNRE Circleville, Ohio, in northeastern regional competition, WGST Atlanta, WCCO Minneapolis-St. Paul and KNX Los Angeles. Continuing coverage award winners were WHDH Boston, tied with WWVA Wheeling, in northeastern regional competition, KPRC Houston, KMOX St. Louis and KOMO Seattle-Everett.

Winners of regional awards are automatically entered in the RTNDA international awards competition. Winners will be announced at the 39th annual RTNDA convention, to be held in San Antonio, December 5-7.

## Philly Emmy award winners

KYW-TV Philadelphia racked up 21 awards to sweep the winning entries in 31 categories of the Philadelphia chapter of the National Academy of Television Arts and Sciences Emmy competition. Other winners were WCAU-TV, which took five Emmys, the New Jersey Network, which received two, and WTAF-TV, Prism and SmithKline Corp. which received one award each.

KYW-TV won for spot news, *Waiting for Word*; feature news, *Little Heroes*; service news, *X-Rays: Use Extreme Caution*; talk program, *People are Talking/Hermaphroditism*; entertainment package, *Rock 'N Reality*; magazine format, *Rock 'N Reality*; programming feature, *Satisfaction Guaranteed/Dieting for Dollars*; live programming, *People Are Talking/White Collar Cocaine Addicts*.

Also, KYW-TV won for public service announcement, editorial, individual achievement, anchor, host, actor, artistic

director, writer, tape/film editor and lighting.

WCAU-TV won for documentary program, *Stolen Children*; children's programming, *Ten Around Town/Disney World*; individual achievement, reporter and audio. WTAF-TV took honors for live sports coverage, *Phillies Baseball*.

## Zooming in on people

King World has made several management changes. Roger King has been named chairman of the board and president of the domestic television syndication division. Michael King will continue to be based in Los Angeles, and will become president and chief executive officer. Stuart A. Hersch, who joined King World in November, 1983, will continue as chief operating officer, in a five-year agreement. Sid Cohen, a recent major addition, will continue to be senior vice president, U.S. sales.

Charles E. Hinds has joined Tribune Entertainment Co. as director of administration. Since 1973, Hinds has been executive director of the Catholic Television Network of Chicago. Before that, he was assistant general manager and program director at WBBM-TV Chicago.



LaFollette

Karen Paull has been named manager of programming at Paramount Television Domestic Distribution. She has been with Paramount Pictures Corp. for five years, most recently as administrator to the chairman. James E. Martz has been named vice president, western division manager, and Stan Justice is now central division vice president at PTDD. Most recently, Martz was vice president of domestic sales at Telepictures. Justice joins Paramount's Chicago sales office from Cascom, a Nashville-based animation house.

Also at Paramount, Dick Montgomery, most recently central regional manager, has been named vice president, central division manager. He came to Paramount in January, 1983. Before joining the company, he was Nashville sales supervisor at Multimedia Program Productions.

David T. LaFollette has been named president at Harmony Gold Interna-

tional, newly-organized division of Harmony Gold, Los Angeles-based film and TV production and distribution firm. LaFollette had been at Four Star Entertainment Corp., where he was vice president, foreign sales.

**Anita Gandolfo** has been appointed controller at **Worldvision Enterprises**. She joined Worldvision last year as director of accounting. Before that, Gandolfo was with the office of the controller of the city of New York in the bureau of management audit.

**Cindy L. Walker** has been named north central division manager at **Group W Productions**. Before joining Group W, Walker was president of **Televancers, Inc.**, a Chicago-based TV program supplier which she co-founded.

**Scott Lanken** has been named mid-west account executive at **Lionheart Television International**. Lanken was the southwest division sales manager for **NTA Television**.

**Lisa Thomas**, previously with **SFM Media Corp.**, has been appointed station sales coordinator at **LBS Communications**. Also at **LBS**, **Jerry Frank** has been named vice president, West Coast programming, in conjunction with the company's opening of a Los Angeles office.

**Mary Martin** has joined **Telepictures Corp.** as a media sales account executive. Prior to joining Telepictures, Martin was network supervisor at **McCann-Erickson**.

**Michael Tanner** has been appointed vice president of advertising and promotion for the **Paramount Television Group**. The group was formed a year ago and is responsible for the creation and distribution of Paramount's nontheatrical programming. Tanner most recently was audience promotion and research manager for **KOMO** television and radio, **Seattle-Tacoma**.

**Laurey Barnett** has been promoted to the new position of associate program director for **TeleRep**. She has been program manager.

**Howard M. Lloyd**, senior vice president, western division, **Worldvision En-**



Lloyd

**terprises**, has retired from the company and will become a special consultant to **Worldvision**, based in Los Angeles. As

special consultant, **Lloyd** will advise **Worldvision** in a number of areas, particularly in the acquisition of new program product and various marketing techniques. **Randall C. Hanson**, vice president, western division manager, will take over **Lloyd's** duties at **Worldvision**.

**Dan Harrison** has been named president of **Almi Television Productions**. He succeeds **Chuck Larson**, who resigned to become executive vice president of syndicated sales at **D. L. Taffner Ltd.** **Harrison** had been director of sales at **Almi Television Productions**. Before joining **Almi**, **Harrison** was national sales manager at **Seltel**, rep firm.



Harrison



Larson

## Technical Emmys

Some well-known and some not-so-well-known names appeared on the roster of those honored at the seventh annual Engineering Awards ceremony of the National Academy of Television Arts and Sciences, held in New York September 11.

The Academy's most prestigious honor, the Trustees Award, went to a prestigious awardee, the late **Valdimir K. Zworykin**, an electronics pioneer whose inventions included the "first practical tube for (TV) transmission." Accepting the award on behalf of the inventor's family was **Robert R. Frederick**, president of **RCA**, with whom **Zworykin** was associated for more than half a century.

**Ampex** shared an award with **Kudelski S.A.** of Switzerland for a miniaturized type C, one-inch, full-performance VTR, the **VPR-5**, a machine in the tradition of the highly-respected **Kudelski Nagra** audio tape recorder.

**Lexicon** won for its development of the model 1200 audio time compressor and expander.

**RCA** received an award for its pioneering work in the development of circular polarization in TV broadcasting.

Also receiving an award for a type C, one-inch VTR, **Sony** was honored for the **BVH-2500**, which incorporates single-frame recording techniques that "ma-

terially" improved the "quality and efficiency of animation."

**Tektronix Corp.**, a world leader in test equipment, was honored "for continued technical excellence and leadership in television test, measurement and monitoring technology."

## Lincoln Center TV gala

The *Live From Lincoln Center* series will mark its 25th year of telecasts with a two-hour videotaped silver anniversary special, to be broadcast on **PBS** on October 26, beginning at 9 p.m. The salute will highlight clips from past *Live From Lincoln Center* and *Live From the Met* performances. Host will be **Patrick Watson**.

Included will be performances by the **New York City Opera**, the **Metropolitan Opera**, **New York Philharmonic**, **American Ballet Theatre**, **New York City Ballet**, **Chamber Music Society of Lincoln Center** and the **Film Society of Lincoln Center**. Specifically, among performances to be featured in the special will be *Lucia di Lammermoor*, with **Joan Sutherland**; *Der Rosenkavalier*, featuring **Kiri Te Kanawa**, **Judith Blegen** and **Tatiana Troyanos**.

From the ballet world: *Theme and Variations*, with **Mikhail Baryshnikov**. Great Performer Recital Series: *Rhapsody in Blue*, **Andre Watts**, pianist; and *Mostly Mozart Festival*, **Badinerie**, **James Galway**; and from the **Film Society**, *Tribute to John Houston*.

## TM, Joseph joint venture

**TM Communications**, Dallas, will market and syndicate two formats created by **Mike Joseph**, veteran program consultant, under a joint venture arrangement. The formats are "Hot Hits" and **Joseph's** new program, "Comfy." "Comfy," a modern MOR sound, recently made its debut on **KMFY** Minneapolis. It highlights the hits of the past 30 years with a wide range of artists, from **Frank Sinatra** and **Johnny Mathis** to **Barbra Streisand** and **Kenny Rogers**.

"Hot Hits," according to **Joseph**, is true mass appeal radio. "Musically, we play the most popular records and the most popular artists. As a format entity, however, it's far more than just playing the hits. It's the energy, the excitement and the unpredictability, the charisma and the flow and fun that make a 'Hot Hits' station exciting."

**TMC** programs to 270 stations. **Joseph** has been a program consultant for more than 25 years.

# Commercials

## Merchandising motherhood



Lunden with daughter Jamie.

Joan Lunden, co-anchor of *Good Morning America*, who won the sympathy, empathy and admiration of women throughout the country by working on the show throughout her pregnancy, has been signed by Hasbro Bradley, its agency Griffin Bacall, and Michael Krauss Productions, as spokesperson for an infomercial entry called *Mothers' Minutes*.

The 131 minutes, containing 45 seconds of advice for mothers on such infant problems as thumbsucking and responding to baby's cries, lead in to a 15 second promotion, also given by Lunden, of a Hasbro Toy.

The skillfully written and well produced spots will be featured exclusively in ABC-TV dayparts, between two of the network's more popular soapers, *Ryan's Hope* and *Loving*.

According to John Tiedemann, ABC-TV National Sales Manager, 46 per cent of the viewers watching the two soaps are aged between 18 and 46, target audience for the Lunden messages and the products, manufactured by Hasbro Bradley's preschool and Playskool Divisions. Tiedemann estimates that *Mothers' Minutes* will reach 36 million households. They are scheduled to begin airing October 3 and continue for 52 weeks.

Prime movers in the production are "family" in the literal sense. Lunden stars, husband Michael Krauss, whose producing credits include NBC's *Today*, *GMA* and the nationally syndicated *Mike Douglas Show*, produced the "131 little babies," as he referred to them, under the aegis of his own production company.

Krauss will also appear in some of the episodes, along with the couple's two

daughters, Jamie, 4, and Lindsay, 2½.

The 15-second commercials promoting the toys were created by Joe Bacal, executive vice president of Griffin Bacal, Inc. and produced by Krauss.

## Rapping at the summit

The Advertising Club of New York and the *Wall Street Journal* formed a one shot collaboration to present a roundtable discussion with the catchall title of *Creativity in Advertising*.

The title might have been catchall, but moderator and panelists were some of the bluechip talents of the industry. Ad Club president Judy Guerin credited WSJ vice president of marketing, Bernard T. Flanagan, with putting together a panel featuring Bill Backer, Backer & Spielvogel; Norman Berry, Ogilvy & Mather; Jerry Della Femina, Della Femina, Travisano & Partners; Burt Manning, J. Walter Thompson, and Jerry Siano, N. W. Ayer.

The panelists, each a protean copywriter or art director in his own right, were given the opportunity to answer an exceptionally well culled list of questions, posed by Flanagan or by members of the audience. Before turning the floor over to his panelists, however, Flanagan came up with an industry-related piece of humor: "How many art directors does it take to change a light bulb?"; Art director's answer: "Does it have to be a light bulb?"; Copy chief's answer: That's the art director's problem"; Account executive's answer: "Can I call you back on that?"

Flanagan then asked each member of the panel with what characteristic would they like their agency identified? Backer: "The shop that best recognizes the consumer, his interests and his welfare."

Berry: "Dignifies the audience that it talks to."

Della Femina: "Treats the consumer as a grownup who can stand to be told the truth."

Manning: "The agency that creates the most effective advertising."

Siano: "Creates advertising that the consumer can relate to as a human being."

Who should be credited with creating the advertising that actually stimulates the consumer to shop the product—the advertising creatives, or directors like Joe Sedelmaier (Federal Express/Wendy's), or Ridley Scott (Apple Computer)?

Berry: The director doesn't create the advertising, what is really important is the involvement our creative people have with the director before the commercial is shot. We would like, and this is happening to an extent, to get the director

involved earlier."

Della Femina: "The director is only involved when the agency is finished selling the commercial to the client. We welcome his input. We'll take help from anyone . . . if it improves the commercial."

Manning: "It would be disastrous to abdicate the advertising process to the director of the commercial."

Siano: "The involvement of the commercial director is enormously exaggerated. The major direction comes from the creative director of a creative team. To contend otherwise is preposterous."

Backer: "I believe the director's influence is stronger than it has been in the past, but the original idea is what it is all about, and that comes from the agency creative team."

## Consumers receptive to ads-BBDO

BBDO conducted a survey recently that, according to Karen Olshan, senior vice president and a manager of corporate research, revealed these findings—

- 57 per cent of those telephoned feel that advertising contains more useful information today than it did five years ago.

- 91 per cent believe advertising provides information about products they might not know otherwise.

- 80 per cent feel that advertisers can provide evidence to support their advertising claims.

- 60 per cent believe that people depend more on advertising today than they did five years ago.

- 81 per cent prefer free network TV with commercials to network TV without commercials at \$30 per month.

- 42 per cent find beer and soft drink commercials very entertaining.

Olshan will supply further information about the survey to anyone contacting her at BBDO's New York office.

## I could write a book

Young & Rubicam, Inc. a top 10 agency adept at making the grand gesture, made quite a substantial one this week. It released the 60th anniversary edition of *Young & Rubicam World*, an internal publication boasting production values missing from most consumer books.

The 60th anniversary issue of the Agency's founding carried samples of public service advertising created by each of its offices.

Seems that Y&R decided against throwing ambitious parties and decided as a spokesman put it, that "a good way to celebrate was giving back something



to the communities which have given us so much."

Descriptions and illustrations for 34 campaigns covered 160 pages.

## Hatch Awards salute Saaybe

The Hatch Awards for creative excellence are presented annually by the Advertising Club of Greater Boston to agencies and companies throughout New England. The awards are given in all media categories, and competing agencies rank according to the amount of citations won. The big news this year, after the awards were presented: Leonard Monahan Saaybe, a Providence, RI shop, was the top finisher overall, with 20 separate awards, including six first place Hatch bowls for its creative work.

With the emergence of Boston and Boston-*environ* agencies, as a holder of major national accounts (see page 39), the hatch Awards gain in significance.

The top 10 finishers in the 1984 competition are as follows: 1. Leonard Monahan Saaybe; 2. HBM/Creamer; 3. Welch Currier Smith; 4. Hill Holliday Connors; 5. Clarke-Goward Carr Fitts; 6. Altman & Manley; 7. HBM/ MacDonald; 8. Ingalls Associates; 9. Cabot Advertising; 10. (tie) Duffy & Shanley and Robinson Associates.

## Celebrity spokespersons

The Los Angeles based Charles Stern Agency, Inc., a talent agency whose strong suit is celebrity endorsement, reports a spate of signings of performers who will be speaking up for well healed advertisers this year.

Among the signees are:

■ William Daniels, on-camera spokesman and radio voice for Hughes Markets via its advertising agency, BBDO/West. Daniels stars in NBC-TV's *St. Elsewhere*.

■ Telly Savalas, for the Ford Dealers of Southern California via Dailey & Associates. Savalas is also filming a two-hour *Kojak* series in New York this month.

■ Dennis Weaver for Great Western Savings & Loan, via Dailey & Associates.

■ Merlin Olsen for FTD Florists via D'Arcy MacManus & Masius, Bloomfield Hills, Mich.

## Like pulling teeth

Hang on to your gums, folks. Here comes another set of awards, these for excellence in dental advertising. They are

sponsored by *The Advertising Dentist*, a trade book, and coordinated by the Television Bureau of Advertising.

The Gold Award went to the South Bay Health Center, San Jose, Cal., for its TV commercial, via Donald J. Sherman & Associates, also of San Jose.

The runner ups were: The Dental Center Baltimore, and the American Dental Council, Pasadena, which won the silver and bronze awards, respectively. Houston Dental Associates was given honorable mention.

The South Bay Health Center spot includes a combination of live action and animation. It utilizes a young girl chosen to resemble the late Judy Garland in a *Wizard of Oz* sequence, with the Wizard in the form of a "talking tooth."

## Kim & Gifford win Hatch

Health Stop Walk-in Medical Center won the prestigious Frank Hatch Award from the Boston Advertising Club for a 30-second animated spot produced by Kim & Gifford Productions and conceived by Clarke, Goward, Carr & Fitts. The three spots consist of *Football* with the familiar "x"s and "o"s diagramming of a football play that leads to a quick trip to the medical center for one player. The other two spots are called *Tango* and *Dogbite*, also featuring footstep graphics that lead to other mishaps. A visit to Health Stop Medical Center is depicted as the solution.

## AWNY sponsors screening

The Advertising Women of New York will present a screening of the commercials that were cited for distinction at the 31st International Advertising Film Festival of Cinema and Television at Cannes, during a special benefit gala to be held in Avery Fisher Hall at Lincoln Center on Oct. 17. Cocktails will be served at 6:30 pm with the screening at 7:30 pm. Proceeds will benefit the Dwelling Place, a shelter for homeless women.

In all, 63 first, second and third place prizes were awarded in 21 categories ranging from food to toiletries to automobiles to public service.

Keith Reinhard, chairman of Needham, Harper & Steers/USA, and John Bergin, president of McCann-Erickson USA, served as judges at the Festival and will serve as commentators of the screening, along with Barry Day, vice chairman of professional services at McCann-Erickson Worldwide, who served as jury president of the festival several years ago. Tickets are on sale at AWNY (212) 593-1950.

## Admakers

### Creative count at NH&S



Reinhard (l.) and Harper.

When Keith Reinhard succeeded Paul Harper Jr. as chairman and chief executive officer of newly named Needham Harper & Worldwide last month, he made a strong statement for the creative discipline in naming three creative directors to the streamlined board of 13.

Reinhard, who began his career as a copywriter, named Bob Cox, Joel Hochberg and Larry Postaer, all executive vice presidents and directors of creative services for the New York, Chicago, and Los Angeles arms of the agency, respectively, to the agency's board of directors.

Reinhard, who, as a practicing creative ad man put together award-winning ads and campaigns for such clients as General Mills, State Farm Insurance and McDonalds, wants to continue to give that segment of the agency a representative voice in policy matters.

The new CEO took the opportunity to pay tribute to the work of his predecessor. He mentioned that Harper first headed up the agency when it billed \$85.5 million, and noted that it is billing \$775 million today. Reinhard said that Harper ran a "company in a volatile industry with integrity and dignity."

Harper will continue to serve on the agency's board of directors as chairman emeritus. The change of name from Needham Harper & Steers, Inc., according to Harper, is being done to "reflect the agency's current international abilities and its commitment to growth in all major advertising markets.

In other developments, Benton & Bowles, Inc. announced the election of six of the company's senior vice presidents as new members of the board of directors. They include: Thomas H. Carey, director of account management; Alice Goldberg, director of research services;

# Selling Commercials

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DOLPHIN PROD., N.Y., COMPUTER ANIMATION

Lender's Bagels • Velv Adv.



KCMP PRODUCTIONS, LTD., New York

Merlin Corp. • Albert J. Rosenthal



BANDELIER, INC., Albuquerque, NM

Million Dollar Movie - WOR-TV



LASZLO PRODUCTIONS, New York

Roddenberry Pickles • David W. Evans



Bandelier, Inc., Albuquerque, NM

The Boston Five • S & N



KCMP PRODUCTIONS, LTD., New York

WALA-TV/Mobile, Alabama



I-F STUDIOS, INC., New York

Westbend • Cramer Krasselt



COAST PRODUCTIONS, INC., Hollywood

**Phillip Guarascio**, director of media management; **Richard V. Hopple**, account director; **Richard N. Levenson**, executive creative director; and **William C. Munro**, account director.

**Paul Frahm** has joined the New York office of **J. Walter Thompson USA** as executive art director. In the newly created post, Frahm will be working with creative groups on a broad range of television art direction and production assignments.

Formerly associated with Needham Harper & Steers as a senior vice president and associate creative director, Frahm was instrumental in the launch of the Amtrak "All Aboard" campaign.

Two new senior vice presidents have been named at **Kenyon & Eckhardt, Inc.:** **Johnson Couch, Jr.** a management representative who joined the agency's Boston office in 1973, and came to K&E/New York three years later; and **Amy Steiner Schafrann**, currently director of marketing research for K&E/New York, who reports to Charles Overholser, corporate director of research and strategic planning for the agency.

Schafrann joined K&E as research manager in 1979, and, later that year, became associate director of research. In 1981 she was elected a vice president. Earlier this year she was named deputy director of research and strategic planning.

## New campaigns

### Sony pushes Betamax

**Sony**, sensitive to the competitive inroads being made by VHS-oriented equipment, has launched a multi-million dollar advertising campaign on behalf of its Betamax videocassette recorders. **Marchalk and Co.** is the agency.

The campaign, which was launched on network TV, September 21, extols the virtues of the Beta format in general and the Betamax VCR in particular.

When asked whether or not the campaign was in specific response to the inroads made by the VHS format, a spokesman replies: "We are talking about the benefits inherent in our format.

"It's up to the consumer to make the comparisons."

The spots will be seen on such network staples as *Dallas*, *Hotel*, *Dynasty*, *Call to Glory*. Sports, a natural for a replay machine, includes baseball playoffs, World Series, Thursday Night (NFL) Football and College Football Association games.



*It's the tops: frame from a DM&M commercial on behalf of United Dairy Industry Association for cheese products. Slogan is "Make your meals sing with real cheese."*

D'Arcy, MacManus Masius/Chicago has launched a new campaign for its staple client the United Dairy Industry Association. The network TV campaigns will be on behalf of fluid milk and cheese. The fluid milk advertising will be targeted to children, aged 6-12, and to young adults, 18-34. The theme for the drive is "Milk's got more." The cheese campaign, "Make your meals sing with real cheese," is aimed at adults, 25-54.

Rock video director Jay Dubin (RADIO/TV AGE, June 11), shot three spots with a rock video approach, featuring rock singer Adam Ant's new hit song "Goody Two Shoes," with product-oriented lyrics written by the agency.

The spots, promoting milk to adults, are more slice of real life, showing an overworked caddy, an exhausted waitress and a beleaguered handyman, all pausing for a glass of milk.

The Republican Convention wasn't the last stop for rhythm and blues singer Ray Charles. The singer left the Ron and Nancy show and stopped at Lewis, Gilman & Kynett, Inc. in Philadelphia to record his immortal rendition of "America the Beautiful" as background for a Black & Decker spot announcing the power tool company's donations to the Statue of Liberty renovation project.

Footo Cone & Belding/Chicago broke out a television campaign last month introducing a new cartoon character called "runny nose" on behalf of Kimberly-Clark's Kleenex Softique tissues. The 30-second spot, set to run throughout the fall and winter on network television, was shot by the Minneapolis-based animation company, Bajus Jones. Creative credits at FCB/Chicago go to

Lou Centlivre, managing director, creative department, and creative directors Steven Foster, Scott Ferraiolo, producers Chuck Bauer and Jim Martin.

J.C. Penney has kicked off a \$22 million network and magazine campaign that will run through the balance of the year, via N.W. Ayer on behalf of its fashion oriented department store.

The re-positioning effort carries the theme, "You're looking smarter than ever, J.C. Penney." The campaign will talk about the department store's \$1 billion, five year refurbishment program to modernize its metro-area stores throughout the country and its revamped merchandising mix.

Penney is putting \$17 million into day and primetime network television.

### Commercials Circuit

#### Clark Speaks for Skillet

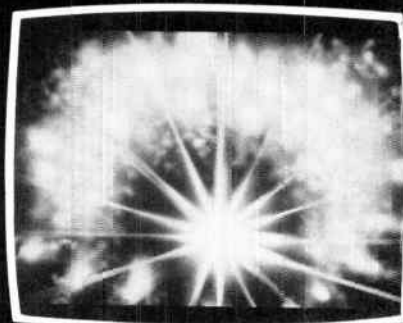
Country Western singer Roy Clark has just completed four television spots for Golden Skillet Restaurants, a subsidiary of International Dairy Queen. Campbell-Mithun, Inc. is the agency. The spots were produced in Minneapolis by Fresh Pictures. The spots are the first Clark has made for the regional fast food fried chicken chain. The spots will highlight various products of the chain including the franchises Big Skillet sandwich. Clark will "entertain" around the spots as well as do some product patter.

Picture Music International has signed director Jeff Stein for exclusive representation for television commercials. The Hollywood based production house cites Stein's work on conceiving and executing spots for radio stations such as New York's WPLJ(FM), as a prime consideration in obtaining his services. PMI also cites Stein's work for WABC-TV's *Eye-witness News*, nominated for a Clio Award, as another example of Stein's work. Stein, who teams with producer/editor Kathy Dougherty, also directed the trailer for the Diana Ross Central Park concert for Showtime, the cable network.

The Andy Awards, citations presented by the Advertising Club of New York to commercial directors among others, will be chaired by Walter J. O'Brien, vice chairman and director of multinational client services for the J. Walter Thompson Co. The international competition is open to advertising in all media, and this year the 21-year old creative competition will feature awards in 32 categories, including five new creative and media segments. Winners will receive an Andy statue at the Awards ceremony scheduled for the spring of 1985.

# Dolphin helps

J.P. MARTIN ASSOC.



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computer animation

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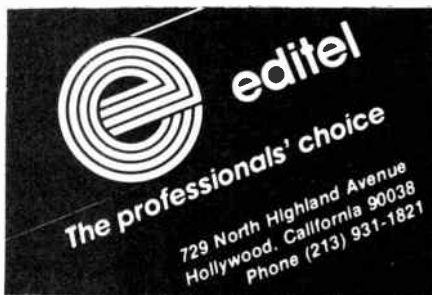
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**Feigenbaum Productions**, a company that makes its reputation through distinctive IDs and logos, comes up with a computerized football player as an inset signature for *The NFL Today* over CBS-TV.

By the end of the current gridiron season the figure should be all too familiar to fans who watch the dizzying procession of contests.

The 40-second opening was created by Feigenbaum and produced at the **Computer Graphics Lab** of the New York Institute of Technology. It comprises more than 150 computer generated 3-D models. The idea is to animate the football player by computer.

The athlete in the opening is a wide receiver who runs, jumps, jukes and passes the football to a duplicate of himself. The storyboard was created by Feigenbaum in collaboration with **Doug Towey**, director of CBS Spots Promotion . . . **Snapper Power Equipment**, a McDonough, Georgia, based manufacturer of rear engine riding lawnmowers, has asked its advertising agency **Henco**, to produce a Television commercial that shows a 36-foot vacuum cleaner. The dramatization makes the point that the Snapper HI-VAC is the "ultimate" in lawn performance.

**Wilson Productions**, the in-house production company for Henco Advertising, produced the spot. The giant vacuum cleaner was built by Autocraft of Canton, Georgia . . . **AdVenture** editor **Chris Kern** recently completed a package of 10 Spanish language spots for Tylenol via **Mendoza/Dillon**, its ad shop for the Spanish market. The group of commercials may currently be seen on Hispanic stations throughout the U.S. Each testimonial features one woman talking about how helpful Tylenol proved to be in relieving pain.

The **United Auto Workers**, currently in the news with its labor-management negotiations, is trying to temper public opinion with a television advertising campaign built around the theme

"America's future depends on American jobs."

"We want to go directly to the American people with the message that the UAW is negotiating to stem the movement of production and jobs out of the country by the American car companies," says the union. "We consider television to be the best medium to do the job for us in this effort."

The spots are airing on NBC's Today Show, and continue with showings on the Cable News Network and in 24 major markets. **Greer & Associates**, a Washington, D.C. based agency, helped the UAW develop the campaign, which uses union auto workers in three spots, one a 60 and a 30 lift, called *Community*. The two 30s are called *Pride* and *Parts*.

## Studio soundings



*Heywood (r) with systems manager Gordon*

**Omnibus Computer Graphics Center**, a house that opened its New York office earlier this year, has installed a Video Sequence Processor (VSP) which can record and store more than four minutes (8,000) frames of computer generated pictures which can be played back in real time in NTSC, PAL or SECAM formats. In addition, **George Heywood**, vice president of the Omnibus Center, says the VSP can be used for digital editing and can be expanded to use high definition television images.

**Michael Stauffer**, director of marketing at **Picture Element**, Palo Alto based producer of the machines, says Omnibus is the first in a production facility. The system cost \$10 million.

Tape houses continue to take on an increased number of cable projects. **National Video**, which already is the setting for sexologist Ruth Westheimer's *Tell It to Ruth*, is also taping *Weight Watcher's Magazine*. The 20 half-hour programs, produced by Ailes Communications after creation by Doyle Dane

## Videotape and Film Post Production Services

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(718) 392-9560

**RT POST PRODUCTION**  
On the spot

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

**We're On!**

Reeves Teletape  
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(212) 573-8888



**MATRIX VIDEO**  
727 Eleventh Ave., NY 10019  
Phone: (212) 265-8500

**POST-PRODUCTION COMPANIES**—your television prospects read **Television/Radio Age**. Reach them effectively in these columns. For information call in New York, (212) 757-8400.

Bernbach's Storytellers, Inc., feature Lynn Redgrave as host. The show begins airing on Lifetime Network on October 1.

Unitel Video Services is doing a slide-to-tape transfer for a series of Toyota Automobile commercial spots for agency Dancer Fitzgerald Sample, Inc.

The spots promote Toyota's 4-Runner and CargoVan, and were transferred to video tape through Unitel's Rank Cintel film chain's computer programmable lens. The slide transfers will be incorporated into two 30's being produced for New England and New York Toyota dealers.

Stage 1 at the Complex in West Los Angeles recently hosted a commercial shoot for Mitsubishi Motors. The two shoots, directed by Derek Vanlint on behalf of his company, McWaters, Vanlint & Associates, were shot on 35mm film and used "cherrypickers" for overhead photography. Rosanne McWaters was executive producer. Dixie Thompson produced for Cunningham & Walsh, agency for Mitsubishi. Vehicles featured in the spots were the Mighty Max pickup truck and the Galant.

The Summer Olympics over, Modern Telecommunications, Inc. in New York is editing for ABC Video Enterprises a program with Eleanor Sanger Riger as producer, for release as a home video-cassette. The edit took five days, during which MTI editors were able to pare down more than 150 reels of material to produce a 90-minute home cassette which retails at \$29.95.

Deadlines necessitated the use of two edit rooms, with four MTI editors, Rod Carabaugh, Ralph van Kuiken, Mitchell Kress and William Mahler working on different segments of the program.

### Music notes

#### Levitt kept 'after school'

Rod Levitt has just completed scoring and recording the original music for *After School*, the second television commercial featuring the new Milton Bradley game, *Input*.

The spot follows two teenagers leaving school and relaxing at home with the game. Levitt's score on his own theme features the electric guitarist Bob Rose, fender bassist Jay Leonhart, Chris Parker on drums and Myles Chase on the keyboard instruments.

Milton Bradley was represented by Gerry Gedney and Ann Thatcher. The spot was recorded at Mastermind with Keith Walsh at the controls.

## Videotape and Film Post Production Services



**UNITEL VIDEO**  
515 West 57 St., NY 10019  
Phone: (212) 265-3600



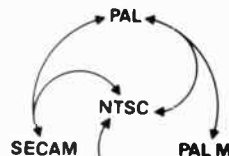
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November 17-20, 1984 Miami Beach, Florida

As a programming executive, your challenge is to think creatively for the future . . . to find the sort of programming that can give *your* company the extra edge it needs to win in today's crowded telecommunications market. The American Market for International Programs is the resource you've been looking for.

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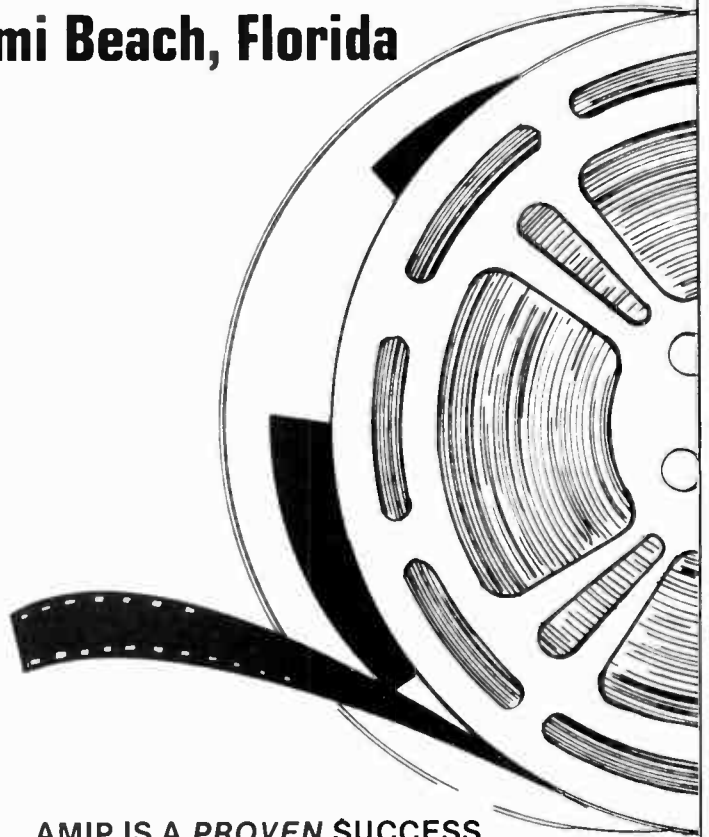
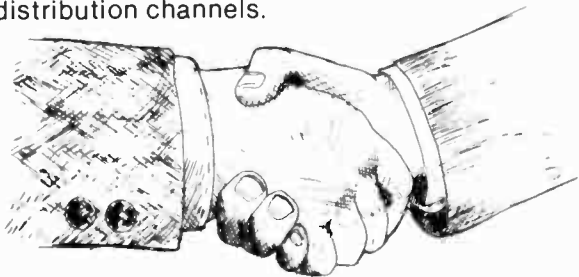
AMIP is the *only* market in the United States devoted exclusively to bringing non-U.S. produced programming to you. You'll find the kind of exciting, successful product that is the key to any effective new programming strategy for television and video.

## AMIP IS A MARKET—PURE AND SIMPLE

No seminars, no panel discussions, no lectures. Contacts, negotiations and contracts are what AMIP '84 is all about. Experience a market that is international in scope, but as convenient as Miami Beach.

## AMIP PROMOTES COPRODUCTION CONTACTS

With the cost of production reaching as high as \$2 million an hour, coproductions make better business sense than ever. And AMIP '84 is *the* place to meet and negotiate with the foreign producers and investors who can share production costs and open up lucrative world-wide distribution channels.



## AMIP IS A PROVEN SUCCESS

*Variety* called AMIP '83 "slickly organized, well staffed . . .", *Broadcasting* said ". . . the event was a success . . ."; and *The Hollywood Reporter* noted that AMIP ". . . opens up the U.S. TV market for the world's broadcasters." AMIP delivered what it promised in '83 and expands on that commitment in 1984.

## JOIN THE WAVE OF THE FUTURE

AMIP '84 puts you on the cutting edge of the programming industry by giving you a global perspective—without ever leaving the country. So think big. Think AMIP '84, the wave of the future—today.

American Market for International Programs  
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**YES:** I'm interested in attending AMIP '84. Please send more information to:

Name \_\_\_\_\_  
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City/State/Zip \_\_\_\_\_  
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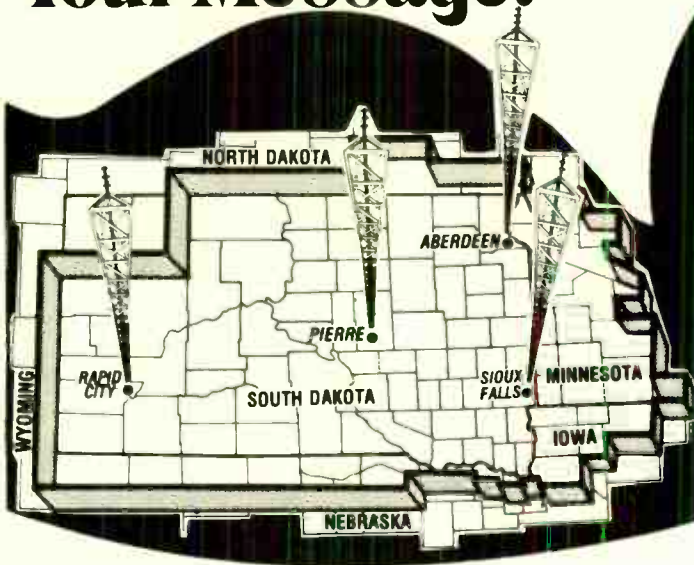
Return to: Perard Associates, AMIP '84, 100 Lafayette Drive, Syosset, NY 11791,  
Telex: 6852011, Telephone: (516) 364-3686

TRA 84

# Television/Radio Age Spot Report

October 1, 1984

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



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

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



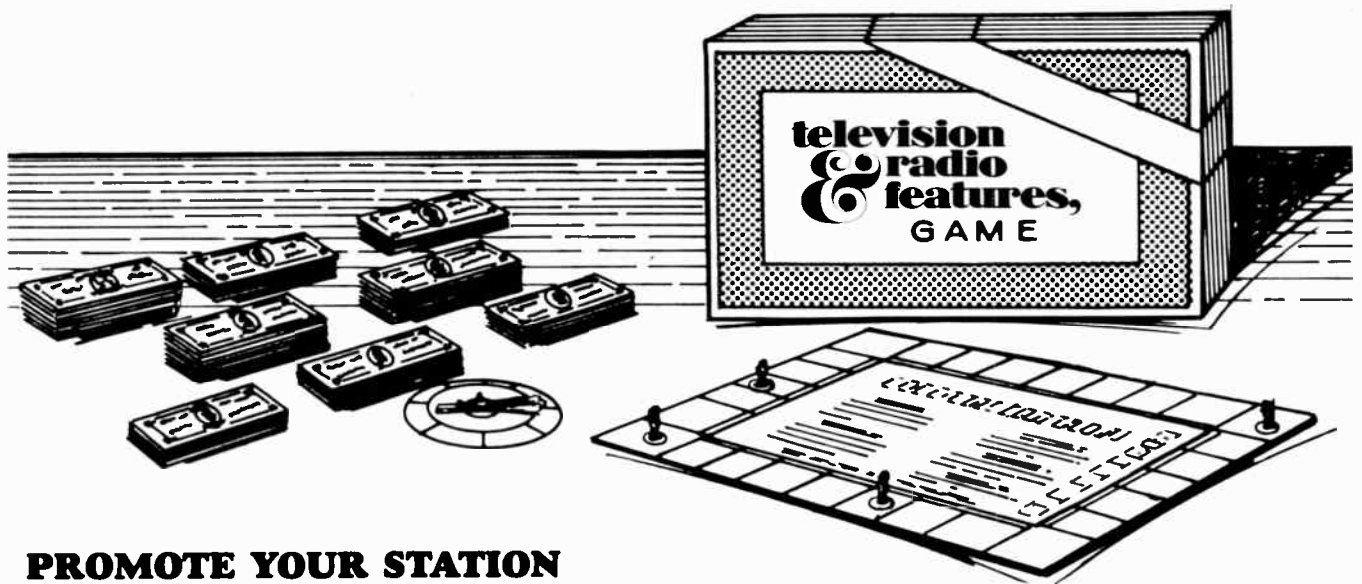
### kelo-land tv

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

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

# Television & Radio Features

## the only game in town that offers BRAND NAME PRIZES!!



### PROMOTE YOUR STATION

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

### RUN YOUR OWN PROMOTION

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

### CLIENT TIE-IN

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

### SPECIAL PROMOTIONS:

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

### SAMPLE CLIENT ROSTER

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

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds... radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

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# Spot Report

Television/Radio Age, October 1, 1984

## Latest Arbitron, Nielsen market rankings show both similarities and differences

Rankings of the nation's TV markets for the 1984-85 season by Arbitron and Nielsen show some similarities and a number of differences. For one thing, Arbitron added three ADIs, while Nielsen's DMA roster remained the same, though the latter re-assigned a total of 39 counties from one DMA to another. Arbitron's TV household total now comes to 85,061,100; the Nielsen total is 85,330,104 (see pages 83 and 87 for complete market lists).

The new ADIs are Hagerstown, Md., ranked 195th; Flagstaff, Ariz., ranked 205th, and Sarasota, ranked 158th. The Helena ADI has become part of the Missoula-Butte (Helena) ADI. By carving new ADIs out of existing ADIs, rankings of some of the latter have been affected. For example, the creation of the Hagerstown ADI was one of the reasons Washington dropped from 8th to 9th place; Dallas-Ft. Worth moved from 9th to 8th. Also, Tampa-St. Petersburg dropped from 17th to 18th in ADI rank, in part because of the new Sarasota ADI. St. Louis, thereupon, moved from 18th to 17th. Neither of these switches occurred among the Nielsen DMAs.

## Minneapolis-St. Paul gains in both rankings

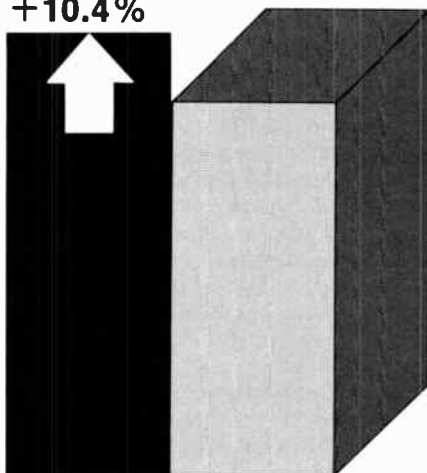
However, in the top 25 markets both Arbitron and Nielsen reported gains for Minneapolis-St. Paul; Arbitron moved the market from 14th to 13th, while Nielsen shoved it up from 15th to 14th. Both services boosted Atlanta from 16th to 15th. In the case of Phoenix, Arbitron showed the market moving up from 25th to 23rd, while Nielsen showed it changing from 25th to 24th. Only Arbitron changed the Baltimore ranking, moving it up from 22nd to 21st.

On the downside, both Arbitron and Nielsen showed Seattle-Tacoma dropping—Arbitron from 15th to 16th, Nielsen from 14th to 16th. Also, Indianapolis dropped from the 24th to the 25th ADI and the 21st to the 22nd DMA, while Portland, Ore., dropped from the 23rd to the 24th ADI and the 24th to the 25th DMA. Arbitron alone showed Miami declining from 13th to 14th place.

## August

National business (millions)

+10.4%



1984: \$329.4

1983: \$298.4

Complete TV Business Barometer details p. 30

## Computer spot TV ad spending in 1st half dips

Although national television advertising for computer hardware and software by manufacturers in the January/June, 1984, period rose 29 per cent, from \$76.1 million to \$98.2 million over the similar period in 1983, spot sales showed about an 8 per cent decline, from \$19.3 million to \$17.7 million over the similar two six-month periods, the Television Bureau of Advertising reports. Contributing to the downside, were Commodore International and Warner Communications, two of the top five manufacturer ad spenders. Commodore's spot spending went from \$31,500 to \$20,500, while WC's spot spending showed a sharp slide from \$304,000 to \$84,600.

On the other hand, International Business Machines and Apple Computer, the Number 1 and Number 2 television advertisers in computers, increased their spot spending. IBM's spot expenditures rose from \$2.1 million to \$2.6 million, while Apple's increased from \$41,300 to \$1.2 million. All told, computer sales and service, as well as TV advertising for computers by manufacturers, totaled \$104.4 million in the first half of 1984, an increase of 33.5 per cent over the \$78.2 million in the like period of 1983, according to TvB.

## Katz TV shows how to reach farmers efficiently

Katz Television reports that because farmers' age range and viewing patterns so closely parallel those of men 35-plus in non-metro areas, and because Katz has broken out average quarter hour and cume data for all demos for non-metro areas as well as for DMA metro areas separately, it now becomes "possible for the first time to use existing reports to plan TV schedules to reach farmers efficiently against reach and frequency goals."

Bob Levenstein, Katz TV vice president, market development, points out that similarity of viewing by farmers and by men 35 and up in non-metro portions of each DMA was confirmed once again by the latest and fourth in a series of farm studies conducted for Katz Television by A.C. Nielsen Co.

# Spot Report

Television/Radio Age

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## Campaigns

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**American Council of Life Insurance, TV**  
(*Grey Advertising, New York*)  
INSURANCE is being sold for three weeks starting in early October, with a second flight planned to begin in mid-November in a long and nationwide spread of television markets. Media is working with fringe and news placement to reach adults 25 and up.

**American Home Products Corp., TV**  
(*John F. Murray Advertising, New York*)  
BRACH CANDY and OTHER BRANDS are set for three to 13 weeks of television appearances starting in mid-September or early October in a long and coast-to-coast lineup of consumer markets. Buying team used the full range of dayparts to reach women in various age brackets, depending on product.

**Armstrong World Industries, Inc., TV**  
(*Kelly, Scott and Madison, Chicago*)  
FLOORING will be advertised for four to six weeks starting in early October in a select but nationwide list of larger television markets. Negotiators are using a full arsenal of day part exposure to reach both men and women.

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## Moving team

Unwired radio network buys covering 52 major markets are backing network TV and ESPN in announcing north-American Van Lines' tie in with True Value Hardware stores to offer discounts on selected hardware items to the uprooted. The advertising, which started September 15 and is scheduled to run through October 27, explains that families who call their local north-American agent for a free interstate moving cost survey before December 31 will receive coupons good for 25 percent off on the purchase of such True Value items as Tru-Test paint, Kirsch drapery hardware, G.E. light bulbs, Kwikset locks, and Master Mechanic hand tools. Research indicates that these items are often used by people on the move. The promotion is thought to be the first linking services of a major moving company with name brand hardware items. Commercials were produced by Creative Street, Indianapolis and media placement was handled by Western International Media out of Los Angeles.

**General Foods, TV**  
(*Ogilvy & Mather, New York*)  
STOVE TOP STUFFING and OTHER FOOD ITEMS are set to share 13 weeks of fourth quarter television exposure that started in late September or early October in numerous consumer markets, nationwide. Negotiators are using the full range of dayparts to impress both women and children.

**General Mills, TV**  
(*Laurence, Charles & Free, Inc., New York*)  
GORTON'S OF CLOUCESTER FOOD PRODUCTS are using five to eight weeks of spot television advertising that started after mid-September in a good many markets, coast-to-coast. Media team lined up a full arsenal of dayparts to attract women in various age brackets, depending on brand.

**Hardee's Food Systems, TV, radio**  
(*Benton & Bowles, New York; Hutcheson & Anderson, Atlanta*)  
CHAIN OF FAST FOOD RESTAURANTS will be using 13 weeks of both radio and television during fourth quarter, with radio sounding off in numerous southeastern markets and television appearing in a more select list of midwestern and southeastern markets. Radio is being used to reach both men and women and television is aimed at kids as well as adults.

**Heileman Brewing Co., TV**  
(*Campbell-Mithun, Chicago*)  
BLATZ and OTHER BEERS are set for seven to 13 weeks of fourth quarter spot advertising starting in early October in a long and widespread lineup of television markets. Buyers are using the full range of dayparts to reach men of legal drinking age and up.

**H. J. Heinz, Co., TV**  
(*Ketchum Advertising, Pittsburgh*)  
HEINZ 57 SAUCE will be aired for two weeks during mid-October in a great many markets, nationwide. Media group selected fringe, daytime and primetime inventory to appeal to women 25 and up.

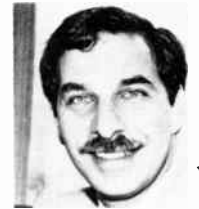
**U.S. Army, radio**  
(*N W Ayer, New York*)  
ENLISTMENT is being pitched via six weeks of radio set to start in early October in a long and nationwide lineup of markets. Buying team arranged schedules to reach young men 18 to 24.

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## Appointments

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### Agencies



Edward G. Weiner has appointed senior vice president, media director, at Avrett, Free & Ginsberg, New York. He had formerly held the same title at Geers Gross Advertising, and before that had been vice president, media director at Della Femina, Travisano & Partners.



Joy Sliwa has been promoted to senior vice president and media director of Geer, DuBois Inc. She first joined the agency in 1965 as an assistant planner and now steps up from vice president and director of media planning.

Amy Steiner Schafrann has been elected a senior vice president and promoted to director of marketing research for Kenyon & Eckhardt/New York. She joined K&E in 1979 as re-

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## DFS backfield shift

Nelson S. (Skip) Riddle, Jr., has been named president and chief operating officer of Dancer Fitzgerald Sample/Southern California, succeeding Norman W. Lauchner, who becomes assistant to Stuart B. Upson, chairman of DFS Holdings, parent company of Dancer Fitzgerald Sample, Inc. At the same time, James H. Lindsey, executive vice president DFS/New York, and management director on the agency's Toyota account, becomes chairman of DFS/SC, continuing his role as management director on Toyota. Also, Robert R. Cormier, DFS/SC senior vice president and director of the retail division of the Toyota Dealers Association (TDA) account, becomes executive vice president, management director on TDA.

# Retail Report

search manager and now steps up from vice president and deputy director of research and strategic planning.



**Sandy Weisberger** has joined Cunningham & Walsh, Dallas, as vice president, director of media. He moves in from similar responsibilities at Bozell & Jacobs in Minneapolis, and before that he had been with the Dallas office of B&J, and with Ted Bates in New York.



**Mary Meahan** is now media director at Mandabach & Simms, Chicago. A former media director with Bozell & Jacobs in Minneapolis, Meahan has most recently been branch manager with Harrington, Righter & Parsons in Minneapolis.

**Gary Mueller** has been elected a vice president of Needham Harper Worldwide/Chicago. He joined the agency as a media supervisor in 1980 and is currently an associate media director.

**Rhonda Shumway** has been promoted to research supervisor/corporate research for Foote, Cone & Belding Communications Inc., with responsibilities extending to FCB offices worldwide. She joined the agency in 1979 as an analytical assistant and will be based in the Chicago office.

**Phyllis Maguire** has been promoted to broadcast supervisor at Quinn & Johnson/BBDO, Boston. She joined the agency in 1980 from Warwick Advertising in New York, and now moves up from buyer/planner.

**Belinda Tuckerman** has stepped up to senior buyer at Hume Sindelar & Wright in Miami. She has been buying for the agency for the past three years.

## From matchmaking to marketing

As more and more radio and television stations recognize the need for a specialist in co-op advertising, they are faced with the thorny question of whether or not that specialist should be allowed to actually sell. It's a question about which there is a great deal of disagreement.

Steve Strauss, partner in Howe, Strauss & Associates, a Phoenix-based media company that specializes in co-op, believes he has a middle ground solution. A co-op specialist, he says, should work *with* the station's sales staff, even making joint calls. But, at all costs, a station "wants to avoid having the co-op specialist cut into a salesman's salary." The solution? Since a good co-op specialist is "indirectly responsible for revenue," a proper compensation structure, in his opinion, would be "80 per cent salary, 20 per cent bonus. And if the program successfully goes into its second or third year, you might add an override."

But a more direct approach is advocated by Keith King, former director of cooperative advertising for WJR Detroit, who now has his own radio co-op consulting firm, Advertising Concepts, Ltd. "If you have someone positioned as the expert," he says, "but they can't close the deal, the credibility of your sales effort is in jeopardy. To me, it's like any other sales effort, you have to be able to take it to the end."

**One area in which** Strauss and King are in agreement is the need for a co-op department to evolve beyond its original purpose into a total retail marketing operation. "To do co-op efficiently," says King, "you have to understand the entire marketing process—all the way from the manufacturer through to the consumer. A guy who is a spot salesman just trying to make a sale is going to have a rude awakening when he does that in co-op."

Strauss believes that during the first year of a new co-op program the specialist's time is taken up "just getting the co-op effort off the ground. But after that it's a natural evolution into retail marketing—getting heavily involved in promotions, putting a couple of retailers and a vendor together, broadening the base." As a specific example of what he's talking about, Strauss points to KNIX AM-FM, country radio stations in Phoenix that Howe, Strauss helped get established in co-op a little over two years ago. Patricia Kincaid, the original co-op specialist there, had her title changed in January to co-op and marketing specialist.

Her main objective, she explains, remains "keeping the sales staff supplied with all information on co-op." But her new job description, she says, allows her to become a total marketing resource for retail clients. "I'm the contact between the station and the client for anything but a flat station schedule," she points out. This includes bringing various retailers together for special promotions, educating members of the retail community about radio or simply creating good will that might pay off later in advertising revenue.

**Sometimes she gets involved** in some very unusual marriages of companies and/or services. For instance: "We were contacted by a small manufacturer of portable barbecue grills," she says. "The company had no advertising budget, but they wanted to tie in to a station promotion. We do a lot of remote broadcasts, so we worked it out for this company to provide food at the remotes in exchange for commercial time. The clients who buy schedules for the remotes loved it; the barbecue grill manufacturer is getting tremendous exposure; and we look good."

Kincaid also sets up seminars for various advertising groups. "We invited all the area mall marketing directors to a meeting. It gave us a chance to talk to them and gave them a chance to tell us what they think about radio. It creates good will and educates them and gets clients to work with each other."

And the side effects, she adds, are extremely important. After the meeting with mall executives, "these directors let all of their tenants know, 'Hey, KNIX had us down.'" —**Sanford Josephson**

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## Representatives

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Valerie Tuttle has been named regional manager for the Detroit sales office, and Vince Perez has been promoted to regional manager in Minneapolis for McGavren Guild Radio. Perez transfers from the Chicago office where he had been an account executive, and Tuttle had been vice president, Detroit manager for Hillier, Newmark, Wechsler & Howard.

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Rita E. Starr has been promoted to sales manager for the Detroit office of Blair Radio. She joined the company as a sales assistant in 1974 and became an account executive in 1980.

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Santo J. Crupi has been named manager of the new Boston office opened by Avery-Knodel Television. Crupi had headed Seltel's New England sales office and before that had been a sales manager with Weed Radio Corp. Boston phone number is (617) 542-0478.

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Robert B. Masla has been appointed director of marketing of the Masla

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## Weiss & Powell promotes

Steve Marriott has been named senior vice president/West Coast divisional manager, leading off a series of management shifts at Weiss & Powell, Inc. Marriott will both head the San Francisco office and direct Los Angeles, Northwest and Dallas sales operations. At the same time Jay Berman moves in from Torbet Radio as Chicago regional manager, Boots Ballard steps up to vice president, Southern regional manager in Atlanta, Kay Lavsa is promoted to vice president, regional manager in St. Louis, and Marian Mc-Mechan becomes vice president, regional manager in Detroit. In other moves, Carol Salter comes from McGavren Guild to manage Weiss & Powell's Los Angeles office, and Christi Taylor, formerly with RKO Radio, now Republic Radio, heads the Dallas sales office.

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## EMRC elects

Gary Chapman, director of broadcasting at the Broadcast Division of Freedom Newspapers, Inc., has been re-elected chairman of the board of the Electronic Media Rating Council. Other EMRC officers re-elected are John A. Dimling, executive director of EMRC, as secretary treasurer, Michael Berg, associate general counsel, National Association of Broadcasters, as assistant secretary; and John Abel, senior vice president, research and planning. NAB, as assistant treasurer.

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New York Suburban Group. He reports to Mel Trauner, vice president, director of research and marketing at Masla Radio.



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Mark Stang has been tapped as manager of the new Minneapolis sales office of Major Market Radio. He had been an account executive for stations in the Twin Cities.

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Peter Walker has joined Blair Television in Chicago as sales manager of the rep's Independent sales team. He had been an account executive with Katz Television in Chicago, also selling for independent TV stations.

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Tom O'Brien has joined Hillier, Newmark, Wechsler & Howard as regional manager for the rep's Detroit sales region. He moves in from Shamrock Broadcasting's www(FM) Detroit where he had been local sales manager.

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Marty Steadman is now an account executive with the Chicago office of Torbet Radio. He moves in from a sales post with Major Market Radio, and before that was with H-R Radio.

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Izzy Rostovsky has returned to the Los Angeles sales office of Katz Independent Television as an account executive. He rejoins the rep and its Lancers-Sabers sales units from the sales staff of KTLA(TV), also Los Angeles.



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Arnold D. Witchel has transferred from St. Louis, where he has been an account executive, to the San Francisco sales office of Blair Television and promoted to sales manager, reporting to John Ryan, vice president and San Francisco manager.

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Karen Glass and Rich Mlotok are now account executives with the New York Blue Team of Harrington, Righter & Parsons. Mlotok was with TeleRep before joining HRP and completing its sales training program. Glass had been with Blair Television.

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Suzanne Owre and David Jacobson are new West Coast account executives at Avery-Knodel Television. Jacobson joins the Los Angeles office from Blair Television and Owre, who joined Avery-Knodel in 1980, will be selling out of Portland.

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## O'Neill heads Blair/RAR



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James W. O'Neill has been named to the new post of president and chief executive officer of Blair/RAR, Inc., the radio rep subsidiary established by John Blair & Co. with its acquisition of the business of Group W Radio Sales in April. O'Neill had been executive vice president and chief operating officer of Blair's Radio Representation Division, which included operations of both Blair/RAR and Blair Radio. Now Blair/RAR operations will be parallel to, and separate from, those of Blair Radio, headed by John N. Boden as president and chief executive officer. Both Boden and O'Neill report to Jack Fritz, president of John Blair & Co. Under this new structure, Blair's Radio Representation Division, which had been the umbrella organization for both operations, has been discontinued.

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# One Buyer's Opinion

**Thomas F. Dobrez** has joined the Chicago office of Blair Radio as account executive, concentrating on consumer and agri-business sales development on the national level. He was formerly a sales representative for Logue Farm Media, and at Blair will report to **William D. Alford**, senior vice president, agri-business, based in Cedar Rapids, Iowa.

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## Stations

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**William John Steding** has been named to head the new Central Broadcast Division of Bonneville International Corp. as executive vice president and general manager of KAAM and KAFM(FM) Dallas-Ft. Worth and of KMBZ and KMBR(FM) Kansas City. He had been vice president and general manager of KAAM and KAFM, and will continue to be based in Dallas. **Paul Leonard**, who had been with KIRO Seattle-Everett, will be station manager of KMBZ and KMBR.

**Boyd E. Arnold** has taken over as vice president and general manager of WHCN Hartford. He is succeeded as vice president and general manager of WKMF and WCRZ(FM) Flint, Mich., by A. William Lee, who, along with Evelyn Lee and Model Associates, Inc., Cincinnati, has bought the Flint stations from Beck-Ross Communications, Inc.

**Bob Meyer** has been named general manager of WKY Oklahoma City. He had been general sales manager of Gaylord Broadcasting's WSM AM-FM Nashville.

**Eric P. Straus** has been appointed vice president and general manager of WELV and WDRE(FM) Ellenville, N.Y., recently purchased by Straus Communications from Catskill Broadcasting Corp. Straus had been vice president and local sales manager of WMCA New York.

**R. T. Wardell** has joined WWMG and WSFL(FM) New Bern, N.C. as general manager. He moves in from WCTI-TV

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## Learning to live with the zap

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Roman

The ultimate defense against being zapped is to *involve* the viewer. The days when advertising could be a form of punishment that people had to endure to get to the show are fading.

Today there must be some reason—a reward—for people to *want* to watch your advertising. That reason can range from information to entertainment, from a recognition of people's needs to an understanding of their values.

There are studies that suggest a correlation between liking an advertisement and preferring the product being advertised. But all products are not equally likable. McCollum Spielman hypothesizes a categorization of products ranging from those which are intrinsically enjoyable, through the utilitarian, to those which help you avoid the unpleasant things in life.

It is easy to have fun with ice cream. The people who run Baskin-Robbins say, "We don't sell ice cream—we sell fun." It is less easy to involve people with toothpaste or diapers, but it can be done.

**It is important to talk to individuals** in a way that recognizes the way they live. Only 12 per cent of people agree that the way an average family is shown on the TV tube is true to life, says a study we recently completed.

Truth or perception, people are living nontraditional lives, and tell us it is not reflected on TV. The same study says 65 per cent feel TV advertising insults the intelligence of the average viewer.

We are swamped with statistics on how the world is changing. The problem we have is not data, but translating data into meaning.

My favorite statistic these days involves the increasing divorce rate. We have a consultant group in London which points out that the average child now has 2.6 parents. For companies who sell products for children, like our client, Mattel Toys, an *increased* opportunity. Here we have data turned into meaning!

**Data are one of the few things** that are cheaper now than a decade ago. That's why direct marketing is growing faster than retail sales, and direct response is growing faster than general advertising. Not the traditional direct response world of book clubs and record clubs, but the new data-based direct marketing being discovered now, even by the packaged goods world.

We have a lot to learn about creating advertising in this new environment. Remember that a rating point is an opportunity to view. The real commercial audience is something smaller. The number of people paying attention—or receiving a message—is smaller yet. And this goes far beyond television.

As our targets get smaller and smaller, our messages must get sharper. There is a tremendous burden on us to think clearly about the role of advertising, in all its forms. The media will have to help us understand audiences beyond demographics, and how they relate to the advertising.

With that information and with a sophisticated interpretation of data, we can create strategies with *meaning*—strategies that show an understanding of growth audiences such as working women, and Hispanics, that point toward emotion as well as reason, that present benefits, not just products, that are sensitive to the lifestyles people live and aspire to, and that lead to advertising that people *want* to watch.

Our strategic thinking starts with the statement that advertisers don't hire agencies to communicate to consumers; we are expected to *do* something to consumers—introduce an idea, change a view, build an image. We can do something to consumers by creating advertising that informs or understands or entertains—as long as it rewards viewers, and moves them to action.—**Kenneth Roman**, president, Ogilvy & Mather U.S., from a talk before the American Advertising Federation.

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## Media Professionals

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**Bob Cowen**  
*Media director*  
*Neil Faber Media, Inc.*  
*New York*

**Bob Cowen of Neil Faber Media, inc.,** observes that demand for visibility has reached the point that advertisers “must find special media opportunities in order to compete effectively. This is especially so for the relatively smaller advertiser who cannot hope to ‘out-shout’ larger competitors via traditional media avenues. But team sports broadcasting can provide these special opportunities for the aggressive, creative marketer.”

Yet, he notes, too many male-targeted advertisers “are not aware of these opportunities. And many of those who are, do not take full advantage of all the marketing tools available. This latter group, at best, merely achieves its basic *media* objective of sports sponsorship: creating a positive, impressive image in the minds of fans and followers.”

Cowen points out that many potential sponsors “are initially turned off by anticipated high costs and supposed ‘media inefficiency,’ although it is difficult, and perhaps somewhat unwise, to put a cost efficiency value on a media program that has a much larger value than mere quantitative audience delivery. Our experience is that not only can out-of-pocket cost be kept reasonable, but this ‘media’ expenditure can actually be among the advertiser’s most effective investments.”

He adds that radio sports sponsorships “cost considerably less than television sponsorships, yet provide largely the same merchandising support. Creative use of radio play-by-play broadcasts (for instance, using 30s or 10s, rather than 60s, and adding low-priced live ‘drop-in’ promos during game action) enables the advertiser to maximize actual media value by achieving strong in-program representation at below-average total cost.

“Sports broadcasters and teams are uniquely able to provide merchandising support, including stadium entertainment and game tickets, retail player appearances, consumer contests to build retail store traffic, and internal sales incentive contests. Our concept is that creative and comprehensive use of sports sponsorships can provide critical media and marketing value that goes beyond the efficiencies, and, at reasonable cost, can achieve a unique competitive advantage for an advertiser.”



# They sell price.

Packaged price deals are replacing the art of selling radio stations. When CPM's are the whole story your station's uniqueness can be destroyed. • When you've built up a solid reputation of results over the years, that omnibus approach is all wrong. It throws your strengths in with everybody else's weaknesses. • Blair RAR brings back the art and skill of selling individual stations. With reps whose station background equips them with first-hand knowledge of station leadership: Strong

New Bern, where he had been general sales manager.

**Don Hibbitts** has been named general manager of WZNE(FM) Clearwater, Fla., recently acquired by DKM Broadcasting Corp. from Plough Broadcasting. Hibbitts had been general manager of WSUN, St. Petersburg, sold to Taft Broadcasting by Plough.

**Stephen Newman** is now general sales manager for KGW-TV Portland, Ore. He joined the station last year from KTVL-TV Medford, Ore., and now moves up from Northwest regional sales manager.

**Michael S. Raymond** has joined Gannett Broadcasting's WPLP Pinellas Park (Tampa-St. Petersburg) as general sales manager. He had been with the sales staff of WRKR AM-FM Racine, Wis.

**James R. Grimes** has been named station manager and general sales man-

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## New Stations

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### Under Construction

**WZDX-TV Huntsville, Ala.;** Channel 54; ADI, Huntsville-Decatur-Florence; Licensee, Community Service Broadcasting, c/o Hal Green, Media Central, Inc., 620 Osborne Office Center, Chattanooga, Tenn., 37411. Telephone (615) 894-4980. Target air date, mid-December.

### Air Date Set

**WDBB-TV Tuscaloosa, Ala.;** Channel 17; ADI, Tuscaloosa; Licensee, Channel 17 Associates, Ltd., P.O. Box 1006, Tuscaloosa, Ala., 35403. Telephone (205) 345-1117. David Dubose, general manager; Mike Hood, general sales manager. Target air date, October 1.

ager of WHSV-TV Harrisonburg, Va. He had been general manager of WEAR(TV) Pensacola, Fla.

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## Buyer's Checklist

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### New Representatives

**Blair Television** has been selected to sell nationally for WWLP(TV) Springfield, Mass., and for WTVM(TV) Columbus, Ga. WTVM, a subsidiary of SFN Communications, is an ABC affiliate. WWLP is an NBC affiliate owned by Springfield Television, a division of Adams Communications.

**Christal Radio Sales** has been appointed national sales representative for KFSD(FM) San Diego, KAKZ AM-FM Wichita, Kans., and WTIK New Orleans. WTIK airs a contemporary sound, KAKZ features MOR music, its FM sister is an adult contemporary station and KFSD offers classical music.

**Hillier, Newmark, Wechsler & Howard** has assumed national representation of WKMI Kalamazoo, Mich. The station features a personality-oriented adult contemporary format.



# We sell value.

market dominance, listeners motivated to buy. • If you're proud of your station's success, and recognize that representation should confirm, not cramp, your style, Blair RAR was created for you. Don't be bought en masse. Be sold, individually, actively, in the selling environment you deserve.

## BLAIR RAR INC.

Selling Stations, Not Just Numbers.

World Radio History

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

#### THE RADIO LIST

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

**Katz Independent Television** has been appointed national sales representative for Arch Communications' new Hartford-New Haven station, WTIC-TV, which made its air debut September 17. Vice president, general manager of the station is Bruce C. Mayer.

**Major Market Radio** has been signed to sell nationally for WFOX(FM) Atlanta, KCEE and KWFM(FM) Tucson, and WRDU(FM) Raleigh-Durham. KCEE and WFOX broadcast adult contemporary music, and KWFM and WRDU offer an adult rock sound.

**Masla Radio** has been appointed national sales representative for WZZT(FM) Columbus, Ohio, and for WROA and WZKX(FM) Gulfport, Miss. WZKX features a contemporary rock sound, and WROA presents MOR music. WZZT plays urban-contemporary numbers.

**Torbet Radio** has been appointed national sales voice of WXBM(FM) Milton (Pensacola), Fla. and of the **Voice of Valley Agriculture Radio Network** in Texas' Lower Rio Grande Valley. This covers an area including McAllen, Harlingen, Edinburg, Mission, Weslaco and Raymondville. Back in Florida, WXBM airs modern country music.

**Weiss & Powell** has assumed national sales representation of KZZL(FM) Le Mars (Sioux City), Iowa. The format is beautiful music.

#### New Call Letters

**KDFI-TV** is the new call designation of KTWS-TV, Channel 27, Dallas-Fort Worth.

#### New chew

Leaf Confectionary Inc.'s new Chew On sugar-free gum balls, now rolling out into midwestern markets, are going up against Wrigley's new Extra sugarless gum, following successful testing in Kansas City, the Washington-Baltimore metroplex, upstate New York and Colorado. Both new gums are sweetened with NutraSweet.

Chew On Spots, created by PGM, Inc., Chicago, are being placed through Atwood-Richards and aimed at diet-conscious women 25 to 49. Advertising started in some markets in September and is scheduled to start in other areas in early or mid-October.



# Unlock Hidden Ad Revenue with SRDS Co-op Data Base Special Reports

## Your Key to Effective Co-op Information Management.

Now you can take advantage of co-op programs which can increase your ad revenue by using a customized sales tool which gives you the information you need when you need it.

SRDS Co-op Data Base Special Reports track co-op programs essential to your specific sales needs. They are generated from the pool of over 3,400 co-op programs listed in the Co-op Source Directory, the most comprehensive computer based file of co-op information available . . . anywhere.

These in-depth reports can be ordered in either the Manufacturer Index or Mailing Label Format. They are continuously updated and are customized so you select and receive only the information crucial to your sales needs. For example, you can select a report in the Manufacturer Index of all programs in a particular product classification which offer unlimited accruals. Your report will include only those co-op

programs meeting these criteria and will list:

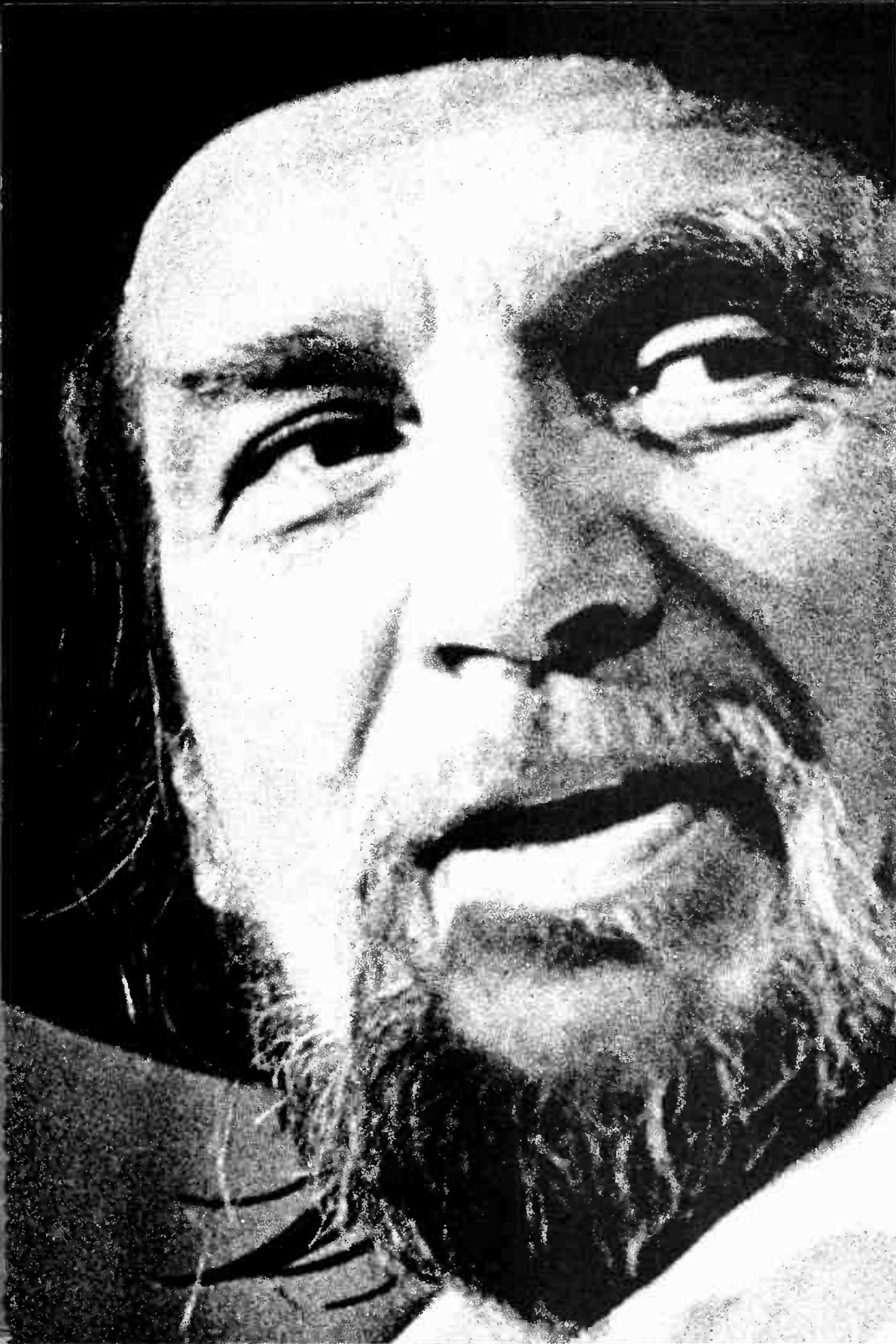
- Manufacturer
- Product classification
- Expiration date
- Participation
- Plan type (manufacturer/retail)
- Accrual
- Manufacturer pre-approved media

You'll find Co-op Data Base Special Reports particularly valuable in generating sales leads . . . identifying co-op funds available to retail accounts . . . pinpointing expiration dates . . . conducting co-op audits . . . and saving you and your retail accounts time and money.

For more information about how you can enter into a program of successful co-op management with Data Base Special Reports, contact Larry Buchweitz at 1-800-323-4601.

**srds Co-op  
services**

Standard Rate & Data Service, Inc.  
3004 Glenview Road  
Wilmette, IL 60091



**October is  
"Homecoming"  
on  
The Nashville  
Network.**

**Join us,  
we're  
expecting a  
full house.**

**Willie Nelson  
Johnny Cash  
Charlie Daniels  
Waylon Jennings  
Loretta Lynn  
Charley Pride  
The Gatlings  
Alabama  
Jerry Reed  
Roy Acuff  
Tanya Tucker  
Sylvia  
Hoyt Axton  
June Carter Cash  
Ronnie Milsap  
Lacy J. Dalton  
Mel Tillis  
Jessi Colter  
The Osmonds  
Janie Fricke  
Johnny Lee  
David Clayton Thomas  
Conway Twitty  
Hank Williams  
Tom T. Hall  
B. J. Thomas  
Eddy Arnold  
John Schneider  
The Bellamy Brothers  
John Conlee  
Dottie West  
The Judds  
Bill Monroe**



**THE NASHVILLE NETWORK  
AMERICA'S COUNTRY HOME**

© GROUP W SATELLITE COMMUNICATIONS 1984

# Wall Street Report

**Cox broadcasting unit has 30% 2nd quarter income rise on 25% revenue gain**

**Results include acquisition of WKBD-TV and WAGO(FM)**

The broadcasting division of Cox Communications did slightly better than the company as a whole in the second quarter ended June 30, 1984. Broadcasting experienced a 30 per cent increase in operating income on a 25 per cent gain in revenues, spearheaded, the company says, by the television station group and TeleRep, whose revenues were up 29 per cent and 27 per cent, respectively.

Operating income for the parent company was up 24 per cent for the quarter to \$50,238,000 from \$40,450,000; net income gained by 11 per cent to \$23,781,000 or 84¢ per share from \$21,420,000 or 76¢ per share; and operating revenues rose 23 per cent to \$193,711,000 from \$157,438,000.

The broadcasting results—\$32,546,000 in operating income and \$77,645,000 in revenues—included the acquisition of WKBD-TV Detroit and WAGO(FM), formerly WXF, Chicago and the sale of WLIF(FM) Baltimore.

For the full six months ended June 30, Cox net income rose 15 per cent to \$40,006,000 or \$1.41 per share on a revenue increase of 22 per cent to \$353,966,000.

Transactions completed in 1983 include an agreement in principle to sell Schulke Radio Productions to Bonneville Broadcasting System and the completion of a phased buy-out of stock by the Christal Co. radio representation firm, which was owned by Cox for 10 years.

## Cox Communications, Inc.

(Thousands of Dollars, except per share amounts) Unaudited

	Three months ended June 30		Six months ended June 30	
	1984	1983	1984	1983
<b>Operating revenues</b>				
Broadcasting	\$ 77,645	\$ 62,010	\$131,370	\$108,995
Cable television	100,430	82,420	194,518	159,583
Automobile auctions	14,817	12,315	27,129	21,655
Other operations	819	693	949	859
<b>TOTAL</b>	<b>\$193,711</b>	<b>\$157,438</b>	<b>\$353,966</b>	<b>\$291,092</b>
<b>Operating income</b>				
Broadcasting	\$ 32,546	\$ 25,114	\$ 49,207	\$ 39,981
Cable television	13,723	11,906	27,055	22,181
Automobile auctions	6,295	5,281	10,579	8,952
Other operations	188	150	208	141
Corporate expense	(2,424)	(2,001)	(5,003)	(4,076)
<b>TOTAL</b>	<b>50,328</b>	<b>40,450</b>	<b>82,046</b>	<b>67,179</b>
Income before income taxes	43,063	36,264	72,315	60,201
<b>Net income</b>	<b>\$ 23,781</b>	<b>\$ 21,420</b>	<b>\$ 40,006</b>	<b>\$ 34,876</b>
Net income per common share	<b>\$.84</b>	<b>\$.76</b>	<b>\$1.41</b>	<b>\$1.23</b>

**Cox Cable operating income increases 15% in quarter**

Cox Cable had a 15 per cent increase in operating income for the second quarter on a 22 per cent rise in revenues. As of June 30, basic subscribers had increased 10 per cent over the previous year to 1,505,000, and premium service subscriptions had risen 13 per cent to 1,588,000. For the first time, *On Cable* magazine, purchased in April, was included in the company's cable results. The magazine had an operating loss of \$447,000 in the quarter.

In June, Cox completed its purchase of 90 per cent of the stock of CyberTel Corp., a St. Louis-based radio common carrier with about 11,000 paging and mobile telephone subscribers. In July, CyberTel launched Cox's first cellular radio telephone service, initially covering 1,390 square miles in St. Louis and suburbs.

## European cable (from page 48)

four off-air channels because of this limitation.

Since the mid 1960s a number of pay TV experiments have been sanctioned. There are currently 13 towns in which subscribers pay between \$9 and \$4 per month for extra channels. No advertising is permitted on these channels.

In the experimental areas, 307,000 homes are passed by cable with 108,000 (35 per cent) connected to the basic service. Some 19,100 pay for the extra channels which represents 18 per cent of the homes connected and 6 per cent of the homes passed. But none of the systems currently in use can be readily adapted to provide a multi-channel wideband service with inter-active capability, which is what the British government is determined to have. In broad terms, they want a facility to provide a variety of programming, including public service broadcasts, new national and local programming and the ability to satisfy a wide range of minority and local interests. Also an interactive facility is considered to be highly desirable, however restricted it may be initially.

To get this moving, the government has developed a strategy for the introduction of wideband cable. The key points are:

- Cable investment should be privately-financed and market-led.
- Regulation should be as light as possible so that investors are free to develop a wide range of services and facilities.
- The regulatory framework should be flexible so that it can adapt as technology changes.
- A small number of safeguards are needed to ensure that existing broadcasting and telecommunications services are not impoverished.

Legislation is well advanced to allow the development of wideband cable in

the United Kingdom. But to enable the industry to move ahead with production and testing in operation of new cable technology and to assess consumer reaction, two main pre-legislative steps have already been taken:

■ Franchises have been awarded to 11 cable operators as *pilot* projects in areas of no more than 100,000 homes each, proposed by the applicants. These franchises will run for 12 years in the first instance and then are reviewed 8 years thereafter. It is envisaged that no system will be larger than 500,000 homes in the longterm, and the majority will be smaller. The cable operator will be responsible for both assembling a package of services to offer to the public over a local cable system and for marketing those services.

■ Licenses are also to be granted to cable providers who will install and maintain cable systems, either as part of the consortium which has a franchise for the area, or as a separate company offering the technology to operators. Initial cable licenses will be for 20 years for the more flexible switched star system and 12 years for the tree-and-branch systems.

Switched star delivers only the few channels required by one household simultaneously (perhaps four) over a discrete and individual cable since channel selection is carried out at the switching point under instruction from the subscriber. Optical fibers can be used throughout the whole system although co-axial cable can also be used. This is the preferred configuration and eight of the franchise holders will use switched star networks.

Tree-and-branch is the type used in more than 98 per cent of U.S. cable networks. In this system the full distribution network is successively tapped with all the information being taken to subscribers all the time. The whole

bandwidth is supplied to all points of the system with selection of channels taking place either at the subscriber's terminal or separately. Co-axial cable must be used for about 80 per cent of the cable system since optical fibers are unsuitable for this type of configuration. Only three of the recently-appointed cablers are to use tree-and-branch.

The new cable systems are required to be capable of carrying around 25 television channels. But it should be noted that if the system is designed for this minimum number, it will not be able to carry 25 different services because of the extra bandwidth required for satellite channels.

It is intended that cable should be self-financing by rental payments, subscriptions, advertising and sponsorship. But for these pilot projects, pay-per-view and sponsorship will not be permitted before the new cable authority is set up and operating.

## Can't be overhead

One of the requirements for the new cable networks is that they cannot be installed overhead, which probably means digging trenches, so that it will be late 1984 or early 1985 before they can be in operation.

In the meantime, the government has licensed the up-grading of existing systems on the understanding that subscribers will be supplied free of charge with an antenna for reception of off-air transmissions. This will add four channels to the existing cable system, and the extra services can be offered on subscription. Advertising will be allowed on the same basis as Independent (commercial) Television but pay-per-view or sponsorships will have to wait for the cable authority.

Work has already started on upgrading and services are expected to be available in some areas by March, 1984. The marketing of these new channels will inevitably act as a test market for the more sophisticated cable areas which follow.

But will cable succeed in Great Britain? There is already excellent off-air reception by 98 per cent of the population of two channels financed by the license fee—which all television households are required to pay by law—plus two channels financed by advertising. The quality of programming is also extremely high and advertising on the two commercial channels causes little disruption at six minutes per hour.

Associated with this, because of the time-shifting element, is the high ownership of videocassette recorders, estimated at 25 per cent penetration and growing at the rate of 1 percentage point a month. A study by Nielsen in America

*Workers lay cable at London Teleport, North Woolwich. Less than nine months after development of site began, two aerials were in fulltime use, beaming three cable channels to regional networks in the U.K. and Europe.*



shows that people who rent videocassettes are far less likely to be cable subscribers.

It is a requirement that cable networks carry the four existing BBC and ITV television channels appropriate to the franchise area. All systems will also have to include provision under the "must-carry" rule for the five DBS channels allocated to the United Kingdom. These existing services will be included in the basic tier cost to the subscriber, who will have to pay an additional cost for one or more of the premium tiers.

Basic and premium subscriptions are expected to be the major source of income for all cable systems in the foreseeable future. Estimates of subscription levels vary, but one piece of research suggests \$13 per month for the basic tier, and up to \$24 with the inclusion of the premium tier. At these levels, the subscription rate will need to be in the region of 35 per cent in the pilot franchise areas to provide border line profitability.

The capital outlay is around \$43 million for a 100,000 homes area including \$36 million for the cable providers hardware. Until recently, it was expected that the laying of cable, which accounts for 60 per cent of the capital cost, could be set against first year capital allow-

ances to be offset against taxable profits elsewhere in the group. Not so, says the Inland Revenue. Laying cable in plastic ducts does not come within the definition of "plant," so is not allowable in the way expected. This is a severe blow to cable providers.

The total cost of cabling the 11 franchise areas, representing around one million homes passed, is estimated at \$430 million. It will cost \$4-5 billion to cable urban areas with more than 50,000 population, i.e., 50 per cent of the United Kingdom, rising to \$8 billion for the whole country.

Estimates of penetration over the next 10 years vary between 15 per cent and 40 per cent of U.K. homes. There is very little firm information available to permit a meaningful estimate of the number of homes which will be passed by cable during the next 10 years, but 10 million homes (50 per cent of U.K.) is the kind of figure the optimistic forecasters seem to have in mind. Another problem is that there is no basis to allow a proper prediction of the rate of subscription. But the industry is talking about 30 per cent, which is in line with experience in the 13 towns with pay TV experiments at 35 per cent sign-up for the basic service. Given this information, it seems that 15 per

cent density on a national basis is more likely than 40 per cent. It could even be lower!

The government is not seeking to extend cabling into areas which would be uneconomic. It is inevitable that people who live in the more densely populated areas will be the first to benefit, and it is possible that the penetration there could be 40 per cent.

Even with the most optimistic penetration of homes in the largest area, which will be around 500,000 homes, there would only be 200,000 subscribers. With the choice of 25 channels or more, it will require very attractive programming to deliver a measurable audience on the advertising-supported channels.

The premium movie channels are likely to be the most popular, but there is a great deal of uncertainty about whether they will take advertising, although one program provider has agreed to a test. A case could be made in the U.K. to cluster, like cinema ads, and this is also scheduled to be tested. All this lends support to the belief that cable income is likely to be from subscriptions and not advertising. It is both a small local and quasi-national medium.

While the British public has in the



## Have you talked to yourself seriously about your health?

Every major health care provider is concerned about the public's lack of attention to the essentials of maintaining good health. This is particularly significant among young people who have not only allowed themselves to get "soft," but also have violated basic rules of health.

By programming the spots available, not only will you be providing an important public service to your listeners or viewers, you will also be broadcasting a message that bridges the messages of many healing arts professions. By drawing the public's attention to the need for periodic check-ups of all major health points, this one series of spots, in effect, serves the needs of a multitude of causes.

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60 SECOND AND  
30 SECOND SPOTS  
FOR TELEVISION  
AND RADIO.

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- ✓ VISION EXAM
- ✓ CHEST X-RAY
- ✓ BLOOD TEST
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- ✓ ELECTROCARDIOGRAM
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**Now . . . a single campaign that draws attention to all major health check-ups.**

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Please send me copies of **HAVE YOU TALKED TO YOURSELF ABOUT YOUR HEALTH** public service spots for

Television (One 60 sec. & one 30 sec.)

— Filmed Spots  
— 3 4 Videocassette

Radio (Six 60 sec. & six 30 sec. taped spots)

I understand the spots will be sent without cost or obligation.

Public Service Director

Station

Street Address

City

State

Zip

past shown itself to be willing to spend on high technology consumer goods and there is research evidence of significant public interest in cable, this has not been translated into real demand in areas where cable is available.

Research in France, Germany and Holland concluded that British viewers watch more television than their European counterparts, have more television sets and use VCR more. But there is a limit to the amount of television people can or will watch, just as there is a limit to the amount of advertising revenue available.

However, the homes most likely to take cable in the early days will be attractive to advertisers. They will be people under 35 years of age with two or more children—a combination of high disposable incomes matched by high entertainment needs.

There will be advertising opportunities specifically in the area of highly segmented audiences and the attraction of movie channels. It must be said, however, that narrowcasting in the United States has not worked. If the cable operator goes after smaller audiences for minority interests, it either means a poor response from subscribers or very limited advertising revenues. Cable will be very selective geographically, however, and the music or sports channels could probably deliver target audiences which are very difficult to reach with the existing services.

Because of increasing costs, the current advertisers on television may find it increasingly difficult to introduce new products on a national basis which could make cable attractive to them. Sponsorship, which will be permitted once the cable authority is operating, will open up other opportunities provided there are no undue restrictions imposed.

Direct response advertising, preferably with the inter-active element, will be interesting to explore, as would the use of the medium for classified and recruitment advertising. Support of local dealer promotions could be cost effective, which might tie in with home shopping services, although the concept of tele-shopping will need a lot of development and selling to turn it into a viable business. In one U.K. survey only 19 per cent of homes interviewed showed a positive interest.

Dependent on the cost of advertising time, the desire by some advertisers for longer commercials to disseminate information could be satisfied on cable. This is a fertile area for exploration. Then there is the whole new facility for testing commercials in small geographic areas, either to measure the effectiveness of various creative executions, or for media weight tests, and so on. This will require the agreement of cable operators,

local authorities, local ITV companies and the new cable authority. But it would be a valuable and worthwhile tool if agreements can be reached.

What effect will the introduction of cable have on existing channels? Very little to start with. As an example, if 20 per cent of homes have cable and view the new channels for an average of five hours a week, the loss of audience to existing broadcasting services would be about 3 per cent. In the early years, a realistic subscription rate might be about 25 per cent by say, 1987/88. If 20 per

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**“Because of increasing costs, current advertisers may find it increasingly difficult to introduce new products on a national basis, which could make cable attractive to them.”**

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cent of homes are passed (4 million) at this time, there would be 1 million subscribers, which is too low a base to have a significant effect on the public broadcasting services. Cable penetration, even at 10 per cent nationally, poses no threat to ITV.

However, one of the ITV companies believes that their advertising revenue could be reduced by as much as 23 per cent by 1992. It is predicted that this would happen if an advertiser-supported entertainment service on DBS was carried by all cable systems.

This loss could probably be offset by the sale of programs to cable operators. Indeed, two ITV companies are already considering a joint association to provide an entertainment channel to be advertising-supported.

The success or failure of cable may to a large extent be determined by the subscription rate of premium channels. They face considerable competition from VCRs with rental charges for feature films less than a dollar, and a possible VCR ownership figure of 50 per cent in U.K. homes within the next two years, which may have pre-empted pay cable.

It is reported that the BBC is considering a film channel to be received on video recorders. Films will go out overnight via the terrestrial transmitters to be recorded and stored for time-shift viewing, which is yet another threat to cable.

DBS should not be disregarded as a competitor of cable, although it was previously imagined that cable was the

competition. While the BBC has temporarily shelved its plans for a 1986 start of a DBS service, the Independent Broadcasting Authority (which regulates commercial TV and radio) is still considering its position.

If DBS goes in 1987 or 1988, it is most unlikely that the majority of U.K. homes will be cabled at that time. Up to 40 per cent of households will almost certainly have no immediate or even foreseeable prospect of cable and for them DBS will be the only means available of acquiring extra channels. Within the cable areas themselves many homes may prefer to take DBS direct and not from the cable. It could be more economical. One large manufacturer believes that the price of a dish could be as low as \$150 when DBS is widely available, which might be attractive to the consumer.

There seems little doubt that apart from subscriptions, cable will need the support of advertisers if they are to survive the early years and prosper in the long term. This means that adequate research will have to be available to persuade advertising agencies that there is an audience out there. Technically, it is possible to provide more accurate figures for set tuning than any other audience research by monitoring the cable head, and it is hoped that research features high on the cable operators' shopping list.

In summary, it seems clear that there will be no “fast bucks” in cable. The capital investment is considerable, and the competition from existing services quite formidable. The British household is already required to pay out \$65 a year in license fees and there is high ownership of VCRs with low rental charges for pre-recorded cassettes.

DBS is just around the corner so in these conditions the cable operator will need to offer a choice of program services which is appreciably better than his competitors; otherwise, he will meet considerable subscriber resistance. The advertising opportunities will only become attractive when the audience is developed and the early indications will be in the rate of sign-up.

Cable is not likely to syphon off more than 5 per cent of ITV revenue by 1990, which assumes a penetration of 15 per cent. The real effect of cable, given subscriber acceptance, will be in the '90s. The '80s should be regarded as a time for experiment.

As the British government said in its White Paper: They are granting a *small* number of licenses for a limited *pilot* scheme. This will give all interested parties the opportunity of assessing the market for cable services—not the least, advertisers and advertising agencies. □



*CBS/Sony one-camera off-line editing system is currently working on "AfterMASH," then is scheduled for evaluation.*

Another benefit to the machine, according to Tierney, is its reliability. "With 17 reels all carrying the same footage, there is no down time, unless I blow 12 reels. I just indicate what frames I want and the computer searches them out for me."

Unitel's experience with Montage has been the editing of the *Joe Piscopo Show* by Editor Grey Doherty, which according to Tierney, went very well, and a fashion show, which allowed for the random substitutions for which the Montage is especially suited.

At VCA Teletronics, editor Ronnie Sauers, who just finished editing an internal show for American Telephone and Telegraph, was a little more conservative in her judgments.

"Montage is a forerunner in off-line editing. It is better at certain kinds of things—its ability to juggle a picture, for instance, providing alternate cuts. Montage is concise," Sauers continues, "it is less cumbersome than working with a lot of tapes and cassettes. Instead, you are working with digitized pictures. The picture and the sound quality are both better than on most comparable machines. The material can be edited in a filmic style. The people who put this machine together made a real attempt to relate video editing to the film editor, and I think, in many ways, they have succeeded."

"But Montage is not as good as some machines at certain things," says Sauers. In split edits, matching audio with a different video, such as, the face of the listener, instead of the narrator, for instance. The machine does it less conveniently than other machines."

"In a long piece," Sauers says, "a 30 minute show, after you finish putting it together, in the offline playback, blanks must substitute for some pictures. This prevents you from showing an immediate, fully illustrated replay to the client." Sauers emphasizes, as did her colleagues, that Barker is adding new software each month, but as far as she knows, none has yet to address these problems.

"The thing that impresses me about

Montage as a company," says Tierney, "is that it keep its word. The first time I visited them, Barker told me it would be a year, before they could put the machine on line. It took a year. Then he promises modifying software on a monthly basis, and we get it on a monthly basis."

"I know he wants to use the machine for different purposes—in magazine publishing, as a form of pasteup, until the 'finished mechanical' goes to the printer, which is the equivalent of on-line conforming in video tape. I know he wants to use the machine in network news operations."

"It's a very fast machine," says Bob Henderson, a principal of Windsor Video in New York.

"It's very similar to flat bed editing, the biggest step since the CMX." Windsor Chief Editor Bob Compana says "no longer will I have to make a defensive edit."

Barker, though, is hardly satisfied. He talks about the new software that he has added and will continue to add, such as

printing the time code. He promises additional software to handle multi-camera material presentations; to provide number in, number cut, function; to effect significant improvements in speed and in processing; to bring about more a comprehensive audio functionality of the system.

Diana Weynand, president of Weynand & Associates, and an experienced editor in her own right, says that "Working with the Montage has made me excited about editing again."

### Off-line editing reluctance

She indicates that none of the people she has trained on the system has had any difficulty in learning the hands-on operation, but some exhibit a reluctance to make the critical off-line editing decisions that the machine makes possible for editors no longer facing on-line pressures.

"The editors pick up the operation of Montage," Weynand believes, "quicker than any other machine of its sophistication. At the end of the first morning (of a two-day training program) they are able to operate it."

"By the end of the first day they have the full use of the system."

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TV 1

system.

"Everyone does not immediately appreciate the difference of Montage from the serially-approached machine," Weynand points out. "It does take a little time to understand the approach."

If Montage is at the educational stage EditDroid is preparing for its introduction, slated for late fall.

In characterizing the machine, Harter describes it as a machine built to handle the long form. "It thrives on jobs with lots of raw material, one-camera work that requires multiple revisions. There has been lots of interest from the tape houses." It has been learned by TV/RADIO AGE that at least two major New York houses, Unitel and VCA/Teletronics, are considering purchasing Ed-

is also reported to be tooling up so it can offer a similar service."

Harter stresses that EditDroid is a single camera editing system using extensive data-based management material. It keeps referencing this material on a sophisticated "log sheet." Film editors, unlike their video counterparts, are used to keeping logs.

### Recognition factor

"Any editor can work in any style on EditDroid," Harter says. "They can shoot in film, cut quickly, go back to film or finish in tape. When George Lucas put this system together, it was 50 per cent psychology, 50 per cent technology."

**"Working with Montage," says Weynand & Associates' Diana Weynand, "has made me excited about editing again." She indicates that none of the people she has trained on the system has had any difficulty in learning the hands-on operation, but some exhibit a reluctance to make the critical off-line editing decisions that the machine makes possible for editors no longer facing on-line pressures. "The editors pick up the operation of Montage," Weynand believes, "quicker than any other machine of its sophistication. At the end of the first morning they are able to operate it. By the end of the first day they have the full use of the system."**

itDroid, which lists at an estimated \$87,500 in addition to the \$250,000 Montage, that both already have on line.

### Marketing reasoning

Harter believes there is some shrewd marketing reasoning behind these moves. "New York has always been known as the spot capital of the world, but we find that many of the tape houses are gravitating to competing for the long form work.

"They want program length things," Harter says.

"They are seeking some series, some episodic groupings, and EditDroid is especially suited for this type of work."

Harter shrugs off the issue of disc processing. "Spectra Image, right here in California, offers 24-hour processing in realtime of 30-minute tapes. Pacific Disc, another Los Angeles-based firm,

The Lucas name acts like a beacon to editors. When they work with the machine and see familiar terms like 'cut tail,' 'cut head' the recognition factor is very strong.

"Right now we're gearing up for our launch. Three test machines will be sent out in November. If everything goes reasonably well, and we have worked very hard to make sure that it does, four machines will be delivered to west coast facilities in December. We expect to deliver 35 systems before the next NAB rolls around."

If EditDroid proves out, however, it won't necessarily mean that it will be an either/or competition between the Lucas product and Montage. Many houses are doing sufficient business volume to afford both machines, and have enough aggressive sales staffs to bid all kinds of work, ranging from commercials to longform mini-series, made for TV movies, and, perhaps even theatrical features. □



*Sioux Falls, S.D., one of Nielsen's first two test markets for ERIM system. The other is Springfield, M*



### Ad agencies (from page 50)

the homes in its 2,500 household panel with brand purchases by these same viewers. This, he says, allows subscribing advertisers to "measure sales performance within carefully matched test cells, while maintaining complete control of variations in marketing strategies," such as sampling, couponing, special price offers, etc., as well as changes in TV advertising. Nielsen promises weekly reports from test markets and adds that costs are kept down by using these smaller test markets, since these have fewer stores to stock, equip with UPC recording devices and monitor.

Gold explains that the heart of the ERIM TestSight system is the Telemeter. Comparing this device to the Audimeter that Nielsen wires to sets in sample homes for its regular national and local TV meter panels, Gold points out that the Audimeter collects set *tuning* information—when the set is on, the channel tuned, when it's off—and sends this information back daily to Nielsen's central computer bank in Florida.

He says the Telemeters wired to sets in Springfield and Sioux Falls "will collect the same set tuning information and send it daily to our ERIM computer bank in Green Bay, Wisc. But on top of this, the Telemeter receives instructions each day to tell the panelist's TV set 'to get ready to receive a test commercial tomorrow.'"

The instructions come in the form of a commercial number and a channel number. This number is that of the channel (frequency) that the test commercial will ride over the air into the panelists' TV sets. When it arrives, Nielsen says the Telemeter will switch whatever channel is being watched to this other channel. At the end of the test commercial, the device will automatically switch the set back to the original channel—purportedly in perfect sync, so that the last frame of the test spot will segue with perfect precision into the first frame of the next regular commercial in

the Nielsen-interrupted pod. Presumably, the viewer is not aware of any substitution.

The Telemeter consists of a microprocessor with a memory and a modem which connects it to telephone lines so that it can initiate a call to the Green Bay computer over the regular home telephone at about 3 a.m. During this phone call, the previous day's viewing information is transmitted to the computer, which sends back the following day's test commercial instructions.

The range of Nielsen's low power microwave signal is said to be up to 20 miles, depending on terrain. These scrambled signals are sent not from existing low power TV stations, but from new facilities built by Nielsen specifically for its own ERIM operations.

### Everything in sync

Responding to doubts about the ability of Nielsen's human operators to time insertion of test commercials with such split-second precision that home viewers won't notice the difference, Gold explains that when an operator sees the first commercial come up in a pod, "his equipment syncs in on that first commercial electronically. Then, everything else that follows in that pod will automatically be in sync, including the test insert. In the test markets, we'll be controlling for up to three or four stations in each market."

Asked about respondent "conditioning"—the possibility that members of participating households may react differently, simply because they know they're being measured, Gold says Nielsen assumes that people in the ERIM panel won't be affected any more than are the people in Nielsen's regular TV meter households.

"As far as people in our ERIM households are concerned, there's only one difference in what they are required to do. That's showing the special plastic identification card we give them, so as they go through the checkout line, the

participating stores can record their purchases."

Nielsen won't quote prices for subscribing to the service, but when faced with estimates "as high as \$200,000," Gold concedes that this figure "is not unreasonable, considering that this kind of electronic test marketing can save a client up to \$1 million on a new product test."

He adds that just one "very valuable advantage" of ERIM is that it allows a client to test "within a market, rather than between two different markets. That cuts down the 'noise' that marketing people complain about in testing—all those other variables beyond the one variable being tested. When we cut out that additional 'noise,' that cuts the plus or minus deviation of the results way down, and makes TestSight well worth the price."

Gold also says that each panel is custom designed to the individual client's specifications. Thus, he says, each home on any one test is assigned to a test cell based on prior purchase behavior, demographics, number of stores shopped, and whether it's a cable or non-cable home. This also means that any one panel household can be in a dozen different cells—"as part of several tests on one day, and perhaps only involved in one, or maybe even no test, on the following day."

Asked for evidence of enough advertiser interest to pay the high costs (one agency man says he's heard that Nielsen's investment in ERIM is over \$10 million), Gold explains that the system has been in development in the U.S. for about a year, "over and above its successful use by our French subsidiary. During our year in the U.S. we've worked closely with several clients to make sure we came up with what would be most useful to them. Since then, we've also showed TestSight to 15 major prospective clients and the reaction was quite favorable—enough so, so that we are proceeding with complete confidence in the viability of what we're offering." □

## Production (from page 41)

tional list of charges, and that all sorts of support people must be hired locally.

"In the beginning film and commercials people came out here to shoot because we had the ideal climate, the variety of landscape, the best concentration of talent and technicians in the U.S. It's important for us to remind the production companies and the agencies of that," Wagner concludes.

## Florida

One of the production centers working very hard to pull business both from New York and from California is the state of Florida (TV/RADIO AGE, September 3, 1984) and its Motion Picture and Television Bureau, under the aegis of its Department of Commerce, headed up by Lt. Gov. Wayne Mixson and located in Tallahassee.

While California reports a drop in production from foreign sources, one of the bright spots in the Florida fall production schedule, according to Ray Quinn, senior development representative of Florida's Motion Picture & Television Bureau, is high budget (\$100,000 and up) commercials, from European and Japanese production companies, which will make for a bullish September and October.

"We're almost certain to exceed last year's levels," Quinn says, "both in number of projects, and in jobs generated."

"Our season has been extended," Quinn adds ironically, referring to the truism that Florida gets most of its work during the New York and Chicago winters.

"We had a slow August," Quinn adds, "but it was up 17 per cent from last year, in terms of budget per production, and 24 per cent in terms of jobs generated. For the first eight months of the year, 47 per cent more jobs have been generated, and commercials production is reported up more than 25 per cent over last year for the first six months."

"Last year," Quinn says, "725 jobs were generated in September. This year there will be considerably more."

Quinn says he expects the good times to continue to roll through October. What does Quinn consider the catalyst for the surge in good fortune of the Florida production community? Quinn could hardly wait to tick off the reasons:

■ "Snowball effect, a production crew has a good experience here, goes back and tells his colleagues.

■ "One-on-one solicitation program, a Florida technique that has a representative contact producers and point up the advantages of Florida as a production site.

■ "Our trade advertising program, in which we advertise in books directed to film, TV and commercial producers."

## Has attractive people

Florida also points to a growing production and post-production capability, a large Hispanic population, a rich talent pool of beach types and attractive spokesmen and spokeswoman. Most of this production community is headquartered in Miami Beach, but there are production and post-production companies throughout the state.

Other incentives that producers find attractive about Florida:

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**Florida reports a 47% increase in jobs generated by commercials during the first eight months of the year, and, in the first six months, a 26% increase in commercials production. "Last year," says Ray Quinn of the state's Motion Picture and TV Bureau, "725 jobs were generated in September. This year there will be considerably more."**

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■ There is no tax on production equipment.

■ A right-to-work state, which mitigates union problems

■ No state income tax, so the visiting production company has no reporting obligation.

■ Twenty-two reporting arms of the state's motion picture bureau in localities throughout Florida.

Florida's self-characterized "snowball" in commercial production has to come at the expense of some other states. Quinn wasn't talking, but it is safe to surmise, other things being equal, that when cost is an overriding factor, Florida gets the client nod over California. (Quinn claims that state studies show that most spots can be shot in Florida for \$10,000 less than in California).

## Weather's impact

When weather is a factor, the losers are cities like New York and Chicago. Steve Horn and Bob Girdali, two of New York's better known and more active directors, are frequent visitors to Florida for winter and fall shoots.

Will Florida continue to progress? That they have an aggressive, well entrenched Motion Picture and Television Bureau is documented by their recent foray into New York to solicit commercial production business from agencies and production houses.

As of now, Florida is a state to be reckoned with. Lt. Governor Mixson and other Florida officials believe it is third in TV and movie production among the 50 states. Other states such as Texas and Illinois, may dispute the ranking, but as of September, 1984, Florida is positing a strong claim.



*Pat Scott, director of the Mayor's Office for Film, Theatre and Broadcasting in New York City, reports continuing increase in commercial shooting in the city.*

## Chicago

If Florida is benefitting through the efforts of a strong Motion Picture and Television Bureau, Chicago, the nation's so-called second city, is just picking up steam because of the establishment four years ago of the Mayor's Motion Picture and TV Office four years ago by the then Mayor Jane Byrne.

Commercials activity, according to assistant film coordinator Jim Cunningham, is "very good, up slightly from last year. Through August 1 we shot 209 commercials at an average unit cost of \$36,000 for a total of nearly \$4 million.

"Our location shoots, for the most part," Cunningham says, "come from local production houses. We get a helping from New York and from Los Angeles and from England."

As far as TV miniseries go, Chicago is dark at the moment, but *Hill Street Blues* comes in once a year to shoot exteriors. Two theatrical features start shooting this week. *Code of Silence*, starring Chuck Norris, begins today (October 1) and actor Robert Conrad begins an action feature, as yet untitled, on October 8.

Commercials activity is really perking right now, according to Cunningham. "It will really swing through November," he says. "This is when we shoot all the stuff for the holidays." Cunningham expects commercial activity will "at least" be equal to that of 1983, "perhaps, slightly higher."

## Texas

One state that has experienced a genuine boom in TV and movie production is Texas, in general, and Dallas, its most celebrated city, in particular.

"The film-tape industry generated \$495 million in revenue last year," says Joel Smith, executive director of the Texas Film Commission, headquartered in Austin, the state capital. As for 1984, Smith says "production looks very good; we're in for a strong year."

One of the big bonuses for Texas, according to Smith, is the spectacular success of *Dallas*. "It's a high profile series that has helped us in a number of ways. It has worldwide popularity, a built-in-Texas theme that contributes to the success of the state.

"Most of all," Smith says, "the Lormar people stuck their necks out when they said that they would do *Dallas* with local production people and local talent for many of the speaking parts. Naturally our production community has gained immeasurably in experience and national esteem from the production, and

(Continued on page 84)

## Latest ADI market rankings

ADI rank	Market name	ADI TV HH	% of U.S.
1	New York	6,565,700	7.72
2	Los Angeles	4,365,800	5.13
3	Chicago	3,015,600	3.55
4	Philadelphia	2,528,600	2.97
5	San Francisco	2,054,300	2.42
6	Boston	1,943,300	2.28
7	Detroit	1,650,800	1.94
8	Dallas-Ft. Worth	1,506,600	1.77
9	Washington	1,490,000	1.75
10	Houston	1,436,800	1.69
11	Cleveland	1,395,100	1.64
12	Pittsburgh	1,229,000	1.44
13	Minneapolis-St. Paul	1,155,900	1.36
14	Miami	1,154,600	1.36
15	Atlanta	1,135,900	1.34
16	Seattle-Tacoma	1,133,700	1.33
17	St. Louis	1,041,000	1.22
18	Tampa-St. Petersburg	1,013,000	1.19
19	Denver	977,600	1.15
20	Sacramento-Stockton	903,700	1.06
21	Baltimore	862,400	1.01
22	Hartford-New Haven	799,900	.94
23	Phoenix	795,300	.93
24	Portland, OR	784,400	.92
25	Indianapolis	782,900	.92
26	San Diego	750,000	.88
27	Cincinnati	716,400	.84
28	Kansas City	698,600	.82
29	Milwaukee	686,300	.81
30	Orlando-Daytona Beach-Melbourne	668,500	.79
31	Nashville	644,500	.76
32	Charlotte	644,100	.76
33	New Orleans	639,200	.75
34	Columbus, OH	628,700	.74
35	Buffalo	615,600	.72
36	Oklahoma City	604,300	.71
37	Greenville-Spartanburg-Asheville	594,600	.70
38	Raleigh-Durham	590,200	.69
39	Providence-New Bedford	561,600	.66
40	Grand Rapids-Kalamazoo-Battle Creek	560,900	.66
41	Memphis	554,400	.65
42	Salt Lake City	554,100	.65
43	Charleston-Huntington	529,200	.62
44	San Antonio	528,400	.62
45	Louisville	515,200	.61
46	Norfolk-Portsmouth-Newport News-Hampton	502,900	.59
47	Birmingham	498,200	.59
48	Harrisburg-York-Lancaster-Lebanon	496,900	.58
49	Dayton	479,800	.56
50	Wilkes Barre-Scranton	479,500	.56
51	Greensboro-Winston Salem-High Point	478,600	.56
52	Albany-Schenectady-Troy	477,100	.56
53	Shreveport-Texarkana	461,600	.54
54	Tulsa	459,200	.54
55	Richmond (Charlottesville)	442,200	.52

(continued on page 84)

## Latest ADI market rankings

ADI rank	Market name	ADI TV HH	% of U.S.
56	Little Rock	432,200	.51
57	Wichita-Hutchinson	421,800	.50
58	Flint-Saginaw-Bay City	421,200	.50
59	Knoxville	415,300	.49
60	Toledo	409,300	.48
61	Mobile-Pensacola	408,300	.48
62	West Palm Beach	394,900	.46
63	Jacksonville	390,200	.46
64	Albuquerque	390,100	.46
65	Fresno-Visalia	382,500	.45
66	Des Moines	368,800	.43
67	Syracuse	364,600	.43
68	Green Bay	353,100	.42
69	Roanoke-Lynchburg	348,300	.41
70	Springfield-Decatur-Champaign	348,100	.41
71	Rochester, NY	346,000	.41
72	Omaha	345,500	.41
73	Paducah-Cp Girardeau-Harrisburg-Marion	338,400	.40
74	Davenport-Rock Island-Moline: Quad City	337,600	.40
75	Spokane	326,700	.38
76	Lexington	317,200	.37
77	Cedar Rapids-Waterloo-Dubuque	316,600	.37
78	Portland-Poland Spring	316,500	.37
79	Johnstown-Altoona	301,300	.35
80	Chattanooga	293,000	.34
81	Austin, TX	289,500	.34
82	Springfield, MO	278,800	.33
83	Tucson	274,500	.32
84	Jackson, MS	274,400	.32
85	South Bend-Elkhart	273,700	.32
86	Bristol-Kingsport-Johnson City: Tri Cities	271,600	.32
87	Evansville	261,200	.31
88	Columbia, SC	259,600	.31
89	Baton Rouge	257,200	.30
90	Lincoln-Hastings-Kearney	255,200	.30
91	Huntsville-Decatur-Florence	251,100	.30
92	Youngstown	236,600	.28
93	Sioux Falls-Mitchell	232,300	.27
94	Springfield, MA	231,400	.27
95	Waco-Temple	230,900	.27
96	Ft. Wayne	229,200	.27
97	El Paso	222,000	.26
98	Peoria	216,700	.25
99	Greenville-New Bern-Washington	216,100	.25
100	Las Vegas	216,100	.25
101	Burlington-Plattsburgh	215,000	.25
102	Fargo	211,400	.25
103	Lansing	209,900	.25
104	Augusta	206,500	.24
105	Colorado Springs-Pueblo	205,400	.24
106	Charleston, SC	197,100	.23
107	Madison	196,800	.23
108	Savannah	196,500	.23
109	Lafayette, LA	195,600	.23
110	Salinas-Monterey	194,600	.23

(Continued on page 85)

we continue to do so."

The TFC's five-point program stresses the state's strength in what it can offer visiting production companies.

(1) Availability of a substantial film-tv service industry, particularly around Dallas, but in other areas of the state as well, with experienced crews, talent, post production facilities.

(2) Availability of locations, with a variety that can only be found in a big state, with diversity of terrain, seacoast and forests.

(3) Availability of sophisticated urban centers, e.g., Dallas and Houston, the typical Texan cow towns and the lonesome rural backwaters that served as a setting for such film classics as *The Last Picture Show*. Smith adds that the just released Sally Field starrer *Places in the Heart* was shot in a small town outside of Dallas called Waxahachie.

(4) Availability of good weather throughout the year. "The summertime is uncomfortably hot," Smith concedes, "but the basic elements of good weather don't interfere with the process of getting the film shot and the production on the screen. "When the script calls for a Wisconsin lake and it's January, it's too cold to shoot in Wisconsin, but you can do it in Texas.

(5) "Availability of Texas as a worldwide attention getter. The state has a legendary connotation," Smith says in a broad Texas accent.

### Big ticket items

Commercials activity, according to Smith, continues at a steady clip, with

**Texas, angling for big-ticket production work like miniseries and feature films, promises "a hassle-free shoot," according to the state's Film Commission. Advantages of working in the Lone Star State are said to include a no-permit system, a minimum of regulations and state-of-the-art production facilities.**

**Boston is benefitting not only from an overflow of activity from New York, but work from foreign ad centers like Italy, Japan, Germany and Britain. Some 800 commercials were shot in the Hub last year, according to the city's Film Bureau.**

the state getting its share of national and regional, as well as local, shoots, but it is obvious that Texas, a big state, has its eye on the big ticket items like miniseries and theatrical features. A final fillip from the Texas Film Commission is the promise of a hassle-free shoot, which is buttressed by a no-permit system and state and municipal regulations that are kept at a minimum.

Future projections call for the state competing vigorously for theatrical film and major broadcast fare, with consistent reminders to commercials producers that it has sophisticated production centers to meet any unique requirement, should California, New York, Florida, or Chicago, for that matter, falter.

## Massachusetts

Certain production centers develop an identity or a capability that becomes, in time, unique to their locale. A classic example of this is Massachusetts, with its Film Bureau located in Boston, which has established a reputation as the major production center for one third of public television program fare, through the facilities of WGBH-TV. Roger Burke, assistant director of the Film Bureau, reports that commercials are coming gradually to the fore. "We have four major advertising agencies now in this city, and activity in that area is beginning to heat up."

The prelude, Burke says, is a spate of foreign TV commercials from Italy, Japan, Germany and Britain. "We shot 800 commercials here over the past year," Burke says. "We expect to do better in 1984."

Burke's expectations are based on the continued emergence of Boston as a major advertising center, and the ability of the agencies there to move shoots that were previously done in New York, for example, for both client and agency convenience. If agencies like Hill, Holiday, Connors, Cosmopolos and HBM/Creamer continue to chip away at New York based houses, Burke's expectations may well be realized. □

## Latest ADI market rankings

ADI rank	Market name	ADI TV HH	% of U.S.
111	Rockford	190,600	.22
112	Ft. Myers-Naples	189,600	.22
113	Monroe-El Dorado	186,600	.22
114	Santa Barbara-Santa Maria-San Luis Obispo	183,300	.22
115	Columbus, GA	180,300	.21
116	Amarillo	177,800	.21
117	McAllen-Brownsville: Lrgv	175,100	.21
118	Joplin-Pittsburg	174,100	.20
119	Duluth-Superior	173,100	.20
120	Montgomery	172,300	.20
121	Beaumont-Port Arthur	170,300	.20
122	Yakima	168,000	.20
123	Reno	165,800	.19
124	Wheeling-Steubenville	165,800	.19
125	Corpus Christi	165,700	.19
126	Wichita Falls-Lawton	163,600	.19
127	Terre Haute	161,700	.19
128	Eugene	159,400	.19
129	Lubbock	159,400	.19
130	La Crosse-Eau Claire	159,000	.19
131	Wausau-Rhineland	156,500	.18
132	Tallahassee-Thomasville	155,600	.18
133	Binghamton	153,000	.18
134	Boise	152,400	.18
135	Erie	150,800	.18
136	Topeka	150,400	.18
137	Columbus-Tupelo	150,100	.18
138	Traverse City-Cadillac	148,900	.18
139	Sioux City	148,800	.17
140	Chico-Redding	147,000	.17
141	Rochester-Mason City-Austin	144,200	.17
142	Macon	142,100	.17
143	Bluefield-Beckley-Oak Hill	141,600	.17
144	Minot-Bismarck-Dickinson	140,800	.17
145	Columbia-Jefferson City	138,300	.16
146	Odessa-Midland	137,700	.16
147	Ft. Smith	137,300	.16
148	Florence, SC	136,200	.16
149	Missoula-Butte (Helena)	135,600	.16
150	Bakersfield	132,700	.16
151	Wilmington	126,600	.15
152	Albany, GA	125,800	.15
153	Quincy-Hannibal	124,000	.15
154	Bangor	122,000	.14
155	Medford	114,500	.13
156	Abilene-Sweetwater	112,700	.13
157	Idaho Falls-Pocatello	107,900	.13
158	Sarasota	106,700	.13
159	Utica	102,200	.12
160	Tyler	101,600	.12
161	Dothan	99,700	.12
162	Rapid City	95,000	.11
163	Alexandria, LA	89,100	.10
164	Billings-Hardin	87,500	.10
165	Clarksburg-Weston	85,100	.10

(continued on page 86)



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## Latest ADI market rankings

ADI rank	Market name	ADI TV HH	% of U.S.
166	Elmira	84,300	.10
167	Salisbury	82,100	.10
168	Laurel-Hattiesburg	80,200	.09
169	Meridian	78,300	.09
170	Greenwood-Greenville	78,000	.09
171	Lake Charles	77,300	.09
172	Watertown-Carthage	77,000	.09
173	Ardmore-Ada	76,100	.09
174	Gainesville	75,800	.09
175	Jonesboro	66,100	.08
176	Panama City	65,500	.08
177	Great Falls	64,400	.08
178	Biloxi-Gulfport-Pascagoula	60,900	.07
179	El Centro-Yuma	58,200	.07
180	Alexandria, MN	56,800	.07
181	Casper-Riverton	56,800	.07
182	Eureka	56,700	.07
183	Roswell	55,900	.07
184	Grand Junction	55,800	.07
185	Jackson, TN	54,000	.06
186	Marquette	53,400	.06
187	Palm Springs	52,400	.06
188	Tuscaloosa	50,500	.06
189	St. Joseph	50,300	.06
190	Cheyenne	49,400	.06
191	Lafayette, IN	44,700	.05
192	Bowling Green	43,500	.05
193	San Angelo	42,700	.05
194	Anniston	42,300	.05
195	Hagerstown	41,000	.05
196	Lima	40,500	.05
197	Harrisonburg	37,000	.04
198	Parkersburg	34,700	.04
199	Laredo	32,800	.04
200	Zanesville	30,900	.04
201	Presque Isle	28,800	.03
202	Ottumwa-Kirksville	28,700	.03
203	Victoria	26,800	.03
204	Twin Falls	26,200	.03
205	Flagstaff	25,200	.03
206	Bend	24,600	.03
207	Mankato	22,700	.03
208	Selma	17,100	.02
209	North Platte	16,000	.02
210	Alpena	14,700	.02
211	Glendive	5,000	.01
TOTAL U.S. TV HH		85,061,100	

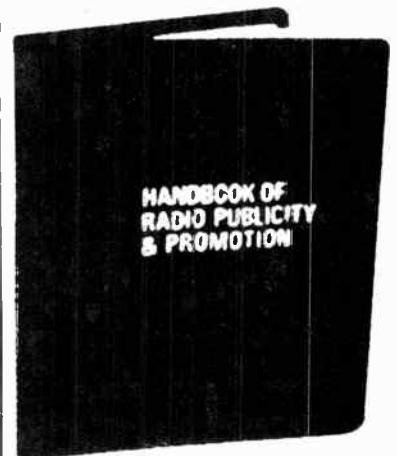
Source: Arbitron Ratings Co., January, 1985

## Latest ADI market rankings

DMA rank	Market name	DMA TV HH	% of U.S.
1	New York	6,578,120	7.709
2	Los Angeles-Palm Springs	4,432,460	5.194
3	Chicago	3,007,490	3.525
4	Philadelphia	2,470,050	2.895
5	San Francisco-Oakland	2,067,890	2.423
6	Boston, Manchester	1,932,540	2.265
7	Detroit	1,635,660	1.917
8	Washington-Hagerstown	1,518,380	1.779
9	Dallas-Ft. Worth	1,510,770	1.770
10	Cleveland, Akron	1,426,280	1.671
11	Houston	1,409,530	1.652
12	Pittsburgh	1,217,200	1.426
13	Miami-Ft. Lauderdale	1,145,150	1.342
14	Minneapolis-St. Paul	1,139,120	1.335
15	Atlanta	1,138,840	1.335
16	Seattle-Tacoma	1,131,420	1.326
17	Tampa-St. Petersburg	1,112,160	1.303
18	St. Louis	1,049,020	1.229
19	Denver	960,790	1.126
20	Sacramento-Stockton	903,490	1.059
21	Baltimore	856,630	1.004
22	Indianapolis	839,270	.984
23	Hartford-New Haven	837,990	.982
24	Phoenix	806,350	.945
25	Portland, OR	799,670	.937
26	San Diego	751,630	.881
27	Cincinnati	713,890	.837
28	Kansas City	705,550	.827
29	Nashville-Bowling Green	691,310	.810
30	Milwaukee	687,240	.805
31	Orlando-Daytona Bch-Melbourne	664,860	.779
32	New Orleans	635,700	.745
33	Charlotte	631,360	.740
34	Buffalo	617,120	.723
35	Greenville-Spartanburg-Asheville	606,710	.711
36	Columbus, OH	599,400	.702
37	Oklahoma City	595,480	.698
38	Birmingham-Anniston	578,460	.678
39	Raleigh-Durham	570,670	.669
40	Salt Lake City	569,890	.668
41	Grand Rapids-Kalamazoo-B. Cr	562,400	.659
42	Memphis	548,000	.642
43	Louisville	539,700	.632
44	Providence-New Bedford	530,040	.621
45	San Antonio	515,140	.604
46	Harrisburg-Lancaster-Lebanon-York	513,910	.602
47	Norfolk-Portsmouth-Newport Nws	499,160	.585
48	Charleston-Huntington	498,500	.584
49	Wilkes Barre-Scranton	497,760	.583
50	Dayton	483,410	.567
51	Albany-Schenectady-Troy	480,190	.563
52	Greensboro-High Point-W. Sal	471,930	.553
53	Tulsa	459,490	.538
54	Shreveport	455,430	.534
55	Syracuse, Elmira	442,580	.519

(continued on page 88)

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## Latest DMA market rankings *(from page 87)*

DMA rank	Market name	DMA TV HH	% of U.S.
56	Richmond-Petersburg-Charlottesville	438,860	.514
57	Flint-Saginaw-Bay City	437,080	.512
58	Little Rock-Pine Bluff	433,230	.508
59	Wichita-Hutchinson Plus	420,560	.493
60	Toledo	410,300	.481
61	Mobile-Pensacola	400,370	.469
62	Knoxville	399,420	.468
63	Albuquerque-Farmington	396,970	.465
64	Fresno (Visalia)	393,280	.461
65	West Palm Beach-Ft. Pierce	391,960	.459
66	Jacksonville	384,400	.450
67	Green Bay	359,210	.421
68	Des Moines-Ames	351,860	.412
69	Roanoke-Lynchburg	350,630	.411
70	Rochester	347,590	.407
71	Omaha	343,870	.403
72	Champaign-Sprngfield-Decatur	337,880	.396
73	Spokane	337,480	.395
74	Portland-Poland Spring	333,280	.391
75	Davenport-Rock Island-Moline	330,300	.387
76	Honolulu	323,720	.379
77	Cedar Rapids-Waterloo, IA	323,380	.379
78	Paducah-C. Girardeau-Harrb	323,270	.379
79	Lexington	289,320	.339
80	Austin	288,530	.338
81	Johnstown-Altoona	285,100	.334
82	Chattanooga	282,730	.331
83	Jackson, MS	274,700	.322
84	South Bend-Elkhart	274,490	.322
85	Tri-Cities; TN-VA	274,190	.321
86	Springfield, MO	273,910	.321
87	Tucson (Nogales)	273,560	.321
88	Baton Rouge	256,730	.301
89	Lincoln & Hstngs-Krny Plus	254,580	.298
90	Evansville	251,610	.295
91	Huntsville-Decatur-Florence	250,020	.293
92	Columbia, SC	247,150	.290
93	Youngstown	237,060	.278
94	Springfield-Holyoke	232,570	.273
95	Burlington-Plattsburgh	231,200	.271
96	Greenville-N. Bern-Washngt	229,900	.269
97	Ft. Wayne	229,870	.269
98	Waco-Temple	228,480	.268
99	Sioux Falls (Mitchell)	224,810	.263
100	Las Vegas	218,480	.256
101	Peoria	217,430	.255
102	Fargo-Valley City	210,590	.247
103	Lansing	209,960	.246
104	Colorado Springs-Pueblo	209,870	.246
105	Augusta	208,220	.244
106	Madison	205,710	.241
107	El Paso	205,190	.240
108	Charleston, SC	196,230	.230
109	Monterrey-Salinas	195,480	.229
110	Lafayette, LA	195,190	.229

*(continued on page 90)*

## INTV *(from page 45)*

influences relative error. Other factors are sample size and number of telecasts the rating is based on."

INTV takes up the latter (increasing sample size is expensive) and points out what happens when relative error is based on five telecasts, as in a strip program format.

Again, citing a rating of 10 for women 25-54, the presentation shows that while the relative error is 13 per cent for one telecast, it is 9 per cent for five telecasts. Likewise, with a 3 rating, relative error is 21 per cent for one telecast and 15 per cent for five.

Thus, it appears to INTV that the relative error for a 3-rated show telecast five times is "comparable" to a 10-rated show telecast once. Since independents usually schedule strips, this fact about relative error is particularly important.

## O & M analysis

To confirm the point, INTV got from Ogilvy & Mather an analysis in the top 30 DMAs of relative error in ratings for women 25-54. First, O&M took a 3 rating and a 5 rating and calculated that the relative errors over five showings came to 13 and 12 per cent, respectively.

With a 10 rating and a 13 rating the agency calculated that the relative errors for one telecast were exactly the same—13 and 12 percent, respectively. So INTV concluded that "a rating based on strip programming has a greater degree of reliability." Specifically, it indicates that a 3 rating over five telecasts is as statistically reliable as a 10 rating in one telecast.

Another fear of agency media people that was tackled by INTV research was the belief that lower-rated spots are less stable from one rating report to another than higher-rated spots.

INTV assembled independent and affiliate schedules in San Francisco consisting of programs delivering 100 gross rating points each. The programs, randomly selected, covered the 4 p.m.-1 a.m. Monday-Sunday period. Indie schedules consisted of programs whose ratings for women 25-54 were 3 or less. Affiliate schedules consisted of programs whose ratings for the same demographic were 10 or more. The comparison covered January and February, 1983, reports with sample sizes of 744 and 770 respectively.

There were 51 programs with ratings of three or less. They averaged a 2 rating in January and a 2 rating in February. The nine affiliate programs with ratings of 10 or more averaged an 11 rating in

*(continued on page 90)*



# the marketplace

## The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

**The Marketplace**

**TELEVISION/RADIO AGE**  
1270 Ave. of the Americas  
New York, N.Y. 10020

## Help Wanted

### PROMOTION DIRECTOR

California's #1 Independent seeks an aggressive and creative Promotion Director. Must be experienced in budgeting, supervising department personnel, print & radio advertising and creating on-air promotion spots. Knowledge of production and independent TV station operation a plus. Send resume and salary requirements to: General Manager, KMPH TV, 5111 East McKinley Ave., Fresno, CA 93727.

An EOE/M/F Employer.

## Situations Wanted

### PROGRAM SALES

Young, aggressive broadcast professional desires Syndication Sales Position based in Atlanta. Extensive Rep and Independent Station background. Please write: Television/Radio Age, Box 820A, 1270 Ave. of Americas, NYC 10020.

## Help Wanted

### ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excel future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021.

## Help Wanted

### SALES

New indy with February '85 airdate located in nation's No. 1 market is seeking sales person. This pro has been selling local tv or radio for minimum two years and will check out as a potential No. 1. This is a super ground floor opportunity. If you qualify, let's talk. Call Bruce Georgi, WLiG Television, 516-364-1500.

## Help Wanted

### BROADCAST ENGINEER

Radio Tech. University of Wyoming, Laramie, KUWR 50 Kw FM. Eng. II rating. Transmitter maintenance and repair; electronic trouble shooting control and production rooms; STL. Responsible for radio operation. Must be in good condition and have experience in radio field. FCC General or First. University benefits package. Twenty days annual leave. Collect to: Dave Worley, 307-766-4240. AA-EEO Employer.

## Office Space

### PRESTIGIOUS OFFICE FOR RENT

Brownstone, E.46 St.  
Manhattan (NYC)  
Furnished ALL NEW!

(212) 953-7180

To: *Television Radio Age*

1270 Avenue of the Americas  
New York, New York 10020

Please insert the following copy beginning (date) \_\_\_\_\_ in The Marketplace section at the \_\_\_\_\_ X rate. Enclosed is

Check

Money Order

Additional copy enclosed.

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

Signature \_\_\_\_\_

## Latest DMA market rankings

DMA rank	Market name	DMA TV HH	% of U.S.
111	Rockford	191,150	.224
112	Ft. Myers-Naples	189,590	.222
113	Savannah	188,190	.221
114	Montgomery	187,090	.219
115	Monroe-El Dorado	185,890	.218
116	Santa Barbara-SanMar-SanLu	185,020	.217
117	Binghamton	181,630	.213
118	Wheeling-Steubenville	180,430	.211
119	Columbus, GA	180,150	.211
120	Amarillo	178,990	.210
121	Beaumont-Port Arthur	176,280	.207
122	Terre Haute	174,850	.205
123	Joplin-Pittsburg	173,230	.203
124	Yakima	172,710	.202
125	Duluth-Superior	172,460	.202
126	Harlingen-Weslaco-Brnsville	170,300	.200
127	Wilmington	168,250	.197
128	Corpus Christi	167,300	.196
129	Eugene	161,530	.189
130	Reno	161,050	.189
131	Wichita Falls-Lawton	159,000	.186
132	Wausau-Rhineland	157,630	.185
133	Tallahassee-Thomasville	156,740	.184
134	La Crosse-Eau Claire	151,880	.178
135	Erie	151,650	.178
136	Boise	151,040	.177
137	Lubbock	150,940	.177
138	Traverse City-Cadillac	150,670	.177
139	Macon	150,460	.176
140	Sioux City	148,880	.174
141	Chico-Redding	147,900	.173
142	Mason City-Austin-Rochester	144,320	.169
143	Columbus-Tupelo	143,830	.169
144	Minot-Bismarck-Dickinson	143,710	.168
145	Columbia-Jefferson City	141,730	.166
146	Beckley-Bluefield-Oak Hill	138,660	.162
147	Bakersfield	138,540	.162
148	Odessa-Midland	136,220	.160
149	Topeka	134,520	.158
150	Ft. Smith	132,010	.155
151	Quincy-Hannibal-Keokuk	124,150	.145
152	Bangor	123,190	.144
153	Albany, GA	117,430	.138
154	Abilene-Sweetwater	115,370	.135
155	Medford-Klamath Falls	112,950	.132
156	Florence, SC	106,400	.125
157	Tyler	100,730	.118
158	Anchorage	99,800	.117
159	Dothan	99,040	.116
160	Utica	97,490	.114
161	Rapid City	93,900	.110
162	Idaho Falls-Pocatello	93,190	.109
163	Alexandria, LA	88,230	.103
164	Hattiesburg-Laurel	84,920	.100

(continued on page 92)

INTV (from page 89)

January and a 10 rating in February.

Since these are averages, the figures could be hiding a lot of ups and downs. So the changes from the first report to the second were broken down, showing the range and distribution of the changes.

Of the 51 low-rated programs, 28 did not change in rating from January to February. Ten showed increases, nine by 1 rating point and one by 2 rating points. Only 13 of the 51 showed a decline in ratings and every one of those was by only 1 rating point.

Of the nine programs with a rating of 10 or more, only two showed no change in the numbers. There were rating increases in two shows, each by 3 or more points. But five programs went down in ratings, three by 1 point and two by 3 or

**The question of whether lower-rated spots have the same communication value as higher-rated spots has been answered affirmatively a number of times by reference to, among other sources, the Simmons measurement of audience attention to specific TV shows.**

more points.

The presentation winds up this aspect of its argument with a quotation from Arbitron's Replication Study, which analyzed the reliability of broadcast ratings:

"When ratings are combined, the relative sampling error around GRPs of the same size becomes virtually identical. Combine ratings anyway you wish in order to achieve the same GRP goal and you have a similar variation around the GRP. Analyses conducted as part of the Arbitron Replication have proven that when you're seeking the same GRP goal, a schedule of many small ratings is as reliable as a schedule of several large ratings."

The question of whether lower-rated spots have the same communication value as higher-rated spots has been answered affirmatively a number of times by reference to, among other sources, the Simmons measurement of

(continued on page 92)

# In the Picture



**David Lehmkuhl**

*Group media director at N W Ayer and now a senior vice president, Lehmkuhl explains why zapping may not pose as serious a threat to advertisers as some people fear, and why he worries more about the potential effects of a proliferation of shorter commercials.*

Far from taking a dim view of the growing use of videocassette recorders, Dave Lehmkuhl, group media director at N W Ayer, recently promoted to senior vice president, sees it as “an incentive to our network buyers to make sure that their program choices are so attractive that viewers will go to that extra effort to make sure they don’t miss them.

“Granted that a certain segment of these VCR owners fast forward past the commercials, the other part of the playback audience that doesn’t skip by the advertising will be a plus the advertiser wouldn’t have had *without* the additional VCR activity.”

In fact, as Lehmkuhl sees it, “Anything that can help viewers mold what’s available to them to their own convenience has the potential to induce them to do more viewing, and enjoy it more when they are watching, because they don’t feel they’re stealing time from some other activity—including watching some other TV show, that they also don’t want to miss.”

In the growing VCR environment, believes Lehmkuhl, the best program choices will be those “that involve the viewer to such an extent that he won’t speed by the commercials because he doesn’t want to risk missing the first seconds when the action resumes.”

**Lehmkuhl also doesn’t lose too much sleep** over the larger form of commercial zapping—that performed with the help of a remote control button—because, “I think that for many people, a new remote device initially will probably be like a new toy: They’ll sit there for the first week or so, happily exercising this new-found effortless power it gives them. But after that, it probably won’t take too long for the novelty to wear off for most people. And for those who do keep at it, I don’t see a lot of difference between switching off a TV commercial and flipping past a magazine ad without paying any attention to it.”

At the same time, Lehmkuhl tips his hat to television’s “ability to involve its viewers so intensely that they sit there, zapping finger at the ready on their button, just waiting for the first sign of commercial interruption. They have to really care a lot about what they’re watching to go to all this trouble to keep it pure.”

What concerns Lehmkuhl more is the threat of the spread of split 30s. Today’s research, he concedes, indicates that a 15 has almost the same ad impact as a 30. But this he points out, “is in a world of 30s, in which the occasional 15 stands out as the unusual oddball. But suppose the 15 evolves to replace the 30 as the primary unit available to advertisers? In a world of 15s, how much impact would each 15 retain in a back-to-back row of eight 15s you’d see in some of these dragged-out commercial breaks? If people are worried about zapping, I couldn’t imagine anything else this likely to cause viewers to turn off, tune out and zap back at every opportunity.”

**Internally, he adds,** a major move to 15s “could take a lot of the zest for doing television away from the creative people. We could wind up seeing the industry’s best creative efforts turn away from TV and switch to print and radio. We could even end up seeing television reverse roles with radio. Radio may be the medium used for primary impact, with TV’s shorter messages used as the reinforcing frequency.”

He adds that, “While a lot of us may go for the bait of ‘getting twice the weight for half the price,’ 15s could turn into a longterm trap, with the eventual price of a 15 climbing to what a 30 goes for today.”

When Lehmkuhl isn’t working at Ayer, he’s usually working out, training for his next triathlon. That’s a combination of long distance running, swimming and biking.

He explains that the Iron Man, held in Hawaii, is the best known of these grueling events, and involves a 2½ mile swim, a standard 26-mile marathon run, and 112 miles on a bicycle. “But you have to win a lottery just to enter,” he adds, “and so far I’m still on the waiting list.” So he’s had to settle for “winning in my age division” in such lesser events as the Montauk Triathlon. That, he describes as a “cut-down version—cut to only a 10-mile run, a one-mile swim, and 25 miles on the bike.”

**INTV** (from page 90)

audience attention to specific TV shows. INTV comes back to the same source and in its presentation lists seven programs and the percentage of audience paying full attention. The ratings vary from 2.5 to 16.8 but the percentage of adults paying full attention varies lit-

tle—the range being 70.7 to 76.4.

INTV backs up this type of data with reference to studies by Television Audience Assessment (1983), which found no relationship between size of audience and the TAA program appeal scores.

Another yardstick in this area included in the INTV presentation is the “commercial audience exposure” ratings

shown in the 1981 Burke Study for the association. These were 70 per cent for independents and 68 per cent for affiliates.

The presentation compares this with a 1983 four-market average of affiliate vs. independent station ratings for adults 18-49—which were 13 and 3, respectively.

On top of this are Burke scores for day-after-recall of commercials by adults viewing primetime. For indies, the “adult commercial recall” ratio was 22 per cent; for affiliates, it was 24 per cent.

**Latest DMA market rankings**

DMA rank	Market name	DMA TV HH	% of U.S.
165	Billings	82,580	.097
166	Salisbury	81,450	.095
167	Clarksburg-Weston	79,350	.093
168	Lake Charles	77,160	.090
169	Greenwood-Greenville	76,350	.089
170	Gainesville	74,140	.087
171	Ada-Ardmore	71,640	.084
172	Meridian	70,910	.083
173	Missoula	70,570	.083
174	Butte-Helena	65,600	.077
175	Jonesboro	65,410	.077
176	Panama City	65,000	.076
177	Great Falls	64,910	.076
178	Watertown	64,570	.076
179	Yuma-El Centro	64,130	.075
180	Biloxi-Gulfport	62,960	.074
181	Parkersburg	61,250	.072
182	St. Joseph	59,060	.069
183	Cheyenne-Scottsblf-Sterling	59,020	.069
184	Eureka	56,880	.067
185	Grand Junction-Montrose	56,240	.066
186	Roswell	56,100	.066
187	Casper-Riverton	56,060	.066
188	Mankato	50,940	.060
189	Marquette	48,780	.057
190	Alexandria, MN	48,570	.057
191	Ottumwa-Kirkville	44,050	.052
192	Jackson, TN	43,270	.051
193	Lima	40,720	.048
194	San Angelo	38,050	.045
195	Harrisonburg	36,280	.043
196	Laredo	32,270	.038
197	Zanesville	31,120	.036
198	Presque Isle	29,210	.034
199	Victoria	26,370	.031
200	Twin Falls	25,850	.030
201	Bend	25,290	.030
202	Fairbanks	23,580	.028
203	North Platte	15,950	.019
204	Alpena	15,160	.018
205	Glendive	5,190	.006
TOTAL U.S.		85,330,140	

Source: A. C. Nielsen, January 1, 1985

**‘Reach potential’**

The pitch winds up covering the “reach potential” argument, i.e., “the prevalent belief . . . that lower-rated spots have limited reach potential.”

Again, INTV called upon a major agency for answers. The agency developed two schedules, one based on a minimum rating restriction which did not allow any spots below a 4 rating. The other included spots below a 4 rating which made up 32 per cent of the GRPs in the schedule. Both were targeted at the 25-54 demo.

The restricted schedule showed a reach of 55 per cent, a frequency of 1.4, 75 GRPs and an “effective reach” (the ratio of those receiving three or more impressions) of 3.4 per cent. The unrestricted schedule achieved about the same reach (56 per cent), 36 per cent higher average frequency (1.9) 43 per cent more GRPs (107) and four times the effective reach (13.7 per cent). □

**Ralston workshop**



Ralston Purina's local broadcast buying workshop this year was held in Keystone, Colo. Some of the attendees, standing, from l.: Judy Beingenheimer, Ralston; Laura Hartanbaum, MCA Advertising; John Sartorius, Ralston; Yolán Toro, Wells Rich Greene; Don Martin, Ralston. Seated, from l.: Gail Polyock and Nancy Daubenspeck, TLK, Chicago; and Peggy Grieshaber, Ralston.

# Inside the FCC

*The following is excerpted from a recent statement by FCC Chairman Mark S. Fowler at a hearing of the Senate Committee on the Judiciary.*

## Elimination of 'Rule of 7's' won't benefit entrenched interests, Fowler contends



*Mark S. Fowler*

## Justice cited national and local differences

## Consumer's options were paramount

On the basis of an extensive record comprised of comments from a wide range of interested parties, the commission concluded that the rule limiting one party to ownership of seven AM, seven FM and five VHF stations did not foster either competition or diversity of viewpoint. Rather, it frustrated these goals by insulating the networks and broadcasters from more effective competition from group-owned stations.

Ironically, by restricting broadcast groups from achieving the efficiencies which could enable them to provide new programs, the rule likely protected the present Hollywood-to-network production-distribution structure. Also, because of the record of group owners in providing news and public affairs programming, the commission concluded its goal of fostering viewpoint diversity would be strengthened by this action.

Out of an abundance of caution, the commission created a six-year transitional period, during which broadcasters could acquire up to 12 stations in each of AM, FM and television. This measured approach assured the commission an opportunity in 1990 to make sure that none of the conjectured problems did in fact arise.

This rule change does not affect the duopoly, cross-ownership or one-to-a-market rules. Broadcasters can only own one TV station in a market, and are subject to other *local* ownership restrictions. The commission and Congress have acted to delay implementation of this modification as to television until April 1, 1985 at the earliest.

Three TV product markets are relevant to a competitive analysis of this rule: the TV advertising market, the TV program distribution market, and the TV program acquisition market. Even adopting a worst case approach that radio, cable, VCRs, and other competing technologies are not substitutes for television, the record demonstrated that the national rule prevented no serious competitive harm. To the contrary, it likely impeded robust competition.

The Department of Justice distinguished two relevant markets: a national market for network advertising and a local market for spot advertising. Following this analysis, the commission agreed with Justice's assessment that the likelihood of competitive harm was remote. The national advertising market is currently dominated by the three national networks, because they are virtually the only nationwide television distribution services. Nonetheless, elimination of the multiple ownership rules will not increase concentration in the national network market, because each network has already achieved access to almost every local market through its affiliations. As for spot advertising, the rule does not affect concentration in those markets.

The fact that local competitors may share common ownership with stations in other markets is unimportant in terms of competitive harm. The important consideration is, instead, the commission's local ownership rules. We believe that the prohibition against common ownership of two competing stations in the same market and service made the "Rule of Sevens" unnecessary as a guarantee against competitive harm in advertising markets.

Much of this same analysis applies to the TV program distribution market where the emphasis is on the number of TV outlets competing for viewers. In the advertising market, the question is what range of choice of outlets does an advertiser have? Here the question is, what range of choice in ideas does a consumer have? You judge viewpoint diversity in San Francisco, St. Louis and Philadelphia, for example, by the extent of sources of ideas available in those cities, not by whether those same or other ideas are available in other broadcast markets. Again, our restrictions on common ownership in local markets remain unchanged by this proceeding.

The fear that networks would garner more control over program selection and gain bargaining power vis a vis Hollywood producers appears to motivate

## Inside the FCC

(continued)

much of the recent opposition to the commission's action. With due respect for the sincerity of this concern, the record before the commission leaves little doubt that this fear is unfounded.

### He denies decision was 'pro-network'

**Our decision was not** pro network. Rather, it treated all who own stations the same. The networks' major role as program distributors is a function of their affiliate arrangements, not their ownership of stations. Affiliate arrangements are not affected by this decision. Network programs are cleared about the same percent of the time by all affiliates, whether or not they are owned by the networks.

Acquisition of a local station by a broadcast network is essentially a vertical combination. Vertical integration is generally viewed as efficiency-enhancing and therefore may improve broadcast operations. It has the potential for anticompetitive consequences only when most or all outlets in a significant area are commonly controlled. The commission's local ownership rules generally prevent a network from controlling more than one broadcast outlet, radio or TV, in a local market. Given that safeguard, we did not believe that network acquisition of affiliates would have a significant effect on rival programming networks. The Department of Justice points out that affiliates have not played a major role in the formation of primetime *ad hoc* networks. Network ownership of additional affiliated stations is thus unlikely to hamper the formation of additional parttime networks.

### Most benefits will accrue to group owners

As to **potential benefits** of the commission's action: First, there was strong support for the contention that group owners show more local news programming and locally-originated programming generally. The tendency for these owners to air locally-produced news programs instead of syndicated programs may provide one explanation for the dismay that greeted our decision by representatives of the production and syndication communities. The availability of high quality local news programming is something both Congress and the commission have supported over the years. Second, those stations with superior managerial abilities may be able to do a better job of matching programming to local tastes and thus garner larger audiences. Third, some group owners may have cost advantages derived from economies of scale. These economies may mean that the cost to operate an additional station is less for a group owner than the cost of running a single station for a new owner. Fourth, advertising markets may become more competitive after the rule is relaxed. Justice pointed out that spot rates provide a loose constraint on network rates, but that the greater transaction costs put them in a separate market. Thus, if larger non-network groups do form, this could reduce the transactions costs of assembling wide area coverage via the spot market.

Finally, and most importantly, raising the number of stations which a group may own could foster the development of new programming. Metromedia, for example, a major group owner, contends that it has invested significant resources in an attempt to "create new non-network programs to provide product for independent stations and to provide viewing alternatives for the American consumers," but that our ownership rules have impeded its efforts.

### Will permit more ad hoc networks

**However, national advertisers** typically require clearance in 75 per cent of the nations' television homes before they will commit to a program. Today a group owner is unable to own enough stations to reach 75 per cent of the market, and frequently is unable to obtain clearance for its programs from enough small owners to guarantee a 75 per cent market reach. The Commission concluded that the larger station groups permitted by relaxing the rule might, singularly or in combination, produce independent programming and challenge the networks' dominant position in primetime by giving viewers additional quality options. It is not surprising that our July 26 decision resulted in a substantial amount of controversy. You have my personal assurance, and I am sure that I am also speaking on behalf of my colleagues on the commission, that we will give fair and complete consideration to the objections raised by those parties petitioning for reconsideration of our decision.

# The Sound and the Fury.

A voice in the fury, a calm in any storm; WAXY-FM is Southern Florida's only station that will stand up to a 300 MPH gale.

In hurricane country, a reliable weather report can mean the difference between life and death, comfort and ruin. Yet in 1978 a study revealed that most radio towers in Southern Florida to be vulnerable to collapse in winds exceeding 150 MPH —a starkly possible occurrence during hurricane season.

In response, engineers at WAXY-FM, Fort Lauderdale, built a tower that guarantees uninterrupted weather reports throughout the most savage hurricane.

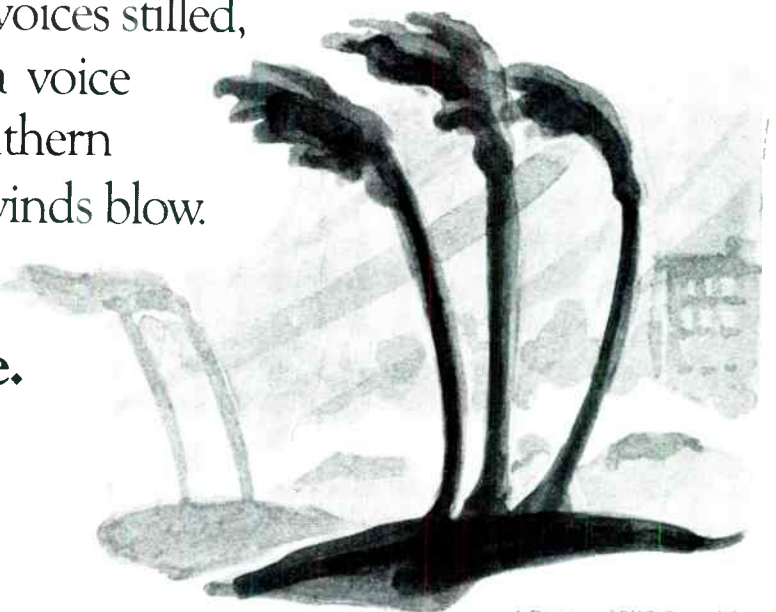
In addition, a studio was built with an independent energy source to protect against blackout.

When the lights are out and the television has gone black, when other towers are felled, other voices stilled, Southern Florida will hear a voice in the storm. WAXY-FM Southern Florida's voice when the big winds blow.

**We're what  
commitment sounds like.**



1440 Broadway • New York, N.Y. 10018 • (212) 764-7000



A Division of RKO General, Inc.

# Society National Bank

Providing the communications industry with more than 40 years of financial expertise.

This announcement appears as a matter of record only.  
December, 1983

## **MALRITE COMMUNICATIONS GROUP, INC.**

**\$45,000,000**

Ohio-based Society National Bank was the acting agent in the acquisition of television station WXIX.

**Society National Bank**  
COMMUNICATIONS LENDING DIVISION

This announcement appears as a matter of record only.  
February, 1983

## **TCI AND TAFT BROADCASTING**

**\$9,000,000**

Ohio-based Society National Bank has provided a term loan facility to finance satellite communications equipment.

**Society National Bank**  
COMMUNICATIONS LENDING DIVISION

This announcement appears as a matter of record only.  
November, 1983

## **BEAM BROADCASTERS, LTD.**

**\$25,750,000**

Ohio-based Society National Bank was the acting agent in the acquisition of television stations KYEL, WCFT, and WDAM.

**Society National Bank**  
COMMUNICATIONS LENDING DIVISION

This announcement appears as a matter of record only.  
January, 1983

## **CAPCO BROADCASTING**

**\$5,750,000**

Ohio-based Society National Bank has provided a revolving credit/term loan for the acquisition of radio stations WLAP and WSOY.

**Society National Bank**  
COMMUNICATIONS LENDING DIVISION

This announcement appears as a matter of record only.  
June, 1983

## **CLARK COUNTY CABLEVISION LTD.**

**\$6,500,000**

Ohio-based Society National Bank has provided a revolving credit/term loan to Clark County Cablevision Ltd., a partnership managed by Daniels & Associates, Inc.

**Society National Bank**  
COMMUNICATIONS LENDING DIVISION

This announcement appears as a matter of record only.  
November, 1983

## **CHATTAHOOCHEE CABLEVISION, INC.**

**\$9,000,000**

Ohio-based Society National Bank provided a term loan facility to acquire cable systems located in Georgia.

**Society National Bank**  
COMMUNICATIONS LENDING DIVISION

# **Society BANK**

For more information contact Jolen Cameron  
at (216) 622-8665.