

Are EMRC measurement priorities what the industry needs? 39

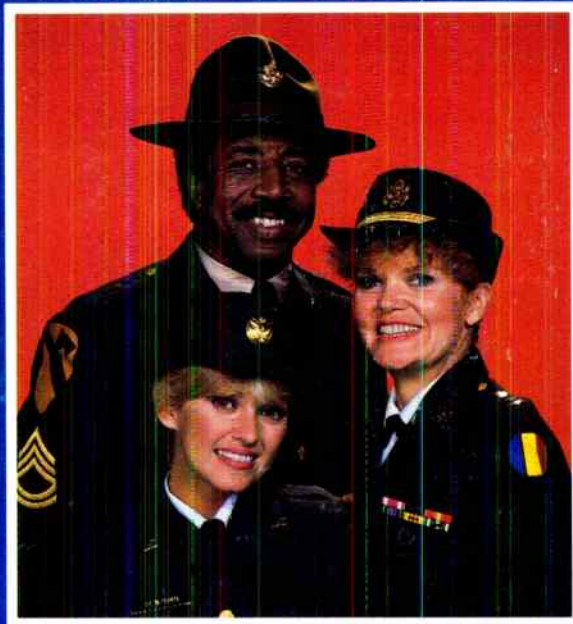
TvB at 30: There have been a lot of changes 42

Broadcap struggles to step up help to minority entrepreneurs 44

Television/Radio Age

OCTOBER 29, 1984 • \$3.50

★ PRIVATE BENJAMIN ★ IS A S*M*A*S*H



Warner Bros. Television Distribution



A Warner Communications Company

XG0383399 117CC4 0245
U1C 172
T DESMOND LANE 134
13555 KIT TX 75240
DALLAS SEP85
DIR

From the world's largest producer of

Hanna-Barbera

NEW EXPANDED PACKAGING



Animated programming...

THE JETSONS

FOR SEPT '85 START



THE JETSONS is now available as a half hour strip.

41 new half hours are currently being produced by Hanna-Barbera to be added to the 24 existing classic half hours for stripping.

Jet into the 21st century with Hanna-Barbera's delightful family of the future — THE JETSONS.

65 half hours for Monday through Friday afternoon stripping, advertiser supported.

A new galaxy of entertainment for the entire family.



**WORLDVISION
ENTERPRISES INC.**

**The World's Leading Distributor
for Independent Television Producers**

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo,
Sydney, Toronto, Rio de Janeiro, Munich, Rome

A Fiat Company

HOUSTON KIDS AND KIDSWORLD



by Pat Taylor
Producer

KPRC-TV, Houston, Texas

Sometime in 1979, Tom Rieff, V. P. and Program Manager here at KPRC-TV, called me into his office. He told me that I was going to produce a local children's program. After a lot of kicking and screaming, I said o.k. I had never produced anything for kids. My background was in commercial production.

I learned we had KIDSWORLD under contract. I liked the stories and the informational format. In the winter of 1979, I attended a one-day workshop in Miami held by The Behrens Company. I listened to KIDSWORLD producers from KOMO-TV, Seattle, WFTV, Orlando, KAKE-TV, Wichita, WSOC-TV, Charlotte and others show and tell how they worked with their local kids. I actually got the ideas on how to put my show together at this workshop.

Our version of KIDSWORLD is 51% local each week. We have our own host kids. We get a lot of story ideas from kid's letters. We also generate story ideas on our own.

One of our best sources has been the Magnet Schools in Houston. Each of these schools offers special concentration: science, music, gymnastics, literature, etc. Any time one of their schools is putting on a program, they let me know. From this source, we have produced many stories about the talented kids of Houston. I give a copy of each of these stories to the school system, which they play inside the schools and on the educational television channel. A good relationship with the school system has been a big plus for our local production of KIDSWORLD.

The schools and our viewers like the KIDSWORLD stories. They are positive statements about our young people which stand in strong contrast to the negative reports we see so often. I like producing KIDSWORLD for the kids of Houston.



KIDSWORLD

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

39 EMRC meeting aftermath: Stress on need for improved ratings

One key subject that wasn't resolved is who will pay for improvements such as increased sample size. Some agencies and advertisers feel this burden should fall on broadcasters.

42 TvB at 30: It's not what it used to be—it's 'better'

The bureau can look back to a 22-fold increase in industry revenues over the last 30 years—some due to natural growth, some to inflation and some to promotion.

44 Broadcap struggles to step up help to minority entrepreneurs

The end of this year marks the fifth anniversary of a pledge by the three major networks to give \$2.5 million each to Broadcap to fund its investment base, if the rest of the industry would match that.

46 Perez's big shift: Is it sunnier on the other side of the street?

It's been over a year since Manny Perez has made the switch from senior vice president at Y & R to independent commercials director. A look at how he's faring.

47 London event fights plethora of TV markets

On the international scene, October is 'TV Market Month' The London Market is followed by Vidcom in Cannes and Mifed in Milan. They all relate somewhat to TV software and put a heavy burden on buyers and sellers.

Departments

10 Publisher's Letter	36 Radio Business	59 Spot Report
14 Letters	Barometer	65 Retail Report
18 Sidelights	49 Viewpoints	67 Seller's Opinion
24 Tele-Scope	50 Programming	68 Media Professionals
30 TV Business Barometer	Production	75 Wall Street Report
32 Radio Report	54 Commercials	83 In the Picture
		85 Inside the FCC

Television/Radio Age (ISSN #US0040277X) (USPS # 537160) is published every other Monday for \$40 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of Americas, New York, NY 10020.

TELEVISION SELLS



Television's unique qualities...impact, effectiveness, cost efficiency...have made it the dominant advertising medium. Spot TV is even more powerful because it adds the ability to zero in on specific target markets and further reap the benefits of local station identity. Whatever you're selling...automobiles, food, toiletries, soft drinks, electronics...even magazines, Spot Television sells it best. As specialists in Spot TV, Petry proves it every day...for our stations and our advertisers.

PETRY

The Original Station Representative



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

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

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

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

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

Television/Radio Age Books
1270 Avenue of the Americas
New York, NY 10020

Enclosed find \$_____ for _____ copies of "The Magic of Film Editing."

Name _____

Address _____

City _____ State _____ Zip _____

Price includes postage and handling.

Television/Radio Age

Editorial, Circulation and Publication Offices,
 1270 Avenue of the Americas,
 New York, NY 10020
 Phone: 212-757-8400
 Telex: TELAGE 421833

Publisher

S. J. Paul
 Executive Vice President
 Lee Sheridan

Editorial

Vice President & Editor, Alfred J. Jaffe
 Editorial Director, Sanford Josephson
 Associate Editors: Robert Sobel, George Swisshelm
 Editor-at-large: David G. Halliday
 Contributing Editors: Hugh M. Beville, Jr., Dan Rustin, Fred Allen

Washington

Howard Fields
 716 S. Wayne St.
 Arlington, VA 22204, (703) 521-4187
 Special Correspondent, Earl B. Abrams

London

Adrian Ball, European Editor
 100 Fleet Street
 London EC4Y 1DE, England
 01-353 8624/8625

Advertising

Vice President & Sales Director:
 Mort Miller
 Sales Representatives: Marguerite Blaise,
 William J. Mathews
 Production Director: Marvin Rabach
 Circulation/Promotion Director:
 Brad Pfaff
 Business Office: Marjorie Bloem

West Coast Office

Paul Blakemore, Vice President
 1607 El Centro, Suite 25
 Hollywood, Ca. 90028 (213) 464-3552

Member Business
 Publications Audit of
 Circulations, Inc.



TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$40; Canada and Mexico: \$40; elsewhere: \$40 © Television Editorial Corp. 1984. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.



TELEVISION
SIXTY YEARS OF GREAT ENTERTAINMENT

SALUTES



ON ITS 30TH ANNIVERSARY

IF YOU SEE YOU'VE SEEN 'EM ALL WELL, THAT'S A

©N.A.T.A.S.



ONE "EMMY" ... BUT IF YOU SEE 21... ANOTHER STORY.



It's called "The Philadelphia EMMY Story."

The opening act took place on stage at the 2nd Annual EMMY Awards Presentation in the historic and beautiful "City of Brotherly Love." And what an historic and beautiful night it was for Group W's KYW-TV, Channel 3.

This remarkably talented and happy cast of characters (*shown here*) with the supporting cast of all the other people at KYW-TV (*talented and happy, too...but regrettably not shown here*) stole the show — upstaging all other competition by winning 21 out of 31 EMMY categories.

You could say this year's performance by KYW-TV helped close the curtain on a magical year of unprecedented individual and program accomplishments.

OUTSTANDING INDIVIDUAL ACHIEVEMENT—ANCHOR
Jerry Penacoli
OUTSTANDING SPOT NEWS
"Waiting for Word," Marge Pala
OUTSTANDING FEATURE NEWS
"Little Heroes,"
Mike Willmann and Dave Patterson
OUTSTANDING SERVICE NEWS
"X-Rays: Use Extreme Caution," Diane Allen
OUTSTANDING INVESTIGATIVE JOURNALISM
"One Man: His Dream, Your Money," I-Team
OUTSTANDING TALK PROGRAM
"People Are Talking/Hermaphroditism,"
Pamela Browne
OUTSTANDING ENTERTAINMENT SPECIAL
"Rock 'N Reality," James Cory Anderson
OUTSTANDING MAGAZINE FORMAT
"Rock 'N Reality," James Cory Anderson
OUTSTANDING PROGRAMMING FEATURE
"Dieting for Dollars/Satisfaction Guaranteed,"
Cynthia Fenneman
OUTSTANDING LIVE PROGRAMMING
"People Are Talking/White Collar Cocaine Addicts,"
Pamela Browne
OUTSTANDING PUBLIC SERVICE
ANNOUNCEMENT—CAMPAIGN
"The Album of Black History," Stan Gibell
OUTSTANDING PROMOTIONAL
ANNOUNCEMENT—SPOT
"Without A Home," H. Brian O'Neill
OUTSTANDING PROMOTIONAL
ANNOUNCEMENT—CAMPAIGN
"When You Believe In Yourself," H. Brian O'Neill
OUTSTANDING STATION EDITORIAL
"Out in the Cold" Series, Pat Polillo, Jennifer Balick
OUTSTANDING INDIVIDUAL ACHIEVEMENT—HOST
(Not Shown) Vincent Price
OUTSTANDING INDIVIDUAL ACHIEVEMENT—ACTOR
(Not Shown) Jeff DeHart
OUTSTANDING INDIVIDUAL ACHIEVEMENT—ARTISTIC DIRECTOR
Peter W. Moyer
OUTSTANDING INDIVIDUAL ACHIEVEMENT—WRITER
Nancy Glass
OUTSTANDING INDIVIDUAL ACHIEVEMENT—TAPE/FILM CAMERA
John L. Wills
OUTSTANDING INDIVIDUAL ACHIEVEMENT—TAPE/FILM EDITOR
Ira F. G. Raider
OUTSTANDING INDIVIDUAL ACHIEVEMENT—LIGHTING DIRECTOR
Manny Whitaker

KYW-TV 3 ^{GROUP} **W**

Publisher's Letter

Television/Radio Age, October 29, 1984

TvB's 30-year history looks back on both crises and achievements

From a personal standpoint, the 30-year history of the Television Bureau of Advertising has been the saga of an association that has had its crises as well as its share of achievements.

The bottom line of TvB is the dramatic fact that in 1954, when it was organized, television gross billings were at about \$1 billion. In 1984, three decades later, total billing is estimated to be approximately \$15 billion. Of course, TvB can't claim the entire credit for this increase in television revenues; however, it stimulated and generated several millions of dollars of new business. It provided a source of information and important research for companies that were looking at the medium but not quite sure how to use it. TvB also provided an important backdrop to the efforts of networks and station reps. It certainly was an idea whose time had come in an exploding and dynamic medium.

In 1954, there were under 354 stations on the air; today, there are 876. While the bureau officially opened on January 1, 1955, one year later the bureau's budget had reached \$800,000. Oliver Treyz, the first TvB president, had said to me at the time, "If we could only get this budget up to a million dollars, we will be on our way toward our objectives." (TvB and TV/RADIO AGE were neighbors at that time on the fourth floor at 444 Madison Ave.). TvB presentations were and still are an important drawing card for ad agencies and their clients. TvB pioneered the use of multiscreen graphics and concentrated on individual industries such as automotive, retail, soft drinks, and so forth. The creditability of TvB research was developed over the years and widely accepted by the ad agencies and major advertisers.

Bureau dissipated efforts with 'all-industry' approach

It had been our conviction that TvB, while progressing with the industry, was dissipating its efforts with an "all industry" approach to selling television, rather than concentrating primarily on spot and local. There was a sensitivity among the TvB high command that the networks would pull out if the bureau would concentrate in these two areas. However, the bureau had approached a rather static posture in the late '60s and early '70s. This was recognized by the board, which in 1973 created a select study committee to "review the strategies, programs, and structure of TvB and make recommendations.

As TvB said of itself, by appointing the consulting firm of McKinsey & Co., it recognized that its support activities may not be wholly in tune with industry requirements. This was polite understatement since TvB faced its first real crisis. Major stations and groups were considering resignations if the bureau was not reorganized.

Cooler heads prevailed. Several broadcasters and station reps worked feverishly behind the scenes and came up with a reorganization plan that literally transformed the bureau from an anemic operation to a forceful, productive organization. Norman E. (Pete) Cash resigned in 1974, and Roger Rice, former Cox Broadcasting West Coast vice president, was appointed president of TvB. (See separate story on TvB's first 30 years, page 42).

National Sales Advisory Committee added dimension

The focal point of the new structure was the organization of a National Sales Advisory Committee which consisted of all 23 major station representatives. This gave TvB a badly needed added dimension. It was also a great achievement to get 23 reps in an intensely competitive field to sit down around a table and devise a plan for making TvB more effective in the area of spot sales.

TvB today is stronger than it has been in its 30-year history. Its strength is a reflection of its status and the impact on the industry.



Under New Management

We're everything new!

NEW Name: Media General Broadcast Services, Inc.
Formerly the William B. Tanner Company. As a wholly owned subsidiary, we are backed by the fine reputation and corporate financial stability of Media General, a FORTUNE 500 company.

NEW Professionals.
New people at the top. Some of the most sophisticated media professionals in the business. Highly skilled people who can offer advertisers state-of-the-art expertise in media planning and

buying that few agencies or advertisers can match.

NEW Buying Power.
Backed by the resources of Media General, we are the largest, most diversified broadcast service company of its kind in the country. This gives us the strong media buying power that can give you dramatic efficiency and cost savings. We also have America's largest media bank for even greater savings. Whatever you want to buy, we buy it better. For less. And, our spots run as scheduled.

NEW Outlook.

You'll find a fresh new atmosphere at Media General Broadcast Services. A bright new enthusiasm. A dedicated new commitment to professional service and integrity.

Let us show you how to profit from our expertise and experience.

- Media Placement
- Broadcast Production
- Program Syndication Services
- Special Products & Merchandise
- Travel Services



COMMITTED TO EXCELLENCE. COMMITTED TO THE FUTURE.

New York
(212) 682-7010

Cleveland
(216) 831-2820

Chicago
(312) 263-6557

Los Angeles
(213) 278-5833

Memphis
(901) 320-4212

EMBASSY NIGHT AT THE MOVIES CARNAL KNOWLEDGE



Outstanding successes were achieved last year with
THE HOWLING, AN EYE FOR AN EYE.

The Embassy Film Network
Congratulates its Affiliates
and Wishes Them Continued
Success in Year Two.

New York
Los Angeles
Chicago
Philadelphia
San Francisco
Boston
Detroit
Washington D.C.
Dallas
Cleveland
Houston
Pittsburgh
Miami
Seattle
Minneapolis
Atlanta
Tampa
St. Louis
Denver
Sacramento
Baltimore

WPIX
KTLA
WGN
WTAF
KRON
WCVB
WKBD
WTTG
KTXA
WUAB
KTXH
WPGH
WCIX
KCPQ
KMSP
WGNX
WXFL
KPLR
KWGN
KTXL
WJZ
Indianapolis
Hartford
Phoenix
Portland, OR
San Diego
Cincinnati
Kansas City
Nashville
Milwaukee
Orlando
New Orleans
Charlotte
Buffalo
Greenville-Spartanburg
Asheville
Oklahoma City
Birmingham
Raleigh-Durham
Salt Lake City
Grand Rapids-Kalamazoo-
Battle Creek

WTTV
WTXX
KNXV
KPTV
XETV
WXIX
KSHB
WZTV
WVTY
WOFL
WGNO
WPCQ
WUTV
WHNS
KGMC
WTTQ
WFL
KSTU
WXMI

CARNAL KNOWLEDGE will be seen on our affiliates.

ES SECOND YEAR PREMIERE KNOWLEDGE

Year with ESCAPE FROM NEW YORK,
TAKE THIS JOB AND SHOVE IT.

Memphis	WMKW	Jacksonville	WJKS	Ft. Wayne	WFFT	Reno	KAME
Louisville	WDRB	Green Bay	WLRE	Las Vegas	KVVU	Erie	WSEE
Harrisburg	WPMT	Des Moines	KCBR	Fargo, ND	KTHI	Boise	KTRV
Norfolk	WTVZ	Rochester	WUHF	Lansing, MI	WTLX	Lubbock	KJAA
Charleston-Huntington	WVAH	Omaha	KMTV	Madison, WI	WISC	Traverse City	WPBN
Scranton	WDAU	Champaign-Springfield-		El Paso	KVIA	Macon	WGXA
Dayton	WHIO	Decatur	WRSP	Monterey-Salinas	KSBW	Odessa-Midland	KTPX
Albany-Schenectady-Troy	WXXX	Spokane	KXLY	Lafayette, LA	KADN	Topeka	KLDH
Greensboro, NC	WNRW	Portland, ME	WMTW	Rockford, IL	WQRF	Ft. Smith	KHBS
Tulsa	KOKI	Davenport (Quad)	WQAD	Ft. Meyers, FL	WEVU	Albany, GA	WTSG
Shreveport	KTAL	Honolulu	KJTV	Savannah	WTOC	Anchorage	KTBY
Syracuse	WIXT	Cedar Rapids	KGAN	Binghamton	WICZ	Meridian	WHTV
Richmond	WRLH	Paducah-Cape Girardeau	KBSI	Columbus, GA	WXTX	Missoula	KECI
Flint-Saginaw-Bay City	WEYI	Austin	KBVO	Amarillo	KJTV	Roswell	KAVE
Little Rock	KLRT	Springfield, MO	KOLR	Beaumont	KBMT	Casper	KCWY
Wichita	KWCH	Tucson	KZAZ	Terre Haute	WBAK	Ottumwa-Kirkville	KTVO
Mobile-Pensacola	WEAR	Lincoln-Hastings-Kearney	KBGT	Joplin	KOAM	Fairbanks	KTTU
Knoxville	WKCH	Evansville	WEHT	Yakima	KAPP	Alpena	WBKB
Albuquerque	KGSW	Huntsville-Decatur	WAFF	Duluth Superior	KDLH	Santa Rosa	KFTY
Fresno	KMPH	Burlington-Plattsburgh	WPTZ	Corpus Christi	KIII	Mt. Vernon	WCEE
West Palm Beach	WFLX						

ate stations across the country in November.

EMBASSY
TELECOMMUNICATIONS

1901 AVENUE OF THE STARS, LOS ANGELES, CA 90067 (213) 553-3600

World Radio History

Letters

Exit polling

Some people like to read the last page of a novel to find out how it ends—before they begin it. I don't . . . it spoils the drama. And I don't care much for election projections based on exit polls or early returns, either. As a broadcast professional and an active supporter of our freedom of the press, I will always defend the right of the pollsters to exercise their craft. But I also question a station's "duty" to report the "future" of an election as if it were just another weather report. Why do it? Because we can? Because now we have the technology? *So what?*

I submit that what we see today is the result of the stations/networks vying for our attention with their "technological" prowess. It is the ultimate "scoop" that is prompting the "returns race", and I'm afraid that the stations (under the guise of "journalism") may really care more about ratings than returns.

Sure, when the voting is all over, broadcast the result as soon as you can count it.

But while the polls are open, urge all those who are eligible to vote, rather than imply their vote is worthless because they may only get to the polls after the election has already been "decided."

Election day is the only day that "We the People" have a direct say in our democratic process. It's serious business. And although the "world will wait" while we make up our minds on November 6, let's wait 'til it's over before it's "over."

ROBERT M. TURAN
Producer,
Earlton, N.Y.

Proper credit

Mr. Sid Myers, as portrayed on page 18 of your September 3rd issue, (*Sidelights*, "Political ads revisited"), apparently looks at truth, as Lord Nelson viewed "surrender" signals through a telescope—with his blind eye . . .

Having known Tony Schwartz for over 12 years, and having worked with him, I would take Tony's word above those of all the Doyles, Danes and Bernbachs, *even if he did not have irrefutable proof of the genesis of the 'Daisy' commercial.*

Since 20 years have dimmed many memories, Myers offers as proof, the deliberate deception of his cronies who left Tony Schwartz' name off the credits for the Art Directors award.

What Myers does not know is that Dr. Schwartz was paid by a major agency for the 'Genesis' commercial, two years prior to the Daisy spot—and *can prove it!*

Myers turns his blind eye to the fact that it was the Schwartz *sound* in the commercial that caused the uproar, not the daisies in the park in Riverdale . . .

What also misses him completely is the fact that Tony Schwartz' commercials are unmistakable by any yardstick, recognized as definitely different as Picasso paintings are to pop art. Each is a gem, each distinctly different, each with an inbuilt signature *that cannot be faked.*

Myers' pathetic attempts to demean and dismiss Tony as a media charlatan will be scorned by those who know how many awards that Dr. Schwartz has won in worldwide competition—not the least of which are the NYMRAD radio awards. For two years in a row, Schwartz has swept the field of honors, in competition with the world's largest advertising agencies.

Television/Radio Age appears to have been duped, along with Maxwell Dane, and previously, with Bill Bernbach.

Myers' claim to fame would appear to be one Daisy commercial, shared with three others of myopic memory.

What have you done for us lately, Sid?

E.A.W. SMITH
General Manager, KLBJ,
Austin, Texas

Radio's cume

I sincerely hope that a great number of people who are responsible for spending a large amount of clients' dollars, took the time to read the *One Seller's Opinion* article penned by Kathy Seipp ("Reaching more listeners," September 3).

There's an old adage that "a man's reach should exceed his grasp" which could easily be changed to "a client's reach should exceed their grasp."

Media buyers/planners could be reaching further, and doing more, by seriously considering the cume of radio—how many *different* people that can be reached—and coupling it with TSA coverage by big signal stations, and a host of their qualitative advantages that radio stations have to offer.

THOM SUTTON
Manager,
Eastman Radio, Inc.,
Houston

Corrections

Discrepancies brought to the attention of TV/RADIO AGE indicate errors in the computerized ranking of radio stations by 25-54 demographics appearing in the September 17 issue, as supplied by the Radio Information Center. The correct rankings appear below:

Chicago metro

Women 25-54		Men 25-54	
Mon.-Fri. 6-10 a.m. 10 a.m. 3-7 p.m. -3 p.m.	Mon.-Fri. 6-10 a.m. 10 a.m. 3-7 p.m. -3 p.m.	Mon.-Fri. 6-10 a.m. 10 a.m. 3-7 p.m. -3 p.m.	Mon.-Fri. 6-10 a.m. 10 a.m. 3-7 p.m. -3 p.m.
WGN-nt	WLOO(F)ª	WGN-nt	WGN-nt
WKQX(F)ªc	WCLR(F)ªc	WLS-FM†	WGCI-FM†
WGCI-FM†	WLAK(F)ª	WGCI-FM†	WLOO(F)ª
WLOO(F)ª	WGCI-FM†	WBBM-n	WUSN(FM)ªc
WCLR(F)ªc	WKQX(F)ªc	WLS-†	WFYR(F)ªc
WLS-FM†	WFYR(F)ªc	WKQX(F)ªc	WCLR(F)ªc
WMAQ-c	WMAQ-c	WCLR(F)ªc	WLUP(F)ª†
WLAK(F)ª	WGN-nt	WXRT(F)ªc	WLR-†
WLS-†	WQJO(F)ªs	WMAQ-c	WBMX(F)ª-bl
WFYR(F)ªc	WJEZ(F)ªc	WUSN(FM)ªc	WMAQ-†

St. Louis metro

Mon.-Fri. 6-10 a.m., 3-7 p.m.		Women 25-54		Men 25-54	
AQH	Cume	AQH	Cume	AQH	Cume
KMOX-NT	KMOX-NT	KMOX-NT	KMOX-NT	KMOX-NT	KMOX-NT
WIL(F)ªc	KHTR(F)ª†	WIL(F)ªc	KHTR(F)ª†	WIL(F)ªc	KHTR(F)ª†
KSD(F)ªc	KSD(F)ªc	KSD(F)ªc	WIL(F)ªc	KSD(F)ªc	WIL(F)ªc
KHTR(F)ª†	WIL(F)ªc	KUSA-c	KUSA-c	KUSA-c	KUSA-c
KMJM(F)ªc	KYKY(F)ªc	KSHE(F)ªc	KSD(F)ªc	KSHE(F)ªc	KSD(F)ªc

10 a.m.-3 p.m.		Women 25-54		Men 25-54	
AQH	Cume	AQH	Cume	AQH	Cume
WIL(F)ªc	KHTR(F)ª†	KMOX-nt	KMOX-nt	KMOX-nt	KMOX-nt
KHTR(F)ª†	KMOX-nt	KSHE(F)ªc	WIL(F)ªc	KSHE(F)ªc	WIL(F)ªc
KEZK(F)ª	KSD(F)ªc	WIL(F)ªc	KSHE(F)ªc	WIL(F)ªc	KSHE(F)ªc
KMOX-NT	WIL(F)ªc	KUSA-c	KHTR(F)ª†	KUSA-c	KHTR(F)ª†
KSD(F)ªc	KUSA-c	KSD(F)ªc	KSD(F)ªc	KSD(F)ªc	KSD(F)ªc

St. Louis ADI

Mon.-Fri. 6-10 a.m.		Women 24-54		Men 25-54	
Avg. qtr. hr.	Avg. qtr. hr.	Avg. qtr. hr.	Avg. qtr. hr.	Avg. qtr. hr.	Avg. qtr. hr.
KMOX-nt	KMOX-nt	KMOX-nt	KMOX-nt	KMOX-nt	KMOX-nt
WIL(F)ªc	KUSA-c	WIL(F)ªc	KUSA-c	WIL(F)ªc	KUSA-c
KSD(F)ªc	WIL(F)ªc	KSD(F)ªc	WIL(F)ªc	KSD(F)ªc	WIL(F)ªc
KUSA-c	KSD(F)ªc	KUSA-c	KSD(F)ªc	KUSA-c	KSD(F)ªc
KHTR(F)ª†	KSHE(F)ªc	KHTR(F)ª†	KSHE(F)ªc	KHTR(F)ª†	KSHE(F)ªc

For 20 years...

The Hispanic TV station



Now joined with Channel 55 – Milwaukee

For 20 years, featuring the top Spanish language programming!

- More Novelas
- International Favorites
- More music and variety
- Emmy Award Winning Live programming
- Top stars
- Live News – Weather – Sports

Mid-America's Hispanic Metroplex

Over 800,000 Hispanics in four states. Reaching more viewers in Illinois, Wisconsin, Indiana and Michigan with transmitters in Chicago (26) and Milwaukee (55).

For more information on

Mid-America's Largest Hispanic Market, call

Peter Zomaya, 312-663-0260

WCIU-TV 26/55

141 West Jackson Blvd.

Chicago, IL 60604



MID-AMERICA'S HISPANIC METROPLEX

A station's most programming c

NEW YORK WNEW, WOR	HARTFORD,	CHARLESTON, HUNTINGTON . . . WOWK
LOS ANGELES,	NEW HAVEN WTXS, WTNH	HARRISBURG, LANCASTER,
PALM SPRINGS . . . KTTV, KDOC, KTLA	PORTLAND, OR. KGW, KPTV	LEBANON, YORK WLHY
CHICAGO WGN, WFLD	PHOENIX, FLAGSTAFF KPNX	ALBANY, SCHENECTADY,
PHILADELPHIA WPVI, WTAF	SAN DIEGO KUSI	TROY WRGB
SAN FRANCISCO, OAKLAND,	CINCINNATI WLWT	GREENSBORO, HIGH POINT,
SAN JOSE KICU, KFCB, KTZO	NASHVILLE, BOWLING GREEN . . WSMV	WINSTON SALEM WXII
BOSTON, MANCHESTER,	MILWAUKEE WTMJ	RICHMOND, PETERSBURG,
WORCESTER WLVI, WCVB, WSMW	KANSAS CITY KCTV, KSHB	CHARLOTTESVILLE WVIR
DETROIT WKBD, WDIV	ORLANDO, DAYTONA BEACH . . . WOFL	SYRACUSE WIXT
WASHINGTON DC,	CHARLOTTE WSOC	LITTLE ROCK, PINE BLUFF KARK
HAGERSTOWN WTTG	NEW ORLEANS WDSU	KNOXVILLE WBIR, WKCH
DALLAS, FORT WORTH . . . WFAA, KRLD	BUFFALO WGRZ	MOBILE, PENSACOLA . . . WKRG, WPAN
CLEVELAND, AKRON WCLQ	COLUMBUS, OH. WBNS	ALBUQUERQUE, FARMINGTON . . . KOAT
HOUSTON KTXH, KRIV, KHOU	GREENEVILLE, SPARTANBURG,	W. PALM BEACH, FT PIERCE WPEC
PITTSBURGH WPXI	ASHEVILLE WYFF	FRESNO (VISALIA) KFSN
MIAMI,	GRAND RAPIDS, KALAMAZOO,	GREEN BAY WLRE
FT LAUDERDALE WTVJ, WCIX	BATTLE CREEK WMKT	ROCHESTER WROC
SEATTLE, TACOMA KING, KCPQ	BIRMINGHAM, ANNISTON WTTO	SPOKANE KXLY
MINNEAPOLIS, ST PAUL KMSP	MEMPHIS WPTY	CHAMPAIGN, SPRINGFIELD,
ATLANTA WSB	RALEIGH, DURHAM WRAL, WLFL	DECATUR WRSP
TAMPA-ST PETERSBURG WFTS	OKLAHOMA CITY KOCO, KOKH	DAVENPORT, ROCK ISLAND,
ST LOUIS KPLR, KDNL	SALT LAKE CITY KSL	MOLINE WQAD
DENVER KUSA	LOUISVILLE WLKY	PADUCAH, CAPE GIRARDEAU,
SACRAMENTO,	SAN ANTONIO KMOL	HARRISBURG KBSI, WPSD
STOCKTON KCRA, KRBK	NORFOLK, PORTSMOUTH,	HONOLULU KHON
INDIANAPOLIS WTHR	NEWPORT NEWS WVEC	JOHNSTOWN, ALTOONA WTAJ

That's why these CNN Television

important local decision is news...

CHATTANOOGA	WRCB	CORPUS CHRISTI	KIII	ADA-ARDMORE	KTEN
AUSTIN	KVUE, KBVO	WILMINGTON	WECT	JONESBORO	KAIT
LINCOLN, HASTINGS, KEARNEY PLUS	KHGI	RENO	KTVN	GREENWOOD, GREENVILLE	WABG
EVANSVILLE	WEVV	WAUSAU-RHINELANDER	WAOW	MARQUETTE	WLUC
BATON ROUGE	WAFB	TRAVERSE CITY, CADILLAC	WPBN	OTTUMWA	KTVO
COLUMBIA, S.C.	WCCT	LACROSSE, EAU CLAIRE	WXOW, WQOW	LIMA	WTLW
FT WAYNE	WFFT	BOISE	KTVB	SAN ANGELO	KIDY
BURLINGTON, PLATTSBURG	WNNE	LUBBOCK	KCBD	FAIRBANKS	KTVF
WACO, TEMPLE	KWTX	MACON	WMGT	SAN JUAN	WSJU
LAS VEGAS	KVBC	CHICO, REDDING	KRCR	OCALA	WBSP
PEORIA	WEEK	COLUMBUS, TUPELO	WCBI	PRESCOTT	KUSK
COLORADO SPRINGS, PUEBLO	KOAA	MASON CITY, AUSTIN, ROCH.	KIMT	PORTALES	KENW
MADISON	WKOW	TOPEKA	WIBW	CANTON	WOAC
LAFAYETTE, LA.	KADN	MINOT, BISMARCK, DICKINSON	KFYR	SAN JUAN	WAPA
EL PASO	KINT	ODESSA, MIDLAND	KMID	GLENWOOD SPRINGS	KCWS
MONTEREY, SALINAS	KSBW	BANGOR	WVII	MT. VERNON	WCEE
CHARLESTON, SC.	WCIV	QUINCY, HANNIBAL, KEOKUK	KTVO	CONCORD	WNHT
FT MYERS, NAPLES	WINK	MEDFORD, KLAMATH FALLS	KOBI	ST. CROIX	WSVI
MONROE, EL DORADO	KNOE	IDAHO FALLS, POCATELLO	KIFI	COLBY	KLBY
COLUMBUS, GA.	WRBL	ANCHORAGE	KIMO	WENATAHEE	KCWT
SANTA BARBARA, SANTA MARIA, SAN LUIS OBISPO	KSBY	CLARKSBURG, WESTON	WBOY	BEATTYVILLE	WLJC
BINGHAMTON	WBNG	LAKE CHARLES	KVHP		
AMARILLO	KFDA	GAINESVILLE	WUFT		
WICHITA FALLS, LAWTON	KSWO	MERIDIAN	WHTV		
EUGENE	KEZI				

CNN TELEVISION

stations are affiliates.

TURNER PROGRAM SERVICES
1050 TECHWOOD DR.
ATLANTA, GEORGIA 30318
(404) 827-2200

Sidelights

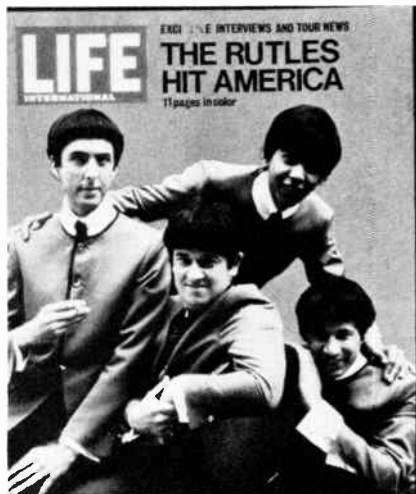
Home video's TV role

Richard Lorber, president of Fox/Lorber Associates, has discovered a symbiotic relationship between the television syndication and home video markets.

Speaking at a conference on "Made-for-Home Video Programming: Where is the Market Going?" at the recent Vidcom '84 show in Cannes, Lorber explained that home video can help reduce the risks of first-run syndicated TV programming. Pointing out that "the biggest expense in producing first-run programming for the syndication market is the pilot," he said some of the cost can be recouped by merchandising the pilot as a special or movie for the home video market.

"After the home video window ends," he explained, "it can then be marketed for TV."

As an example, Lorber cited *Whole Lot of Shakin' Goin' On*, a nostalgic



"*The Rutles*," produced originally for NBC, was licensed by Fox/Lorber for home video release. Now, it's part of a "Broadway Video Specials" syndication package seen in about 20 markets.

music special developed as a 45-minute home video with financing through Radio Shack, which gave F/L an initial purchase order for 20,000 copies. "We approached a number of other home video companies," Lorber explained, "and one, RCA-Columbia, allowed us to produce a 90-minute version for them while continuing with the 45-minute version for Radio Shack."

Out of this, Fox/Lorber developed a television series prototype called *Rock 'n Roll—The Early Years*, which is going to be presented at the National Association of Television Program Executives (NATPE) convention as a pilot for syn-

dication.

Another example: "We packaged a group of TV specials and licensed them for the home video market. The promotion for home video gave them new life. After the home video window expired, we sold them as a syndication package." Known now as *Broadway Video Specials*, they're currently in about 20 markets, he said.

After the conference, Lorber told TV/RADIO AGE that the company is roughly 50-50 home video-syndication. "Because of our dual involvement, all kinds of opportunities are occurring to us." He said F/L is currently working with All American Television to help develop their series, *Deja Vu*, which focuses on classic rock 'n roll clips from the '60s and '70s.

"We are exposing it in the home video market as well as the syndication market," Lorber said. "We are bypassing cable. It will not be available in cable until after the home video and syndication windows have expired."

One of the biggest problems in home video, according to Lorber, "is that penetration is so low it's not cost-efficient to advertise in national media." So, in order to promote home video products more effectively, Lorber says he's looking for joint ventures with TV stations. "In exchange for promoting the home video product, we will let them use it as a program at no charge. It's a new form of barter."

Ambitious entrepreneur

Clara McLaughlin isn't satisfied to have received help from the National Association of Broadcaster's Broadcap program to help minorities get into the entrepreneurial end of broadcasting. She already has a TV station in Longview, Texas because of Broadcap, but now she wants a group, preferably with the help of the same program. A black, McLaughlin is president of the East Texas Television Network headquartered in Houston. Before that, her broadcasting experience had been limited to TV talk shows.

She became owner of the new KLNG(TV) in Longview this past April after Broadcap agreed to back her with \$600,000 in funds. Before the ink was even dry, McLaughlin had visions of other new stations in such places as Paris and Denison, Texas.

Although she won her construction permit for the Longview station from the Federal Communications Commission without taking advantage of her minority status, she intends to have a minority-hiring program, mixing in blacks and

Hispanics with white employees. Although Longview itself has a minority population of only 15 per cent, her staff is 23 per cent minority.

Cellular Series coverage

Cliff Albert (back to camera), news and sports director of KFMB-FM San Diego, tried it and liked it—a cellular car phone, that is, for long distance remotes, the distance in this case being from Tiger



KFMB-FM San Diego news and sports director Cliff Albert interviewing Padres fan over cellular car phone.

Stadium in Detroit to back home to World Series in Padre Land.

After KFMB broadcast live pre- and post-game interviews from the Detroit ball park over an AT&T cellular car phone, a station spokesperson reports that the cellular phone "is the next best thing to being outside the stadium. The quality of transmission was excellent and a comfortable car is a nice place to interview from, instead of running back and forth to a pay phone."

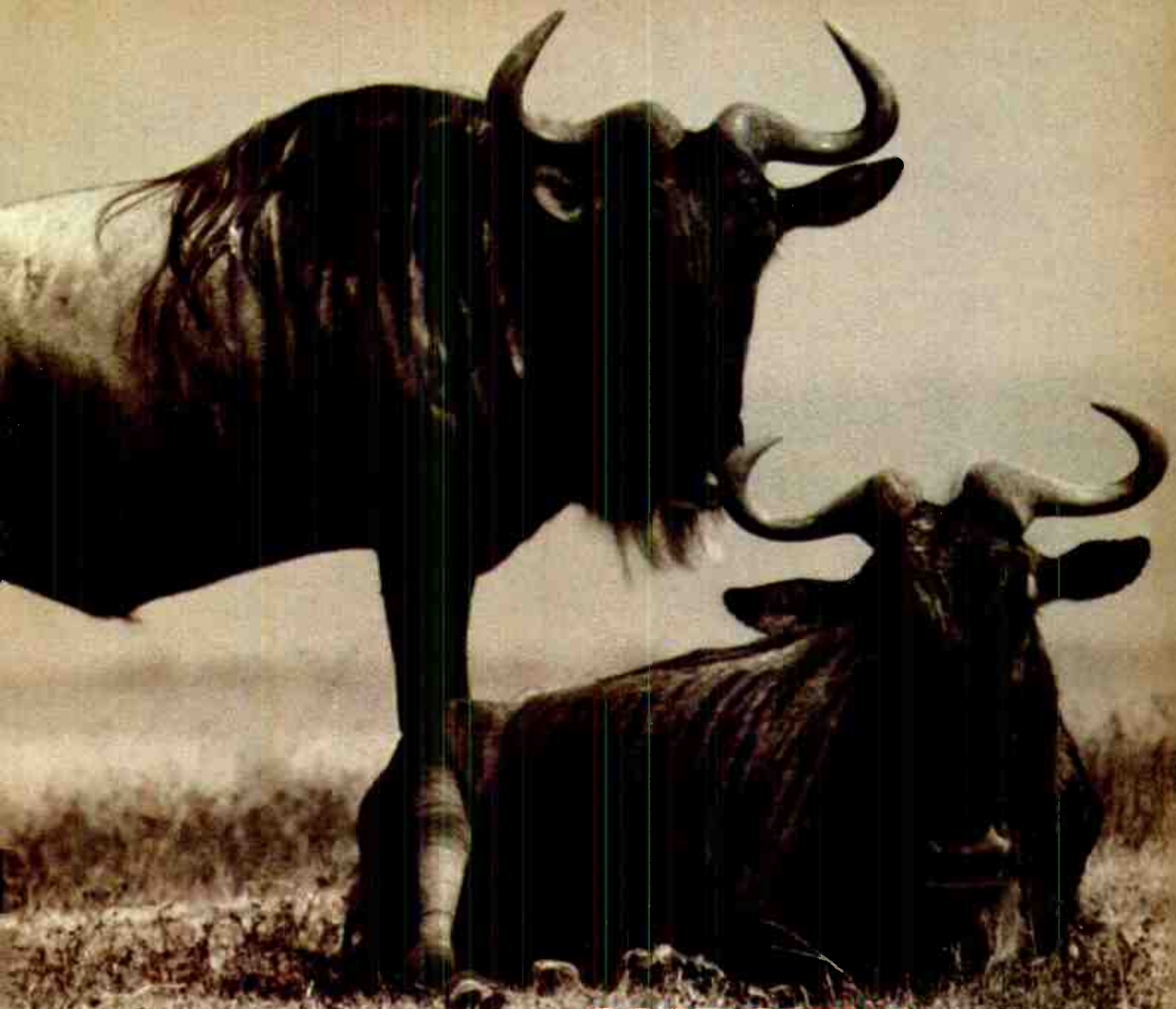
Based on this happy experience, the betting at KFMB is that the electronic media will be making more and more use of cellular phones for live remotes and for reliable internal communications.

Use of the cellular phone for live World Series coverage was part of a demonstration project between KFMB and AT&T, which developed the cellular technology.

Advertising for President

Packaging the Presidency, a new book by Kathleen Hall Jamieson, professor of communication at the University of Maryland, chronicles and criticizes presidential campaign advertising in eight election races—from the first contest between Dwight D. Eisenhower and Adlai E. Stevenson in 1952 through the 1980 confrontation between Jimmy Carter and Ronald Reagan.

The book is an impressive work and, necessarily, covers more than advertis-



GOOD GNUS!

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

Mutual of Omaha's WILD KINGDOM

STARRING MARLIN PERKINS AND JIM FOWLER

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



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



Sidelights

(continued)

ing, and, in order to talk about the ad strategies of the candidates, it is impossible to ignore the politics.

Of special significance is Jamieson's recounting of the candidates' attitudes toward television in 1952, the first year the medium played a major role.

"In their relationships with their advertising agencies," she writes, "Eisenhower forecast the future of politics while Stevenson was a throwback to the past. When Frank Stanton, president of CBS, suggested that Ike debate Stevenson on television, Ike asked whether Stanton had checked the idea out with Ben Duffy at BBD&O, Ike's main media adviser. Halberstam (David Halberstam in *The Powers That Be*) reports that Stanton said he had. 'And what did he say?' asked Eisenhower. 'No,' said Stanton. 'Well, that's my answer,' said Ike.

"By contrast, Joseph Katz functioned for Stevenson more as a technician than an adviser. He made sure that there were signs and balloons at the convention and supervised the purchase of time. Stevenson's perception of the status of television consultants was revealed clearly when one morning at 1 a.m.

during the Democratic Convention of 1956, Stevenson summoned William Wilson, who had produced his live political broadcasts in the primaries. 'I'm having terrible trouble with my television set,' said Stevenson. 'The reception is



In her new book, "Packaging the Presidency," Kathleen Hall Jamieson says that in 1952, Eisenhower's relationship with his ad agency "forecast the future of politics."

very bad, and I wonder if you could drop down and fix it.' Wilson refused."

Another interesting agency-related passage in the book describes the letter written by the late Bill Bernbach to Bill Moyers, explaining why Doyle Dane Bernbach had decided to take President Johnson as a client.

"There is only one reason. We are ardent Democrats who are deadly afraid

of Goldwater and feel that the world must be handed a Johnson landslide. To play our small part in the achievement of such a victory we risked the possible resentment of some of our giant Republican clients (I personally told one it was none of his business when he phoned me about our action) . . . Two of the other agencies you were considering withdrew out of fear of their clients.'"

In the 1980 campaign, a major difference between Reagan's advertising and that of Carter, Jamieson writes, "was the Republicans' willingness to test their advertising on select markets (market testing) or on small groups of voters (focus group testing) and the practical absence of such testing by the Democrats."

Always on Tuesday

"The President has only one advertising agency in the U.S. and it's The Tuesday Team."

The speaker is Geoffrey Kelly, director of broadcast for the Tuesday Team. He sits in a makeshift office, his collar opened, his tie loosened a tad, puffing furiously on a filter cigarette, fielding

Congratulations to TvB from The NBC Television Stations

WNBC-TV New York, KNBC Los Angeles, WKYC-TV Cleveland
WMAQ-TV Chicago, WRC-TV Washington



frantic calls at the pace of one every three minutes. Behind him is a newspaper article headlined *Characteristics of An A-Type Personality*.

"We should really be winding down," Kelly continues, flipping his bifocals further up on the bridge of his nose. We've done about 115 commercials. We've done some in California, some here. We've used the footage in various ways. Obviously, we haven't put on 115 different spots, but we have the footage for them.

"We've done man in the street spots and testimonials all over the country," Kelly continues, barely pausing for breath. "We've been out testing the waters, finding out how the people really think and feel."

Kelly concedes that if the subject is obviously a Mondale adherent, they don't use the footage. "We're not making commercials for Mondale," he says.

Production and working routine is a real back breaker, according to Kelly. "We work 28 hours a day, 11 days a week. It's been 43 straight days for me. We work through the weekdays. We work through holidays. We work through everything.

"The nature of a political schedule," Kelly explains, "requires that you move very quickly. That you can't predict what's going to happen in a poll. You can't predict what's going to happen overseas, but you have to be ready to respond, like a finely honed guerrilla team."

This herculean effort by staff doesn't necessarily result in a posh job in Washington during the next Reagan Administration, if he is re-elected.

"Nobody comes aboard with that in mind," Kelly says.

Exit polling defense

At this year's Democratic Convention there were those who wrote that Jimmy Carter wasn't given the respect due a former President.

The response that came in the wake of the criticism was the 1980 reminder of the then President Carter conceding to the current incumbent Ronald Reagan a full 70 minutes before the California polls closed, arguably consigning many Democratic candidates to defeat because rank and file party members purportedly didn't go to the polls, knowing the issue had been decided.

In the intervening four years the networks have come under heavy fire, and a rash of proposals have been put forth, some of them calling for a uniform closing time for the polls, others urging the abolishing of the so-called exit polls

that critics insist are the root cause of voter apathy as election results cross the time zones of the country.

In its house organ, the *Columbine*, CBS stoutly defends its use of the exit poll. It carefully describes the scientific process it goes about in carefully framing the questions; in the way the answers are recorded, with respect to queries on sex, race, age and income bracket, religious affiliation or leaning. The poll taker then completes his shift and calls in the information to one of more than 130 telephone operators at the exit poll computer

center in Hartsdale, N.Y.

CBS emphasizes that it is not its policy to "call" or project winners of any race until the vast majority of polling places are closed.

The network points out that in 1980, 42 per cent of the nationwide vote was tabulated before California polls closed and well before that the results to any objective voter were clear. Ed Joyce, president of CBS News says "to withhold what we know, and what the politicians involved know would be unconscionable from a journalistic standpoint."

"With the help of these 4 TV Log lines..."

☆ **The Man Who Would Be King** stars Sean Connery/Michael Caine
SFM Holiday Network

we got great performance.



Stanley H. Moger
President,
SFM Entertainment
"TV Log is the only national consumer media we buy to promote our movies because it works. Local stations recognize and appreciate the value of TV Log because it helps a program stand out in the crowd. Especially when there's more and more programming to choose from. Remember...not even the best program'll be a hit unless people are aware that it's on. But hey, don't buy TV Log if you don't believe me. It'll just make our job easier."



TV LOG

ADVERTISING

The right time
The right place
The right audience

For more information:
about TV LOG'S
115 markets and over
650 newspapers.
Please call
(212) 687-0660

© Ision Communications

**Why
Television Age
International
is the world's
leading broadcast
publication.**

Over a period of two decades
Television Age International has achieved
a dominant position in the international broadcast
scene. Here are some of the reasons why:

- 1. The largest documented circulation of any publication in the field.**
- 2. More advertising lineage than any other publication in the field over the past 20 years.**
- 3. The only publication with full staffed offices in London, New York and Hollywood, as well as active correspondents in major capitals throughout the world.**
- 4. The only publication with a digest of feature articles in three languages – French, German, Spanish, and at times in Italian.**
- 5. Produced and edited by a staff of professionals. Published by Television/Radio Age, with 30 successful years in the industry.**

TELEVISION AGE INTERNATIONAL

London

100 Fleet Street
London EC4Y 1DE
01-353-8624/8625

Adrian Ball,
European Correspondent

New York

1270 Avenue of the Americas
New York, NY 10020
212-757-8400

Alfred J. Jaffe, VP & Editor
Sanford Josephson, Ed Director

Hollywood

1607 El Centro, Suite 25
Hollywood CA 90028
213-464-3552

Paul Blakemore, VP

Tele-scope

**NATPE '86, '87 dates:
January 17-21, 23-27;
New Orleans site for both**

Labeling as incorrect a published report that the NATPE International was considering switching future convention dates because of a potential collision with the INTV, John von Soosten, Katz Television vice president of programming and NATPE president, told a meeting recently of associate members that the organization had firmed the dates of its 1986 and 1987 conventions in New Orleans—January 17-21 and January 23-27—respectively, back in 1981. The two January dates were arrived at based on a poll taken in 1980, which found that the syndicators favored January for future conventions.

Contracts were signed for the New Orleans Convention Center in 1981, von Soosten told the associate members. Convention dates will move to mid-February beginning with 1988, because a recent straw poll unanimously favored the move, not because of any conflict which may arise with INTV's convention dates, as had been published.

**INTV, NATPE maintain
good relations: von Soosten**

Von Soosten noted that while both the NATPE and INTV conventions will be held only one day apart in 1985 (INTV, January 5-8 in Los Angeles, and NATPE, January 10-14 in San Francisco) both organizations still maintain good relationships. Both sides were at odds on future convention dates earlier this year and attempts were made at the NATPE convention to resolve the conflict.

However, the situation has remained status-quo. Meanwhile, regarding post-1987 convention sites, von Soosten told the assembly that there are only a dozen cities that would be suitable. "It's hard to find a city which will accommodate what we are looking for, including exhibit space, good weather and good restaurants," he said.

Meanwhile, NATPE has firmed the exhibition hours for its 1985 confab. According to von Soosten, hours on Friday will be 1-6 p.m.; Saturday, 11 a.m.-6 p.m.; Sunday, 11 a.m.-5 p.m.; and Monday, 9:30 a.m.-3 p.m. At this point, 180 companies will exhibit on the floor, but this total is expected to reach or exceed the 204 exhibitors who took floor space at the 1984 convention, according to von Soosten. In other business at the meeting, the NATPE president said the organization will print a daily newsletter at the convention, and that exhibitor one-day passes would be limited to five per day per company. A pass goes for \$25 each day.

**Viacom's Dennis Gillespie
new president of ASTA**

Dennis Gillespie, senior vice president, national sales, at Viacom Enterprises, has been named president of the Advertiser Syndication Television Association (ASTA) for 1984/1985. He replaces Bob Turner, president of Orbis Productions.

Also elected were other officers and four new committee chairmen. Besides Gillespie, the new slate now consists of Daniel Cosgrove, Group W Productions vice president, media sales, as first vice president; Jack Duffield, vice president, media sales, Metromedia Producers Corp., second vice president; Harry Mulford, vice president, national sales, East Coast 20th Century-Fox, is secretary; and the new treasurer is Joseph Cifarelli, Multimedia Entertainment vice president, media sales. Newly-elected committee chairmen are: membership, Leonard Koch, executive vice president, Syndicast Services; research, Brian Byrne, Orbis Productions executive vice president, advertiser sales; advertising, Steve Goldman, Paramount TV Distribution vice president, eastern region manager; and trade practices, Clark Morehouse, vice president, media sales at Tribune Entertainment.

The 1984/85 board of directors consists of Gillespie, Turner, Cosgrove, Goldman, Koch, Mulford, Cifarelli, Duffield and Mike Weiden, executive vice president, director of advertiser sales, at LBS Communications. In taking on his new assignment as president of ASTA, Gillespie pledges to incorporate a drive for increased membership with the organization's goal to improve trade practices within the group.

ASTA was formed a little more than a year ago by a number of major syndication companies.

KTEN
ADA-ARDMORE, OK

**WITH EXPANDED COVERAGE
AND 3½ TIMES MORE POTENTIAL AUDIENCE
IN ADA-ARDMORE, OK AND NORTHEAST, TX
IS PLEASED TO ANNOUNCE OUR APPOINTMENT OF
KATZ TELEVISION CONTINENTAL,
LEADERS IN CREATING NEW SALES OPPORTUNITIES
FOR TELEVISION STATIONS.
KTEN. KATZ CONTINENTAL. THE BEST.**



KATZ TELEVISION CONTINENTAL / A DIVISION OF KATZ COMMUNICATIONS INC

Tele-scope

(continued)

Speakers at DBS meeting stress moderate goals

Caution continues to be the byword for DBS. The first two speakers at the first formal meeting of the Direct Broadcast Satellite Association (DBSA) warned fellow members about setting their goals too high.

Speaking in Washington recently to the representatives of the 13 corporate members and eight associate members that comprise the new DBSA, Richard McHugh, senior vice president of programming for Needham Harper Worldwide, said that even though the industry now had an association, there still was no agreement on "where DBS is going and what it means." Speaking only for himself, he said, "I think cable may have seen its best days. That explosive growth of cable has ended." That means, he added, that the potential for DBS "could be considerably larger" than has been forecast to date.

Industry's programming challenge called 'enormous'

But as far as attracting advertising dollars, McHugh, who was in advertising for NBC for 13 years, said DBS may not have such a rosy future. What is left for DBS that cable has not already wired, he said, are the rural areas and central cities, neither area of much interest to national advertisers. Even if its audience were diverse enough to attract advertisers, McHugh said, DBS must come up with unique programming, and the industry's "programming challenge is enormous." He suggested DBS might look to international advertising, although members of the audience noted that beaming advertising into other countries probably will be politically difficult.

Suggesting that the industry focus on forms of telecommunications other than entertainment programs, Dennis Fraser, president of Alcoa-NEC Communications Corp., cited computer data bases which could take advantage of a multi-million base of personal computers around the nation that he said could "represent a viable subscriber base for DBS."

At the same meeting, it was announced that the Justice Department had given the green light to DBSA efforts to bring the industry together to set technical DBS standards. But the standards will have to be voluntary. David Bondon, DBSA president and president of Brooks Satellite Store, said a committee would begin work immediately with a draft to be presented at a mid-November DBSA meeting.

European cable interest reported at Vidcom

Although it may not have developed into the 'multi media' market its organizers had predicted, some home video exhibitors at Vidcom '84, held earlier this month in Cannes, reported interest from and activity by European cable and pay-TV representatives.

"We are having conversations with several cable enterprises," said Archie Purvis, vice president, sales and marketing for ABC Video Enterprises. "We have talked to people from Holland, Scandinavia and several people in the U.K."

Pointing out that ABC already supplies some sports product to cable in the U.K., Purvis said he believes his company could become either "a principal supplier to a general cable programmer or we could break our product up for a specialized cable channel." ABC Video Enterprises, he said, has a catalog of over 100 programs consisting of features, children's shows, sports, and made-for-TV movies.

Another home video distributor reporting European cable interest at Vidcom was Adler Video Marketing Ltd., which provides a variety of home video product, ranging from music to children's programming to documentaries. "We saw cable people from Germany, Scandinavia and Holland," said Larry Adler, president, "And we got a lot of offers from the U.K."

Caution needed when dealing with new services

ABC's Purvis cautioned that "you have to be careful with some of the smaller services because they want to pay prices based on their subscriber base." What could happen under this situation, he explained, is that "we could be underwriting them by helping them to get started. Then, later, others would get the benefit of selling to them at higher prices based on a greater subscriber base. They have to pay prices based on what their subscriber base will be two to three years from now." Despite this, Purvis was quick to add that "overall,

Capital Cities Communications

Congratulates

Television Bureau of Advertising

on its 30 years of productive service to
the Television Business
through its fine and dedicated staff!

Capital Cities Communications

WPVI-TV Philadelphia

KTRK-TV Houston

WKBW-TV Buffalo

WTNH-TV New Haven-Hartford

WTVD Durham-Raleigh

KFSN-TV Fresno

KFTS-TV Tampa-St. Petersburg



Tele-scope

(continued)

we're very excited (about the cable activity)."

The low subscriber base problem, according to Adler, "is very similar to what the situation was in the United States. We worked with ESPN in the very early days, and it meant something later.

"The Germans," he continued, "were willing to pay a decent price upfront for the first three to six months, and hopefully, they will remember us later. We also are seeing some very big numbers in terms of hours from Scandinavia."

At Wrightwood Entertainment, W. P. Donnelly, president, also reported that, "pay-TV buyers are here (Vidcom) from the U.K. and Holland. They don't have to come here, but we're not complaining."

British cable firms 'want original programming'

Mike Perez, vice president, international sales for NBC International, said British cable operators "want original programming. They are testing the waters. But it takes time to acquire product and get technology in place."

As for Vidcom overall, the consensus among U.S. exhibitors was that attendance was lower than last year. Some interpreted this as a healthy consolidation of the international market for home video. Others cited the slower traffic as a reason not to exhibit next year.

Perez feels, "You have to look at this from a different perspective than a television market. In a television market, there are a handful of buyers and a lot of sellers. Home video is a sellers' market. There are hundreds of customers who consume hours by the truckload." But, he emphasized, "home video is an ancillary market for us. Our principle market is television."

As far as Telepictures is concerned, Jeffrey Schlesinger, vice president, international sales, said, "We have a presence; we make some deals; and it's okay from that point of view. But we do business 12 months a year."

At Worldvision Home Video, Tom Devlin, vice president and general manager, said, "the activity was not as much as I'd like." He added that the company did receive more than the usual amount of interest from some South American countries such as Colombia, Brazil and Argentina. But "it's tough to say what we'll do because piracy is so rampant there."

Cars wins seven awards at Saint-Tropez festival

The music video *You Might Think* by the Cars copped half a dozen awards at the 1st International Music Video Festival of Saint-Tropez, including the top Gold Video Clip Award. It also won the best script, best director, best special effects, best editing and best U.S. video. Close behind was *Say Say Say* by Paul McCartney and Michael Jackson, which won the Silver Video Clip Award and awards for best set design, best casting, best photography and best costumes and design.

The (third-ranking) Bronze award went to Jackson's *Thriller*, which also won for best choreography. The Cars also won the top longform video honor—a Gold Award for *Heartbeat City*. The Silver and Bronze longform video awards went, respectively, to the Beatles for *The Compleat Beatles* and to Styx for *Caught in the Act*.

All the above were U.S.-produced. The only other video clip awards given by the festival itself (other than those given by JVC, the French government, the town of Saint-Tropez and the French network TFI) were best-of-country awards. The best U.K. video was *Two Tribes* by Frankie Goes to Hollywood; best Australian, *Sad Songs* by Elton John; best French, *Cargo*, by Axel Bauer, and best German, *Tausend Thages Sete*, by Makromad.

Patricia Matson named to ABC communications post

Patricia J. Matson has stepped up to the new post of vice president, corporate communications for American Broadcasting Cos., reporting to Fred Pierce, president and chief operating officer of American Broadcasting Cos. Matson has been vice president, public relations planning and development. At the same time, Richard J. Connelly, vice president, public relations, assumes additional responsibilities being relinquished by Ellis O. Moore, who plans to start early retirement in January. Moore, vice president, public affairs, will continue with ABC as a consultant.



World Radio History

WOMEN ARE STUCK ON GAYLORD.

WVUE-TV, New Orleans

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

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

Shouldn't you?

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

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

GC Gaylord
Broadcasting
Company

TV Business Barometer

**September spot up 16.3%;
ties April for best month**

September was one of the best months of the year, at least in percentage terms, according to the latest report on national and regional spot TV from the *Business Barometer* sample of stations. The increase over the corresponding '83 month came to 16.3 per cent, which tied the previous record percentage in April.

In the case of both months, the current year represents a five-week Standard Billing Month (SBM) vs. four-week SBMs in '83. As noted, however, the usual pattern is for a majority of stations responding to report on a calendar month basis. Because of the complexity involved, there is no weighting for calendar vs. SBM reporting.

The third quarter turned out to be the best of the year to date, though by only a small margin. Spot time sales for the July, August and September period were up 13.8 per cent, compared with a rise of 13.0 per cent for the second quarter and a 8.7 per cent increase in the first quarter.

**Smaller and medium
stations show strength**

Volume in spot for September came to \$417.3 million, compared with \$358.8 million the year before. For the quarter, spot time sales were \$1,168.8 million, as against \$1,027.5 million in '83.

The nine-month total for national/regional spot came to \$3,466.2 million, compared with \$3,093.8 million during the corresponding '83 period.

The smaller and medium-size stations did markedly better in September than the larger outlets, possibly due to political advertising. The under-\$7 million annual revenue group, which had the biggest percentage increase in September, was first for the fourth time this year, but was also third five times, including August, when the group showed a drop from the year before. The larger stations were up in September, but by only a modest amount.



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

OUR OWN.

September

National spot +16.3%

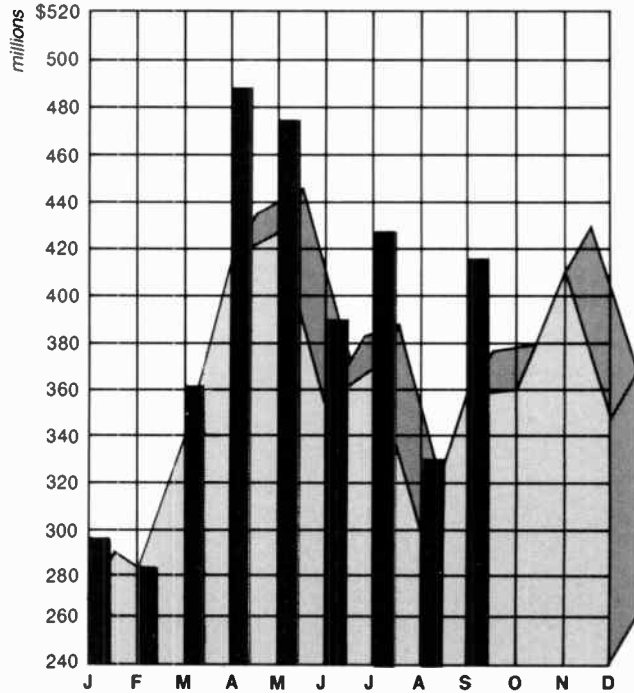
(millions) 1983: \$358.8 1984: \$417.3

Changes by annual station revenue

Under \$7 million +32.4%

\$7-15 million +28.9%

\$15 million up + 6.9%



Talking about winning doesn't make it happen. You've got to go out and do it. At Blair, we have to run that extra mile just to maintain our pace. We were the first to set up a rep operation exclusively for TV. And we're the rep firm rated #1 among ad agencies. Only Blair talks to media buyers on their own terms. We have network, independent and regional experts where it counts. Our people know their stations and their markets. Blair-repped stations have averaged 13 years with us! And 33 more stations chose Blair to sell for them in the last three years. Our record is their record. Together, we'll keep breaking it.

BLAIR. ONLY BLAIR. 
Television

Radio Report

Executive changes continue at RKO; Lyman replaces Williamson at Radio Division



Jerry Lyman

Executive changes continue to proliferate at RKO General as the amount of errors in charges to advertisers and payments to affiliates during 1983 and 1984 disclosed to the Federal Communications Corporation by the company has risen from \$3 million to \$7 million. In the wake of these disclosures, RKO General has appointed Jerry Lyman, vice president and general manager of WGMS-AM-FM, Washington, as president of the Radio Division of RKO general, Inc. replacing Robert J. Williamson, who has resigned.

Other casualties are John Fitzgerald, controller, who has resigned, and Ken Frankl, vice president, secretary and general counsel, who has retired. All three cited "personal reasons." Both these vacancies, according to a spokesman, are being filled on an interim basis by executives from the parent company. New appointments to the posts are expected to be made as soon as possible. RKO General chairman, Thomas O'Neil and vice chairman Hubert DeLynn are considering retirement, but a corporate spokesman says neither O'Neil (69) nor DeLynn (63) has reached a decision and "may not for some time."

Meanwhile, the matter of the \$7 million shortfall has been taken under advisement by the FCC in considering the corporation's station licenses, which are being reviewed. Since it has become a matter for litigation, an RKO spokesman declined to speculate on whether voluntary corporate disclosure of the shortage would work in favor or counter to RKO's licensing applications.

Lyman, who confined his remarks to the running of the RKO General stations says "there are some that are well managed, others in the medium range, and some that need help.

"Before my stint with WGMS," Lyman remembers, "I headed up the FM division of the company and helped to turn around the Chicago, Boston and New York operations. I'm looking upon my new assignment as another welcome challenge. The corporate operation is having its difficulties," Lyman acknowledges, "but there are some good, loyal people in place, and that is something that should be noted."

NAB survey shows 72% of stations using dishes

The NAB has released a study that treats two separate but related subjects, satellite reception and AM stereo. Based on 452 telephone interviews with AM and FM program directors it was learned that 72 per cent of the stations surveyed use dishes, and an additional 12 per cent plan to install one in '85. Even more significant, the use of dishes goes up as the ADIS pass 50. For instance, 75.8 or 91 stations in the ADI markets from 51 to 100 use dishes, as compared to 61 per cent of those in the 1 to 50 bracket, or 82.3 per cent or 107 in the 101 plus ADIS. As far as station types are concerned, nearly three fourths, or 74.2 per cent of all AM stations use a dish, compared to two thirds, or 66.2 per cent of the FM respondents. Among those stations not using a dish, 41 per cent plan on switching to satellite delivery during the next year, with another five per cent, undecided, the NAB survey reports.

Move to AM stereo is slow because of cost, NAB reports

The second part of the NAB report deals with a vogueish broadcasting topic, AM stereo. But the figures do not help proponents of the slow-to-burgeon medium. Only 4.3 per cent of the AM respondents, 13 to be exact, are currently broadcasting in stereo. Among stations which have made the switch, the NAB reports, the AM stations were equally distributed across market size and operating under some power/directional restrictions, and used, almost exclusively, music oriented formats. Another 16 per cent, however, plan to switch to AM stereo over the next 12 months, 6 per cent say that they are on the fence, and the rest plan to stay with current technical facilities. The main factor respondents gave for not using AM stereo comes down to a four letter word—cost.

Blair Radio reshuffles management structure

In a reshuffle of its management structure, the top managers of Blair Radio's three major sales regions will now report directly to John N. Boden, president and chief executive officer of the company.

Under the reorganization, Robert F. Ferraro, senior vice president, general

RADIO MARKET REPORTS

R.E.R. covers 220 markets and 2350 radio stations.

Detailed advertising expenditures in each market are reported monthly by product category, company and brand.

The advertising dollars reported are compiled regularly by Radio Expenditure Reports from 16 leading rep firms and are regarded as the best gauge available since the FCC stopped collecting financial data in 1980.

R.E.R. is the major factor in assessing the economics of the national spot radio business. It has provided this information since 1962.

For more information on how RER can help *your* business contact: Joseph McCallion, Executive Vice President.



RADIO EXPENDITURE REPORTS INC.

2005 PALMER AVENUE • LARCHMONT, N.Y. 10538 • (914) 834-0833

•TOP MANAGEMENT BRIEFING•

Radio Report

(continued)



Ferraro



Coury

manager-East, moves up to executive vice president, and William J. Coury, vice president, marketing manager of Blair Radio's Detroit office, is promoted to senior vice president, general manager-Midwest. Kenneth L. Miller, senior vice president, general manager-West, continues to direct the rep's Pacific Coast sales operations.

In addition to heading the East sales region, which includes the Boston, Philadelphia and Atlanta offices as well as New York, Ferraro also adds expanded executive responsibilities working with Boden as his associate for administrative matters.

Blair Radio's Midwest region includes the Chicago, Detroit, Minneapolis and St. Louis sales offices and the West region covers the Los Angeles, San Francisco, Dallas, Houston, Seattle and Portland offices.

CBS Spot presentation expands station ad attraction

CBS Radio Spot Sales is multiplying the advertiser attraction of the 15 news and information stations it represents in a new presentation, INFORADIO, that includes 35 top news and information stations that other firms sell for in the top 25 markets. In this variation of McGavren Guild's "Target Network" approach, Ed Kiernan, vice president, general manager of the CBS station sales arm, is concentrating on one target: the half of all U.S. college graduates and the nearly two thirds of all adults living in \$70,000-plus households "who are easy to reach with news and information radio" because they're concentrated in the country's 177 A counties. These counties add up to only 5.8 per cent of U.S.A.'s 3,000-plus counties—the 177 counties in the country's top 25 radio markets.

On a cost efficiency basis the presentation, created by Terry Drucker, director of research for CBS Radio Spot Sales, and Don Macfarlane, the rep's director of marketing, compares the ad investment of \$164,000 it would take to air 1,000 minute commercials at 20 spots a week on each of the 50 INFORADIO stations suggested by Kiernan with TV and magazine schedules designed to reach similar upscale, A county consumers. For example, the presentation reports a cost "as high as \$160,000" for a TV 30 across all three network evening news shows, \$210,000 for a single 30 on *60 Minutes*, and "as much as \$250,000" for a single full page, four-color ad in *Time*, *Newsweek* and *Sports Illustrated*.

RIC's *Encyclopedia* shows jump in call letter changes

The new October 11 volume of Radio Information Center's *Encyclopedia of Call Letter Changes* shows a big jump in call letter switching over last year. RIC president Maurie Webster reports that the new volume indicates a 40 per cent increase in changes during the year from October 1983 through September 1984, against the previous 12 months.

The most recent 12 months saw 567 call letter changes against 405 switches during the earlier year.

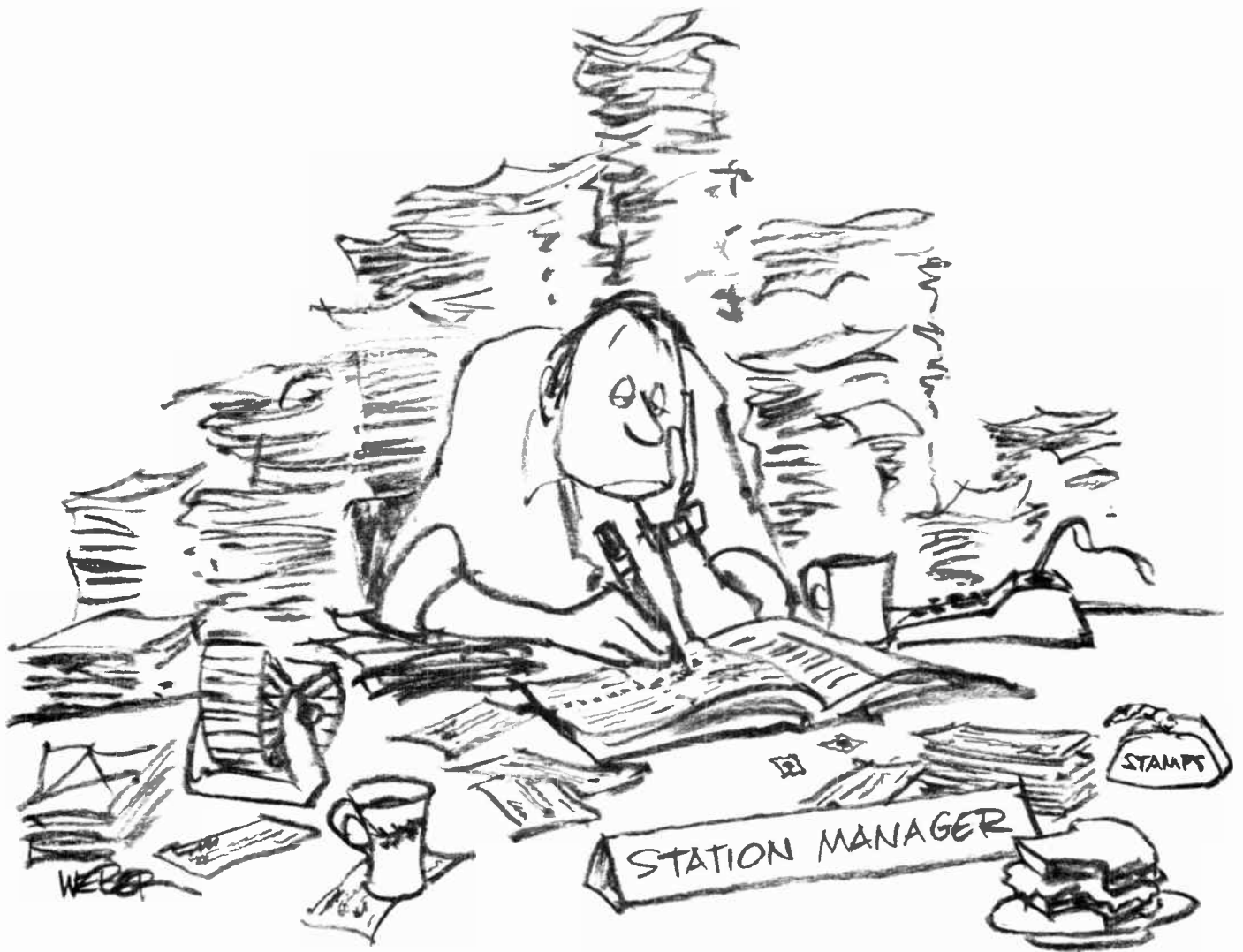
New edition of the quarterly *Encyclopedia* lists all changes during the preceding 25 months.

Each change is listed alphabetically by old call letters, by new calls, by state and city of license, by metro market, by ADI, and by month during which the change occurred. Annual subscription price is \$300.

Examples of the resulting confusion cited by Webster include the switch in Chicago of WVON to WGCI, whereupon WXOL picked up the vacated WVON designation. And in Boston, when WCOZ became WZOU, WHUE(FM) appropriated the WCOZ calls.

Market Buy Market adds Birch ratings data

Birch ratings data has been added to the output of Market Buy Market, the Los Angeles based computerized ratings system headed by former Golden West executive Gil Bond, who bought the system from his former employer. Bond says the agreement with Birch is the culmination of "two weeks of intensive effort" to expand Market Buy Market's menu with the Birch telephone-based radio audience information.



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

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

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

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

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



Wherever there's music, there's BMI.

©1984 BMI

Radio Business Barometer

This is the first in a regular series of monthly reports on network radio revenue, as assembled by the accounting firm of Ernst and Whinney for the Radio Network Association. This will alternate with the spot radio "Business Barometer," based on data from Radio Expenditure Reports. The revenue figures cover the following networks: ABC, CBS, MBS, NBC, RKO and Sheridan. Other networks are expected to be added shortly.

September network revenues down 3.1%

September revenue figures for network radio (see above) show a small drop from the year before, according to the Radio Network Association. Figures reported to RNA show that September revenues were \$23,549,792, as compared with \$24,311,922 during September, 1983. The drop amounted to 3.1 per cent.

The networks are still running ahead of last year. For the first nine months, revenues reached \$196,110,482. During the same '83 period, the revenue total was \$190,704,314. The nine-month increase came to 2.8 per cent.

For the third quarter, network radio took in \$68,993,721, while the same period last year showed a total of \$67,334,265. The rise was 2.5 per cent.

Third quarter tops first, is below second

The third quarter rise in network radio billings was not as good as that of the second quarter, but better than the first quarter, which showed a drop. Second quarter revenues were up 6.8 per cent to \$74,993,637, but first quarter billings were down 1.9 per cent to \$52,123,124.

Three of the four cities through which network revenues flow showed declines in September vs. the year before.



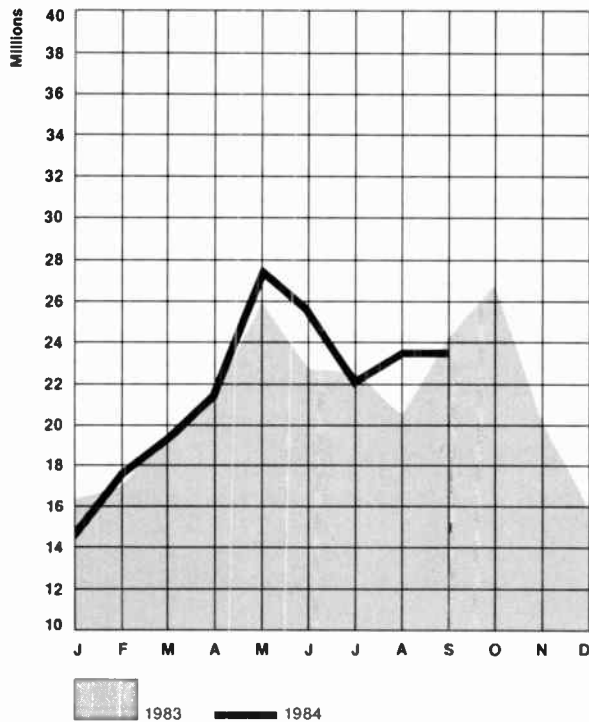
September

Network —3.1%
 (millions) 1983: \$24.3 1984: \$23.5

Changes by sales offices

City	Billings (000)	% chg. 84-83
New York	\$16,102,587	—1.6%
Chicago	4,341,650	—13.3
Detroit	1,512,316	—5.3
Los Angeles	1,593,239	+18.9

Source: Radio Network Association



“Radio Needs Your Support”

—Richard H. Harris
President, Group W Radio

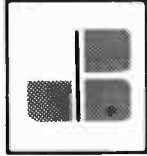
Radio’s sales and marketing arm—the Radio Advertising Bureau (RAB)—needs your support to challenge TV, newspapers and magazines for the attention of clients who make advertising decisions.

Membership in RAB is more than marketing tools, sales training, client calls and an array of vital services. It’s a public statement of your support for your industry.

To find out more, call **1 (800) 232-3131.**

[In NY—Call (212) 599-6666 collect]

This announcement is neither an offer to sell nor a solicitation of an offer to buy these securities.
The offer is made only by the Prospectus.



100,000 Units

John Blair & Company

\$100,000,000 10¾% Senior Subordinated Notes Due 1990

(Interest payable March 15 and September 15)

with

2,700,000 Common Stock Purchase Warrants

Price \$1,000 per Unit

plus accrued interest on the Notes from September 15, 1984

*Copies of the Prospectus are obtainable in any State from the undersigned
and such other dealers as may lawfully offer these securities in such State.*

Drexel Burnham Lambert
INCORPORATED

September 21, 1984

Audience measurement priorities

- *People ratings: measurement of individual viewing to replace set tuning or household ratings*
 - *Increased sample sizes to permit segmentation into valid sub-samples*
 - *Finer demographic and lifestyle breaks*
 - *Measurement of audiences to commercials, as distinct from program audience ratings*
 - *Zapping tracking: measurement of remote control and VCR recording and playback activity*
-

EMRC SETS GOALS

Improved ratings needed, but who will pay for it?

By George Swisshelm

Intent of the conferences, according to General Foods' Jim Spaeth, was to develop a consensus among audience measurement users as to where measurement should be headed for the remainder of the decade, and what the rating system of the future should look like.

Research executives are encouraged by results of the two industry-wide meetings on the future course of broadcast audience measurement sponsored by the Electronic Media Rating Council. But while the accomplishments they tick off are impressive, a few of those present also express surprise about a few topics that did not surface.

The first meeting was a "needs definition conference" in Boca Raton, Fla., in January. The second, in June in Southampton, L.I., N.Y., was a "working conference" of technical experts to consider the best ways to reach the priority goals agreed to in January.

Jim Spaeth, group manager of strategic planning and research for the Corporate Media Services Group at General Foods, explains that the intent of the conferences has been to develop a consensus among audience measurement users as to where measurement should be headed for the remainder of the decade, and what the rating system of the future should look like, "given both the new media environment and new measurement techniques made possible by recent advances in technology."

In Spaeth's view, one of the most valuable contributions of these EMRC meetings has been to produce a consensus on the priorities, "so that both the suppliers and users stay on the main road to our key objectives, and don't burn time, money and energy exploring a lot of blind side alleys."

At The Gillette Co. in Boston, Tom Ryan, vice president, advertising services, Gillette North America, credits the conferences with "creating a sense of urgency among the ratings services by bringing them together with senior people from their customers, the ratings users, from all industry factions—advertisers, agencies and broadcasters.

"The issues were laid on the table as to what the problems are today, and what we're likely to need down the road, in light of what's likely to happen as a result

of new technical developments in both the broadcasting and audience measurement areas.”

Ryan also notes that, “Ever since that first meeting in January, the ratings services have kept coming up with new technology designed to answer a good many of the needs that the ratings users expressed then.”

EMRC executive director John Dimling reports that among the top priority needs that were identified in January were expanded measurement of individual, or “people” viewing, and increased sample sizes in order to boost the

magnitude of the phenomenon and the magnitude of difference, if any, between different program types and dayparts. If it turns out that there are significant differences, then it becomes important to develop a way to measure such differences. But if such differences prove to be slight, then we can turn our attention to more important areas.”

General Food’s Spaeth reports that after most conferees agreed that it should be worthwhile to organize what is already known about audiences of commercials, as distinct from program audiences, and then design the most ef-

such sub-groups as two-income families, basic cable, pay-cable and non-cable homes and for more affluent households, David Poltrack, vice president, research, CBS/Broadcast Group, suggested that Nielsen might be able to squeeze some of the increased cost out of larger samples by, say, assigning some of the affluent \$50,000-plus income households already in its local meter samples to its overall national sample of “affluents,” large enough to develop reliable data on that group, at least.

Local problems

Jack Poor, senior vice president, director of support services at Blair Television, says that, “It was interesting to us in local broadcasting to see the things that give us problems, but that the major advertisers and agencies represented at these meetings did *not* seem to be concerned about.”

As an example, Poor remarks that though buyers of broadcast media concentrated on national measurement of network delivery, “they didn’t seem to worry too much about the makeup of their national meter samples—only about the size of the sample. Local meter samples give us fits in some markets because the characteristics of the sample are all over the lot, compared to how the universe actually breaks down, such as the actual proportion of viewer segments like blacks and senior citizens in these markets. Nielsen doesn’t weight back to take care of these differences. Arbitron does, but that brings a whole different set of problems with it.”

Poor admits that he’s not privy to the makeup of the rating services’ national samples, but says he’s “not sure how they can be so well constructed if they can’t do better than they’re doing with their samples in each local market. Yet these major packaged goods clients and their agencies never brought up the problem of sample distribution.”

EMRC’s Dimling says he had expected that a need for product use information would have been assigned a higher priority than it was. He adds that while ICI’s BehaviorScan system and Nielsen’s new ERIM system (TV/RADIO AGE, October 1) both address the product purchase question, “Advertisers seem to look at these systems more as a commercial testing technique than as a media test.”

Another topic that failed to surface was the issue of who will pay for such improvements as increased sample size. No broadcaster or rep raised the question, it was pointed out, though as one source noted, broadcasters and reps were



JWT’s Bob Warrens, I., believes cable industry and new indies, “who are responsible for the audience fragmentation that’s caused our need for larger samples” should pay greater share of costs of larger sample sizes. Gillette Co.’s Tom Ryan sees EMRC meetings as “creating a greater sense of urgency” among ratings services.

sizes of sub-samples.

In respect to people ratings, Dimling observes that though companies like Nielsen and AGB are developing or testing systems to produce measurement of individual viewing, “No one is sure yet that the various pushbutton meters are going to work the way we hope they do. Those attending both our meetings would prefer a more passive alternative to people meters—an alternative that would require viewers to do as little as possible, above and beyond their normal viewing activity. If we find that the people meters now being tested don’t perform as designed under viewing conditions in this country, we’ll have to keep looking for other alternatives.”

Audience to commercials

Another priority area coming out of the first meeting is measurement of the audience to commercials, as distinguished from measurement of program viewing. Dimling points out that while people assume a drop in audience at the commercial break, “No one knows the extent of this phenomenon, or how much, or even whether, it varies significantly from one program type or daypart to another.”

Dimling suggests that “Step 1 in this area will probably be to determine the

effective way to track commercial audiences on a continuing basis, “IRI (BehaviorScan), Nielsen and AGB all said they could do it—that it’s already technically feasible to report set tuning in continuous, five-second intervals. But that brings us to the question of whether such voluminous output could be made manageable and whether it would be economically feasible.” In addition, he says, there’s the perennial question about set tuning data: “How do we know how many people are still sitting in front of the set during the commercial break and paying attention?”

As to the consensus developed on the need for measurement of people viewing, as opposed to set tuning, Spaeth concedes that maybe the people meter “might” be the solution, “But at this point it’s still being tested. We’re not sure yet whether it will work under multi-channel viewing conditions here in the U.S.

“What we do know is that most ratings users at the meeting agreed that we need something better than the diaries in current use, and that we’d like to know more about viewers than just their age and sex. That means larger sample sizes to permit segmenting audiences into finer slices without losing reliability.”

When some users stressed the importance of larger samples, particularly for



EMRC head John Dimling hosted industry conclaves to upgrade ratings

rather heavily outnumbered by the advertiser and agency contingent.

Bob Warrens, vice president and director of media resources and research at J. Walter Thompson/Chicago feels that increased costs to broadcasters are bound to be one result of larger sample sizes. He argues that "the growing numbers of new independent stations and cable services have caused the audience fragmentation that's resulted in our need for larger sample sizes. I think these meetings have helped these new broadcast services to recognize their responsibility for the situation, and with it their responsibility to help pay for the increased costs that larger samples will bring with them."

Increased VCR use

Warrens also points to another issue that got more attention at the June meeting than it did at the initial conference in January: "Growing recognition of the potential threat of increasing VCR recording and playback activity," commonly known as zapping (TV/RADIO AGE, August 6).

On this subject, Warrens reports that Nielsen is close to overcoming the technical problem of inability to identify the specific program being played back by use of "a kind of universal product code for programs, imprinted into the tape." But he adds that, "From a practical standpoint, it will require a lot of advertiser insistence to get identification numbers imprinted on every show. But at least the technical problem is close to solution."

In Warrens' opinion, this is "just one example of how I think these meetings, on top of the new competition from companies like AGB and ICI, have motivated Nielsen to push some of its R & D programs forward faster."

General Foods' Spaeth also noted the consensus on the need for ratings users to be able to access audience data directly, "on a customized basis. For ex-

The consensus on priorities coming out of the EMRC conferences, according to the Association of National Advertisers' William Kistler, "confirmed that the audience measurement services are generally going in the right direction and concentrating on the industry's primary areas of interest. But the refinements we'd all like to see," he adds, "will not be cheap."

ample, we might have 150 different advertisers and agencies who would like to get at the information on just the target audiences for their own product categories, and get at it as soon as possible following the most recent measurement—150 different users looking for quick access to 150 different customized data formats."

Step-by-step theory

Spaeth also observes that while there was wide agreement on the desirability of larger samples, "When we tried to put a number on just how much larger, we realized that no one knew. Under these circumstances, some of us thought that

tables in the priority areas." He points out, for instance, that in addition to the development and testing activity going on in the area of people meters, Nielsen has already come up with one report in response to user interest about the growing evidence of channel switching and VCR activity, and is working on a second report.

Another research executive adds that Nielsen not only plans to increase sample sizes in its metered markets, but already has provisions in its contracts to build current meter samples from 300 to 400 households, and in some cases up to 500 households.

Among the projects in the works since EMRC's initial January meeting are:

Jack Poor, l., of Blair TV wonders about sample distribution of rating services' local meter samples. CBS research chief Dave Poltrack suggests ways to squeeze some of the increased cost out of larger sample sizes called for by the conferees.



we ought to raise sample size, step by step: raise it a little and see what happens.

"If that's not enough, raise it another notch, see if that's sufficient, and so on, until we eventually hit it right."

Poor believes that "All the concern over measuring commercial as opposed to program audiences could end up being unfair to broadcasters. Stations and networks should be judged on their ability to deliver a good solid audience lead-in to the clients' commercials, and not have to risk being penalized for somebody else's dull commercial."

Poltrack agrees that the EMRC meetings succeeded in pressing suppliers "to speed up their development time-

■ Development of techniques to measure actual purchase response to broadcast commercials. These are already being offered by ICI (BehaviorScan) and Nielsen (ERIM), and a third such technique is being developed by Arbitron and Burke.

■ AGB, Nielsen and the Arbitron-Burke combination are already testing or plan to test various versions of a people meter.

At the very minimum, there should soon be results from AGB's Boston test to determine whether or not such systems can produce valid viewing data by demographic, without having to rely on diary backup.

(continued on page 80)

TvB at 30: It's not what it used to be—it's better, says bureau, citing changes since the '50s

By Alfred J. Jaffe

Television Bureau of Advertising members who will be descending on Chicago for their annual meeting early next month will also be marking the organization's 30th anniversary. Officially, TvB was set in motion September 2, 1954, and started operations in January of the following year.

As a milestone, 1984 has much to recommend it, if accomplishment is measured by the TV industry's purse. The bureau expects, when the year is out, to see a 17 per cent gain in TV ad dollars, an increase fueled by the Olympics, the elections and a number of new business categories.

The components of that gain were forecast by the TvB board a year ago. A 16 to 18 per cent rise in network billings was predicted, with 17 per cent expected to be the final figure, representing \$8.21 billion.

Spot was seen rising 15 to 17 per cent with the end figure expected to reach \$5.56 billion, an increase of 16 per cent. Only in the local sector was the board a bit bearish, foreseeing a rise also of 15 to 17 per cent. The final level is expected to reach 18 per cent, representing \$5.1 billion in ad expenditures.

Considering fears about cable TV a few years ago, the TV broadcast industry may be justified in congratulating itself—or maintaining that commercial broadcast TV has not been truly appreciated.

In mid-October, the TvB board released figures projecting a more modest 11 per cent rise in TV ad expenditures next year, with network billings forecast to climb 9 to 11 per cent, spot seen increasing 10 to 12 per cent and local going up 13 to 15 per cent.

TvB can look back to an increase in industry revenues 22 times over during the past 30 years—some of it due to natural growth, some due to inflation and some due to promotion, for which TvB can reasonably claim some credit.

Measuring effectiveness

Measuring the precise effectiveness on an advertising promotion bureau is probably impossible, but TvB's promotional muscle is always available for inspection. TvB itself feels that its promotion is not what is used to be. It's better, says TvB president Roger Rice.

There's certainly more of it. The bureau has obviously grown. Back in November, 1955, TvB was budgeted for spending at the rate of \$528,000 annually. Right now that figure is \$6.8 million. In 1955, TvB had 174 members. The latest tally—October—shows 629.

The largest category of members is, of



Roger Rice, president of TvB, is celebrating his 10th year at the bureau.

course, stations, of which there are 567, an increase of 20 since March of this year and a rise of 48 since March, 1983. Included in the latest total are 15 foreign stations, but satellite stations (TvB members account for 43) are not counted.

The three major networks are all in, of course, though they don't get (or expect) much promotional help from TvB, an understanding that the webs have been living with for some time. Then there are 16 station representative members, practically every major rep around, plus seven program producers—not every major by a long shot, but mostly big operators: MCA-TV, MGM-TV, 20th Century-Fox TV, Viacom Enterprises, Lexington Broadcasting, Andrews & Associates and EmbassyTelecommunications. Finally, there are associate members, mostly colleges and universi-



George Huntington, executive vice president, TvB, came aboard a year after the bureau was launched.

ties. While the educational institutions pay a fee for membership, they can credit materials they order against the fee, a device to make sure they "pay attention," explains George Huntington, executive vice president, operations. There is a pronounced conviction at TvB that courses on television at institutions of higher learning do not pay enough attention to the business side.

Rounding out the dimensions of TvB today is the roster of 61 employees (there were about 20 once the bureau got rolling in 1955) operating in six offices. Besides New York, there are branches in Los Angeles, Chicago, Detroit, Dallas and Atlanta.

"There's a lot of difference between selling in 1954 and 1984," says TvB president Rice, who is also marking an anniversary, since he was named to his present post 10 years ago this month (October). "Selling today calls for more sophistication and TvB is more sophisticated."

Rice ticked off such accomplishments as the bureau's monthly satellite program; its wide distribution of reach and frequency systems, which work with pocket calculators; its heavy schedule of platform appearances, its long list of video tape presentations and commercials reels, its strong emphasis on sales training and its plans to interface TvB's computerized data base of promotional materials with station computers.

Satellite 'sales meeting'

The monthly satellite "sales meeting," which began last January, is a magazine-type presentation—Rice compared it in format to *Entertainment Tonight*—containing tips on selling, promotional ideas, case histories and the like. It is hosted by Bob Baker, vice president, local sales, and a recent transmission of the 25-minute program was packed with such items as the "Ultimate Warehouse Sale" of KDKA-TV Pittsburgh, a case history of successful legal services advertising, tips on how to develop vendor-supported advertising and a short, illustrated comparison of TV-vs.-radio involving apples and oranges—real ones. The latter pitch was suavely delivered by Harvey Spiegel, senior vice president, research and marketing, and the only TvB employee who has been there since the beginning. (Huntington came aboard

Top 10 national tv advertisers—1983 vs. 1958

1983	1958
Procter & Gamble	Procter & Gamble
General Foods	Lever Bros.
General Motors	Colgate-Palmolive
General Mills	General Foods
Ford	American Home Products
Pepsico	General Motors
American Home Products	Bristol-Myers
AT&T	R. J. Reynolds
McDonald's	Gillette
Philip Morris	Brown & Williamson

Source: TvB and TvB/ BAR, Companies ranked by combined network and national spot TV billings; 1958 is earliest available advertiser data

one year after the bureau was founded.)

Another modern medium TvB has latched on to is the shrinking electronic calculator. The bureau encouraged members to use the programmable pocket-sized TI-59 from Texas Instruments for its MMP (Maximizing Media Performance) system. This develops reach and frequency data for TV, radio and newspapers—in the customer's office, if necessary. TvB has sold some 500 MMP systems.

TvB is now planning to put the MMP system on the IBM PC and compatible personal computers. Though the IBM PC can't be put in your pocket, TvB now believes that this unit and its clones are becoming a standard item at TV stations. In fact, the bureau is planning to gather information to make sure this is true.

A major factor in TvB's interest in the dimensions of the PC universe is its intention to link member computers with the bureau's data base of promotional materials. When that is done, explains Huntington, members will be able to find out almost instantaneously what materials are available for pitching to clients and agencies. "Ironically," says the TvB exec, "computers will bring us closer to stations." In addition, he adds, they are indispensable nowadays for handling station orders and keeping track of inventory.

The modern promotion bureau cannot depend on systems alone; a lot of shoe leather goes into promoting an advertising medium. For example, TvB appeared, through mid-October, on 138 "platforms" this year with live, slide and tape presentations. When TvB started, Rice notes, there was one presentation a year in one city. "There was only one set of slides and station people had to remember what was said when they went back to their offices."

It took five or six years before TvB's major presentation was on film and, even so, it was 16mm, black and white.

"The big expansion in presentations came when video tape was used. Now everybody gets a copy," notes the TvB president. Overall, he says, TvB now turns out 60-70 video tape presentations of one kind or another every year.

Last year, for instance, such tapes included one to sell insurance agents, another aimed at travel agents, one on home and garden products and another to pitch dentists. There was even one on how to bring attention to newspaper inserts.

The bureau has, in addition, built up a large stock of "category reels," covering commercials for many types of products and even broken down by size of market.

How to sell

Despite the variety of promotional materials, there is one basic demand from station members that appears to represent an overriding need year after year. And that is help on how to sell—not how to sell TV, but just how to sell, period.

Rice does not regard this as a back-to-basics affair. "It shows the sophistication of sales management people that they're willing to spend money on sales training." Another factor he cited in the demand for sales training and sales training aids is the need to contend with



TvB's first board consisted of, l. to r., W. D. "Dub" Rogers, KDUB-TV Lubbock (now KLBK-TV); chairman; Henry W. Slavik, WMCT(TV) Memphis; Campbell Arnoux, WTAR-TV Norfolk (now WTRK-TV); Clair McCollough, WGAL-TV Lancaster, initially co-chairman; Oliver Treyz, ABC Television; Richard A. Moore, KTTV(TV) Los Angeles, initially cochairman; Robert Clipp, WFIL-TV Philadelphia (now WPVI-TV); Merle Jones, CBS Television, and George B. Storer, Jr., Storer Broadcasting.

Not shown are Otta Brandt, KING-TV Seattle; Kenneth L. Carter, WAAM(TV) Baltimore (now WJZ-TV); Gordon Gray, WOR-TV New York; Robert Lemon, WTTV(TV) Bloomington-Indianapolis; Thomas McFadden, NBC Television; H. Preston Peters, Peters, Griffin, Woodward; Lawrence H. Rogers, 2d, WSAZ-TV, Huntington, treasurer; Robert R. Tincher, WHTV-TV Huntington (now WOWK-TV) and Norman E. Cash, TvB president.



TvB's state-of-the-art satellite "sales meeting" recently featured the bureau's Harvey Siegel senior vice president, comparing apples and oranges (TV-vs.-radio) and Mark Logan, general sales manager of KTRE-TV Lufkin talking about developing vendor-supported advertising.

the emphasis on negotiation by the buying side. "Because agencies have negotiators, we have to have negotiators," says Rice. The TvB president also underlines the difference between the bureau's early days and today. "People wanted to be on TV in the early days. Today, they have to be sold."

Besides the sales training tapes made for members, TvB offers three levels of sales training. The "top level" is the TvB/Sterling Institute three-day course for general and sales management and salespeople. This was instituted about eight years ago by Rice himself.

Second, is the regional sales conference, a one-day affair, which has already trained 1,400 individuals. The 1985 schedule consists of 10 conferences in 10 cities scattered across the country and scheduled from February 27 to April 18.

Finally, there's the annual meeting itself, where there are workshops on various facets of selling, and related matters.

All these efforts are a far cry from the '50s—but the '50s were a different era. Says Huntington: "In the early days, everybody was TV's oyster. Every business was a target." The targets today, he

(continued on page 76)

Broadcap struggles to step up help to minority entrepreneurs

By Howard Fields

Cliff Fletcher was manager of the Atlanta office of Arbitron last December when he heard that some organization named Broadcap was holding a seminar. As a black man, he was aware that many urban and black stations "were having a tough time in selling the value of the station. I wanted to see whether Arbitron could help solve some of the problems." So he attended the seminar.

Fletcher also had a dream. He wasn't satisfied with working with radio stations in his Arbitron job—he wanted to own a station of his own. But he already had decided that his dream "would be totally out of reach. I thought I would have to save 20 per cent of the money to do it."

At the Broadcast Capital Fund seminar, he now recalls, "I talked with a lot of people about their experiences with Broadcap. They all seemed very positive about Broadcap and how it helped them get into an ownership position. I got very excited. I found out my dream wasn't impossible."

He discussed the possibility with Dean Mutter, a black man in the Chicago office of Arbitron, and they followed up on the seminar. They applied to Broadcap for help, found a radio station, WWVZ(FM), then the Number 1 station in Charleston, S.C., that was for sale, and in February filed papers with the Federal Communications Commission to buy it under their corporate name of Millenium Communications. With Broadcap's help in arranging financing, Fletcher and Mutter closed on the deal on May 31.

The two new entrepreneurs left their jobs with Arbitron, and now Fletcher is president and general manager, Mutter vice president and general sales manager of the station that plays urban contemporary music for a 70 per cent black audience. Fletcher says, "I have had nothing but good experience with Broadcap. I wouldn't have been able to own a radio station except for those folks. The station is going very well."

Worries about money

Donald Thurston is president of the Berkshire Broadcasting Co. of North Adams, Mass., operator of several New England radio stations. He has been a successful white entrepreneur for at least 35 years and heavily involved in activities

of the National Association of Broadcasters, of which he once served as chairman. But he is expressing worries about a money deadline—not for himself, but for Broadcap, of which he is chairman.

The end of this year marks the fifth anniversary of a pledge by the three major networks to give \$2.5 million each to Broadcap to fund its investment base, if the rest of the industry would match that \$7.5 million within five years. Broadcap has raised only about \$2.5 million in non-network funds, primarily in pledges from eight companies whose commitments range from \$1 million to \$100,000. They and the networks are among 73 contributors to Broadcap, the others making contributions as small as \$25,000.

Broadcap is seeking pledges of contributions stretched out over a five-year period and is centering its effort on obtaining at least 20 five-year pledges of \$250,000 each, or \$50,000 a year, enough to satisfy the remaining \$5 million in the original fund-raising goal.

Loose deadline

Although Broadcap's leaders are disappointed at the support they have received from their own industry, they don't appear overly worried about the five-year deadline imposed by the networks.

They take it as a loose deadline, especially since they view the fund-raising delay as due to matters beyond the organization's control.

In fact, the bulk of the non-network contributions came in the first few months of the fund-raising efforts in 1979, on the heels of the original \$7.5 million network pledge.

The NAB already had announced the formation of Broadcap and was coming under considerable pressure from the minority community to get on with its investments. But Broadcap found it could not do so under its corporate structure without costing the contributors hundreds of thousands of dollars beyond what they already had contributed.

Back in the late 1960s, the federal government, in an effort to help achieve the goals of the Small Business Administration to help minorities enter business, authorized the creation of minority enterprise small business investment



Broadcap's board members, seated, from l.: Berkshire Broadcasting's Donald Thurston; president John Oxendine; Federated Media's John Dille, Jr.; and City University of New York's Alvin Puryear. Standing, from l.: Phoenix CPA Hector Salvatierra; Barnett Bank of Miami's Nancy Marquez; Verner, Liipfert, Bernhard & McPherson's Erwin Krasnow; Kerimax Communications' William Dilday; Heritage Capital Corp.'s Paul VanHook; and Foley, Hoag & Eliot's Charles Beard.

companies, termed "mesbics." These came to be privately funded venture capital companies whose support for minority enterprise would be matched by the SBA on a four-to-one basis.

When the NAB formed its Task Force on Minority Participation in the late 1970s to look into the possibility of assisting blacks in buying stations, the mesbic route seemed to be the most efficacious one. Thurston, who headed the task force, recalls, "When the task force was trying to figure out how to go about doing this, we first said it is not the singular responsibility of the broadcasting industry of the United States to find the way to put minorities in broadcast ownership. We think it is important for us to do because we think the industry will be stronger if it represents all facets of the country."

'Conventional lenders'

The task force decided that whatever it did had to involve "conventional lenders, to educate them, to get them to understand the business, and for them to share the responsibilities."

The task force brought together bankers, lawyers, educators, business leaders, and broadcasters to form the nucleus of an organization that would form a mesbic. The Broadcap mesbic would either lend money to would-be entrepreneurs, co-sign their loans with local banks, join in a hands-off partnership with the entrepreneurs, get pledges of financial support for the venture if it

were ever needed, or some combination of these.

"There are so many ways to do this," Thurston adds, "just lots of different ways to really provide some meaningful response to access to the market by the minority communities of the country. We have a lot of freedom in the things that we can do. We just wanted to be sure that we could do it with a private enterprise response." At the time Broadcap was created, he says, the usual response to a problem was to "throw some money at it and maybe it will go away. It doesn't work that way. If we're going to have people get into this business and become defenders and supporters of the system, they need to get into it in the manner that every other broadcaster in this country has gotten into it."

He says, "That is why we embarked on this effort. And it's also where we run into some of the problems." Broadcap began as a unique effort in many ways, he adds. "We've done some research with the folks at the Department of Commerce and others, and there's no other identifiable group within the United States that has ever done this—who, in effect, has contributed its own money to fund direct competition. Certainly, no one else in communications has done it."

(Broadcap will not fund anyone who conducts a fishing expedition for a station. A potential buyer must have a construction permit for a new station, or a commitment to sell by the owner of an established station before Broadcap will

become involved.)

Broadcap's major problem began when it started to ask for contributions from the industry to a private, for-profit organization. Because of its corporate structure as a private enterprise corporation, those contributions could not qualify as charitable deductions from corporate income taxes.

"There was concern that since we started as a charitable corporation and that the principal function of the charitable corporation was to put people in business for profit, that we might lose our charitable status and therefore make all those contributions not tax deductible that started us in business in the first place," Thurston says. "So we had to find a way."

Non-profit mesbic

Unlike other types of businesses supported by mesbics, Broadcap could not have an interest in every station that it helped finance because of FCC rules on station ownership. However, with help from outside experts, Broadcap's directors "conceived the idea of having the mesbic become a nonprofit mesbic," Thurston says. But there was no other nonprofit mesbic and thus no rules existed for one. The directors worked with the Commerce Department and the Internal Revenue Service to come up with a structure that would allow funding for private enterprises while allowing contributions to the mesbic to continue to be tax deductible.

"Suffice it to say that with a lot of help from key administration people in both the Carter and the Reagan White Houses, we have been able to achieve that nonprofit status for the mesbic and solve the problem," Thurston says. "It took over a year of effort, but during this time, we were also getting pressure from the minority communities to loan them some money. So fund-raising stopped, in effect, with the first effort. We were on the verge of being severely criticized for just having money and that maybe this thing was just a lot of smoke."

The companies on Broadcap's list of possible contacts were not contacted, then, as the organization went about the business of setting up the staff that would make the investments. Broadcap made its first investment in 1981. By the end of this year, it will have put 18 minority groups into the broadcast business and has commitments to do the same for four others. Earlier this year the fund-raising effort was resumed in earnest.

Andres Neidig is the Hispanic president of KRMX Radio Mexicana, which

(continued on page 77)

Perez's big shift: Is it sunnier on the other side of the street?

By David Graham Halliday

For 14 years Manny Perez had what is generally considered to be the best production job in advertising—senior vice president, director of television production at Young & Rubicam, Inc., the largest agency in the U.S. and its most prodigious, and arguably most creative, producer of broadcast commercials.

Then in a seemingly impulsive move, perhaps without precedent in the agency business, Perez threw it all away. He resigned the post, gave up the six figure salary for a speculative assignment as a commercials director. Clearly this was a high stakes gamble. Could he make the switch to the other side of the street? Would he be successful in an admittedly chancy undertaking with no guarantees? Perez was sticking his neck out, but as he says ruefully, "it is my neck."

Perez sits in the middle of an immense production plant at 101 Fifth Ave. Carpenters and electricians rove from room to room, putting the finishing touches on the studio network that is FilmFair's New York office. It is a network of production and administrative offices that Perez has had a hand in designing.

A few weeks ago, Perez marked his first anniversary with FilmFair. It was a year in which he crossed his own Rub-

icon, from a senior agency production executive to a successful commercials producer.

The 60 shooting days Perez logged with blue chip advertisers, and annual billings approaching nine figures are the tangible manifestations of this success.

Perez seems as secure as his restive psyche will permit. If another opportunity would occur on the agency side, would he return?

Perez thinks for a long moment, then utters a soft, emphatic "no."

"When I left Y&R, Barney Melsky, (noted business representative) said to me "you're going to see things differently, and he was right."

Perez then went on to tick off the things that he has seen differently.

1) "The bidding process is not a science, and believe me, when I was at Y&R, I tried to make it as foolproof as possible. The bidding exercise is a roll of the dice. If an agency wants to work with you they are going to get you, as long as the costs are not way out of line."

2) "Being a director is a lonely business. There are times when you are at the mercy of certain agencies or producers who don't know what they are doing. They might not approach me with some ridiculous request, but they will go to one of my production people and we have to deal with it later."

3) "Agencies also happen to be pretty fickle, and during a down period you experience periods of severe self doubt, if not extreme paranoia. The thing that saves me is that I come from an agency background, and I'm familiar with the internal processes. I really feel for my colleagues who don't have that agency experience as a buffer."

4) "A lot of agencies want more and more for less and less. I suspected this at Y&R, but I didn't let myself believe it. Now I believe it."

"Most people at the agencies don't realize that the first time you sit down with a storyboard it's still a bloody estimate. It's after you have a few sessions with the art director when you forget the estimate and come to grips with securing the elements that will make the spot work."

"On at least 75 per cent of the spots that I've done over the past year, I was allowed to make changes, and the agency cooperated. On the Southwestern Bell business, there was a note attached to the storyboard which said 'these boards need a lot of work. We welcome your input.' Now it's one thing to say it. But I was delighted, when I got together with the agency and the client, to find out they meant what they said."

"Much of the time the agency says it wants your input, you find out later, that they don't really mean it."

5) "I never realized how great the contribution could be, (to a commercial) of a good director."

Personal contributions

Perez mentions offhandedly several contributions of detail that he made to different commercials.

■ In the Notre Dame spot for Dr. Pepper, there was not originally a man on horseback, but he believed that another element was needed to play against the "hunchback."

■ In the rain spot for Southwestern Bell, the board came down with the guy in bed, calling the weather service. Perez had to change that.

■ In the Hallmark spot with the two classmates, Perez had a fine copywriter, but deliberately overlapped the dialog. He concentrated on the important message "I like you and I'm going to miss you, let's keep in touch."

There are also tricks of casting that Perez does not want to be deprived of using.

"There was a spot where a little girl has to show genuine love for her father. I interviewed the girl with the two of us sitting on the floor. I asked her to keep her eyes on my hand. I noticed that her



One routine Manny Perez says he hasn't changed—the half-hour behind closed doors for his corn beef on rye lunch. "It gives me a few minutes to myself."

gaze didn't wander. That was good. Then I asked her to talk about her father."

Perez doesn't believe that a director can get something that is not there. "If an actor doesn't have it, you can't will the performance out of him. A director's function is to edit, shape and mold his material. You can't get what isn't there."

One thing that Perez is getting, however, is agency business. Along with completing a McDonald's shoot, via Rosenfeld Sirowitz & Lawson, Perez is doing pre-production on a Maxwell House coffee from Ogilvy. "We're currently bidding several showcase accounts," he adds, declining to mention which ones. The non-committal, discretionary statement is made for competitive reasons, and is a departure from the aggressive approach Perez would take if all the decisive elements were under his control.

The significance of his answer lies in the power he wielded and the prestige he commanded in his previous position at Y&R.

During his tenure, stories involving the extent of his personal power bruted throughout the business. Perez cited them "exaggerated," but stroking his graying Van Dyke beard, a trace of a smile crosses his face as he concedes, "I did have power to do some things."

Among the "things" he could do:

■ "When Y&R had shootouts I could get lab jobs done in a night that normally take three or four weeks.

■ "If a commercial was sold (to the

*D'Arcy MacManus
Masius vp/
associate creative
director/executive
producer,
John Pike,
chatting with
director Perez on
location at the
Palm Beach Polo
and Country
Club for '85
Cadillac Seville
commercial.*



client) that I didn't think had executorial potential, I would wave a red flag and management would listen."

■ "I was one, not the only one, mind you, but one of the people who could make the difference in attracting new business, because of my constant interface between production and creative. I was instrumental on some new business pitches for accounts like Lincoln-Mercury."

Y&R was cognizant of Perez's contribution, rewarding him accordingly with sweetheart stock options (which he had to relinquish on his departure one year ago) and consistent hikes in pay, when Perez would go to management every six months and would tell president

Alex Kroll, or executive vice president Roby Harrington that he "wasn't happy."

"What will it take to make you happy?" they would ask, Perez remembers. "I headed a department of 90 people. A department that virtually ran itself. If I wanted to direct a spot, I could go out and direct. But I always returned to the office with a tremendous residue of guilt, for the time I spent away."

Perez, however, had paid his dues. "For years I had no personal life," he says, noting that he and his wife Peggy, a former producer at Y&R, are expecting their first child.

"I worked seven days a week, 15 hours

(continued on page 82)

London event fights plethora of TV markets

By Adrian Ball

"We have three unhappy exhibitors," said Karol Kulik, London Market director, with her usual, disarming manner. "Five more are middling to unhappy, while we know that there are 90 who are pleased about the business they did."

Thus, the American-born executive summed up the so-so results from her viewpoint as the administrator and part owner of the United Kingdom event—which started life two years ago as the something-for-everybody London Multi Media Market. In an interview re-

viewing what she pointed to as the "first television market of the fall," Kulik described the market's outlook against an international background of rising demand for TV programming but a crowded schedule of showings.

Speaking internationally, October is TV Market Month. The London Market, October 1-5, was followed by Vidcom in Cannes, October 13-17, and then by Mifed's "traditional market" in Milan, October 22-27. While each has a different slant, they all relate to TV software and put a heavy burden on buyers and sellers. The London event

dropped the "multi media" tag this year in favor of concentrating on the "television" media. Meanwhile, Vidcom picked up the "multi media" tag.

Kulik said she was "incredibly pleased" about her event, but admitted it had not been a "bumper edition"—merely better than the year before. Buyers, she declared, had been more numerous and more serious in their intent. But the lack of support from U.S. entities was a disappointment.

Still, according to the London Market director, more genuine business was done this year than in either of the two previ-



Telepictures' Stuart Graber, l., and Worldvision's Bert Cohn, center, both felt the London Market was valuable. But CBS International's Rainer Siek, r., feels there are too many such shows.

ous events in 1982 and 1983. "The best proof of the satisfaction of exhibitors is that we began signing contracts for 1985 immediately after the close of the show on October 5," she added.

Next year's dates

To further dramatize their confidence in the future of the London Market, Kulik and her colleagues—Tony Franklin and Tony Charlton—announced the dates for next year—September 30-October 4—while the 1984 mart was still in full swing. It will be held at the same venue, the Gloucester Hotel in residential South Kensington.

Last year Kulik was not able to announce her 1984 plans until well into November, and the TV world did not really get to know about it until close to Christmas time. That meant almost three months lost, and the organizers had to work hard all this year to make up for lost time.

Official figures released since the end of the market show that, statistically, it was down from expectations although more successful than its predecessors. Kulik had hoped for a total attendance of around 2,250. In the event, the tally of participants was 1,930 from 885 companies and organizations. The number of countries represented was 58 in line with the forecast of about 60. (See *The British TV Scene*, TV/RADIO AGE, September 3.)

Buyers totalled 707 compared with the 750 target, but this was still a healthy 17 per cent increase over the 1983 figure. The 537 sellers exceeded Kulik's prediction of 500. There were fewer buyers/sellers (300 against the hoped for 500) and 139 producers instead of the 250 goal. World press attendance (247 against the 250 forecast well in advance) was right on target.

'Umbrella' facility

Kulik asserted that one of the features of the 1984 London event was the success of the "umbrella" facility whereby various organizations with common inter-

ests shared suites. The 13-strong ("and very satisfied") Ontario Group, the Australian Film Commission, U.S. public television and various associations of British independent producers all did good business, she maintained.

She hoped this augured well for the London Umbrella being organized for next year's NATPE International Conclave by her team in association with Button Design. Eleven smaller British companies, who would not be able to afford NATPE representation in the

Official figures released since the end of the market show that, statistically, it was down from expectations although more successful than its predecessors. Market director Karol Kulik had hoped for a total attendance of around 2,250, but the tally was 1,930 from 885 companies and organizations.

normal course of events, expressed positive interest in taking part in the San Francisco venture, according to Kulik.

The lack of support for London from many U.S. companies caused the organizers concern earlier in the year, but Kulik claimed there was a last minute surge in the number of American buyers—one of her prime marketing targets in recent months.

This year's London Market was notable for the fact that it was the first such "commercial" event, Kulik and two as-

sociates having taken it over as a profit-making venture from the London Screen Marketing Association. She thought it had "more or less broken even" on revenues of \$375,000.

Though not a financial success, the market was clearly much busier than its forerunners, with a far stronger European presence. There were minimal complaints about the venue or the organization, a rare situation for an event of its kind.

The French were particularly active at the Gloucester this year, both as buyers and sellers, but the West German attendance was small and the subject of much comment. The Scandinavians were present in strength, reflecting their general interest in coming to London and the amount of buying they traditionally do from British companies. More Canadian and Australian professionals were present than in 1982 or 1983.

British exhibitors were, inevitably, very strongly in evidence, marking their apparent approval of the switch from a show staged by a non-profit-making trade body to a private enterprise effort. BBC Enterprises, Channel Four and such Independent Television companies as Granada and Scottish TV reported good business.

The end of the London Market coincided with the release of upbeat government figures showing that Britain's film and television industry in 1983 netted more than £100 million (over \$130 million at current exchange rates) in sales to overseas markets for the first time.

The total sales abroad of the BBC and the Independent Television companies last year topped \$100 million but the country spent over \$90 million on foreign programming, leaving a net balance in the nation's favor of about \$10 million. British film companies, on the other hand, grossed about \$275 million overseas while film imports were over \$150 million. Adding TV and film net earnings produced the record figure of \$131 million for 1983.

The comparatively modest net sales of
(continued on page 82)

Viewpoints

Marketing focus in last decade has shifted toward gaining greater share

Over the past decade, many marketers have refocused their strategies with an eye toward *gaining share* at the expense of competitors.

A slowdown in expansion of many markets has made it necessary to seek growth from *within* a category. As a result of intensified competition, comparative advertising has become more prevalent; pricing strategy has become even more critical, promotions are being more heavily relied on to generate sales. Advertising budgets have increased also, despite higher costs of commercial production and media.

It will be apparent to anyone working in this situation that competitive share gain is an expensive way to grow. It requires spending a lot of money for marketing and often puts pressure on retail prices.

As a result, profit margins are squeezed at a time when companies can least afford this to happen, since volume increases are often small or non-existent.

In this environment, it is important to explore strategies for maintaining a brand's customer franchise without resorting to price reductions. Price reduction can undermine a brand's position as a "quality" product. When "low price" becomes a dominant part of a marketing strategy, a brand is usually forced into a continuous spiral of price cutting and promotion to generate volume at low margins.

People will pay more for indispensable product

The aim of **positioning a brand** is to cause people to feel that there is no completely satisfactory substitute for that brand. People have demonstrated their willingness to pay more for a product that they feel best suits their individual needs, providing that the category of product is important to them.

In positioning, smaller may be better. Thus, it may pay for marketers to aim at smaller, more precisely defined customer targets with positionings and products tailored to the targets' needs.

This is particularly relevant in categories where emotional benefits are important, such as liquor, clothing, jewelry, cosmetics, entertainment, and other so called "luxury" or "indulgence" items.

Brands that occupy special positions continue to grow and command premium prices, even in down economic times. The attitude which underlies the growth of top end products is represented in the advertising slogan of a premium brand of video and audio components—"Even if you can't have the best of everything, you can have the best of something."

A positioning necessitates that a brand stand for one thing—that it associates itself with that one quality or benefit or product to the *exclusion* of all others. In trying to be many things a brand or company often winds up being nothing in particular. The essence of positioning is sacrifice.

Some corporations enjoy a clear positioning by virtue of their product—General Motors *is* automobiles, IBM *is* computers, Xerox *is* copiers and so on. Despite the fact that these corporations make and market other products, they are clearly positioned in the minds of their publics.

Company should direct selling effort toward target

The essence of **positioning is sacrifice**. Sacrifices in positioning can be made in several ways:

- 1) *To Whom you sell*—A company should select a customer target for its brand toward which it directs all its selling effort.
- 2) *What you promise*—The promise or benefit a marketer stresses must be selected from among several based on what the product does best and what the target customer wants or needs.
- 3) *How much you charge*—While a low price may attract a larger market, it also may convey poor quality.
- 4) *Where you sell*—Where a product is sold says a lot about the product itself and the kind of people who are meant to buy it.
- 5) *Where you advertise*—The media environment of your advertising says a lot about the brand. There are times when a marketer would be wise to sacrifice the reach and impact of television for the power of magazine advertising.—Joel P. Baumwoll, president, Baumwoll Consulting Group, before the Association of National Advertisers' New Product Marketing Workshop held recently in New York.

Programming/Production

Embassy to debut 20-title theatrical film package; other sales efforts set

Embassy Telecommunications will introduce its first major theatrical movie package for syndication in the next month or two. The package, which is called Embassy II, involves 20 titles and will contain *Embassy Night at the Movies* films plus movies which have been on the three major networks. The package, according to Gary Lieberthal, president of Embassy Telecommunications, will be sold via cash, for six to eight runs over four years. Lieberthal, in an interview, notes that *Embassy Night at the Movies* has been averaging a 13.2 rating and is shown in 120 markets representing 86 per cent coverage. Titles in Embassy II have not yet been firmed, says Lieberthal. ET is expected to release a movie package into syndication each year or every 18 months, exclusive of its *Night at the Movies*.

Lieberthal believes that Embassy has gone ahead of such other major companies as Warner Bros., 20th Century Fox and Paramount in terms of total product both on the networks and in syndication.

On the network side, in primetime television production, Embassy produces 38 per cent of all the new sitcoms which made their debut the past fall, and its product represents 30 per cent of all sitcoms on air at the networks in primetime, says Lieberthal.

Embassy produces seven different sitcoms per week. Its nearest competitor, Paramount, does three, "so we are producing more than twice as many different sitcoms than Paramount." Furthermore, Embassy is second among all TV producers in production of series for the webs, with seven, behind Universal Television's nine. In syndication, Embassy has gone from a single entry, *Mary Hartman, Mary Hartman* (via T.A.T. Communications) in 1976, to distributing and now running *Sanford and Son*, *Good Times*, *Maude*, *The Jeffersons*, *One Day at a Time* and beginning this fall, *Diff'rent Strokes* and *Archie Bunker's Place*, in 50-150 markets, depending on the program.

The latest Nielsen overnights show that Embassy Telecommunications programs occupy more time periods than any other company in the industry, says Lieberthal. For example, in Chicago, Embassy has a combined total of five syndicated shows on WGN-TV and WFLD-TV in early fringe. All told, Embassy distributes 35 half hours of syndicated programs per week, "and when you think about it, we have more programming in early fringe than any

one of the networks has in primetime," Lieberthal says.

He continues that as a total company, Embassy Communications has become one of the larger major companies in terms of diversity in the software arena. "We have a motion picture company which not only produces, but also distributes and finances our own films. We have our own home video company, through Embassy Home Entertainment Co., which has become probably the fastest growing home video company in the field. It has exclusive rights to all of Embassy's theatricals and has distributed the Embassy library over the past two years, and is one of the most active companies in acquisitions. In addition, we have a pay-TV sales division."



Lieberthal

Carnal Knowledge will kick off the second year of *Embassy Night at the Movies*, for airing between November 12 and December 9 on an ad-hoc network of 121 TV markets representing more than 85 per cent of the country. Other movies in the group will be *The Black Marble*, *The Seduction* and *The Haunting of Julia*. *Marble* is scheduled for a February run; *Seduction* for May; and *Julia*, for summer.

Regarding network product being sold for future syndication, Lieberthal says that *Facts of Life* has just been sold for 1986 in 70-odd markets, with potential grosses reaching \$130-145 million for the 150 episodes. He says that unlike his competitors, Embassy sells its off-network series on a short string and if "you look at *Facts of Life*, the series is being sold for six runs, as compared to the 10 sold by other companies. If you calculate the figures, you will find that the numbers we get per episode are comparable to those received by other top shows for their 10 runs. We work that way because our series have had no difficulty in being renewed at prices as much as 75 per cent higher than the fees we got when the series was first sold."

Meanwhile, Embassy Telecommunications is also concentrating on the re-selling of *Maude* and pitching *Tales of the Unexpected* for syndication. Lieberthal says the company initially marketed *Maude* for a family audience, which was "wrong. We found resistance by stations in using it for a family time period. It turns out its best numbers are in late night. Twenty markets of the 45 which air the series are playing it in late night, and of the 20, *Maude* is first in the 15 markets in the late-night time period. *Maude*, which has 144 episodes, began in syndication in 1979, and has been working well all that time. And we are now going to communicate how well it is doing in late night."

Tales was acquired by Embassy from Survival Anglia. The 100 episodes of the anthology series will be sold as a late-night strip, available for fall, 1985. The series will have wraparounds by an actor, still to be chosen, Lieberthal points out. Among the actors who appear in the program are Joan Collins, Jose Ferrer, Sir John Gielgud and David Cassidy. The series was previously pitched by J. Walter Thompson when the agency had a syndication division.

MCA TV 'Squadron' pitch

MCA TV has come up with an unusual dual cash and barter marketing approach on *Black Sheep Squadron*, 35 one-hour "light-hearted" action series which was on NBC several years back. Stations buy 35 original episodes on both a cash and a barter basis, according to Shelly Schwab, senior vice president, marketing, at MCA TV. The outlets play the cash series on strip basis beginning in January, for three runs, while on the barter end, the stations must carry the series on a weekly basis, not airing before September 1985, over one run, for 50 weeks.

In some cases, a station may opt to air the second cash-run episodes in September, 1985, from Monday through Friday, and carry the barter shows on the weekends, points out Schwab. In the barter deal, stations get eight minutes and five go to MCA TV each hour.

Schwab continues that *Squadron* did very well as an NBC series, despite the fact that it was competing with such series as *Happy Days* and *Laverne & Shirley*, averaging a 27 share and performing well with teens. Some 40 markets have been sold thus far, with committed stations including WOR-TV New York, KHJ-TV Los Angeles, KTXA-TV

Dallas, KTXH-TV Houston and WFLX-TV West Palm Beach.



MCA TV is selling "Black Sheep Squadron" in an unusual way, on a cash basis for three runs beginning January 1985, and barter for September 1985. Robert Conrad, above, heads the series.

'Dallas' key to 'Landing'

Dallas, which went into syndication this fall, benefit of Lorimar Television, may be engaged in a drama of its own which is outside of its television plot. Not only will its own success be at stake, but *Dallas* is seen as affecting the future of *Knots Landing*, just announced by Lorimar as a syndication go beginning in fall, 1985 with 128 episodes already produced. The hour-long drama, currently beginning its sixth season on CBS, has been renewed for the 1985-86 season because of its successful track record. It ended the fifth season (1983-84) as the Number 9-ranked series on TV and winning the time slot on Thursdays at 10 p.m. every week of the season.

But just how well *Knots Landing* will do in syndication may very well depend on the numbers achieved by *Dallas*, in syndication, notes Ken Page, president of Lorimar Television. Page says that, based on the initial numbers on *Dallas*, "we have a program form that will work both with affiliates and indies, in a variety of dayparts." Page continues "The conventional wisdom was that a serial drama will never work in syndication, but overnights show some very good numbers. In *Dallas*, for example, the soap "totally takes the afternoon in all women demos, on WFAA-TV."

Meanwhile, *Knots Landing* on CBS keeps getting "better and better in the

ratings," and Page sees affiliates using *Landing* in early fringe, coming ahead of their news and perhaps being utilized in a primetime block with *Dallas*. Page notes that "skeptics who said *Dallas* wouldn't work were thinking of such primetime soaps as *Peyton Place* in syndication. Also, they believed that hours wouldn't work in syndication. If the hour show was serial drama, they believed it had two strikes against it before it started."

Therefore, he emphasizes, *Dallas* is under a lot of pressure because it's the forerunner of *Knots Landing*, with a lot of stations watching how *Dallas* comes out. Also, points out Page, *Dynasty*, from Metromedia Producers Corp., will be making its debut simultaneously with *Knots Landing*, which "should make for an interesting year beginning with next fall."



Cast of "Knots Landing," series syndicated by Lorimar Productions. Success of the serial drama could hinge on "Dallas," which is getting decent numbers.

Syndication shorts

Orbis Communications has cleared Warner Bros. First Edition's initial movie package in 126 markets, representing 86 per cent of the country. In addition, according to an Orbis spokesman, about 70 per cent of the national units have been sold, as of presstime. The three features in the barter package (10½ national and 13½ for local sales) are *Bobby Deerfield*, *Rollover* and *Agatha*. Under the deal with stations, the three features will each have two runs, with one in primetime and the other in either late or early fringe, Friday or Saturday.

Deerfield airs October 25-November 5; *Rollover*, November 22-December 2; and *Agatha*, December 13-23. Stations signed for the WB's first First Edition features include WPIX(TV) New York, KCOP-TV Los Angeles, WGN-TV Chi-

cago, WTAJ-TV Philadelphia, KBHK-TV San Francisco, WSBK-TV Boston and WKBD-TV Detroit.

Also at Orbis, the company has cleared *Movin' On* in 70 per cent of the U.S. The one-hour series was on NBC in 1976-1977, and consists of 44 one-hours. Offered via barter (five minutes for national and seven for stations), *Movin' On* is being cleared on a 52-week basis. Stations in the lineup include WNEW-TV New York, KTTV(TV) Los Angeles, WFLO-TV Chicago, KTZO-TV San Francisco, WQTV(TV) Boston and WXON-TV Detroit.

Group W Productions will distribute a one-hour special, *Music of Your Life*, as a possible forerunner of a weekly series for next fall. The special, a co-venture of Bob Banner Associates and Group W, will be hosted by Toni Tennille and will present live performances of the most popular music of the past four decades. Three guest stars will be featured each hour, fulfilling musical requests of three couples who will be brought to the *Music of Your Life* studio after they have writing about their personal attachment to a certain song. Target audience is 35-plus, and Al Ham, whose *Music of Your Life* radio format has been successful for many years, will be consultant.

TVS Television, which has been producing and distributing major sports events via barter, is expanding its program development operations. The expansion will include made-for-TV movies, miniseries and celebrity sports specials. The company recently concluded a deal to acquire the rights to an original spy drama *Paradine*, and a distribution agreement was signed with Jack Nicklaus Productions for *The One-Club Challenge*, miniseries of three one-hour TV golf specials. Bartered for this fall, the miniseries has a lineup including WNBC-TV New York, WMAQ-TV Chicago, KNBC-TV Los Angeles, WRC-TV Washington, WCVB-TV Boston and KRON-TV San Francisco.

LBS Communications is set to introduce a \$12 million animated strip series for the fall of 1985. The 65 half-hours, *M.A.S.K.*, has been cleared in 50 per cent of the country in only two weeks of selling. Stations include most Tribune, Chris Craft/United and Taft stations. *M.A.S.K.* is an action/adventure series, involving good vs. evil where illusion is the ultimate weapon. A special five-part "preview" is planned for the spring, 1985.

Horizon Entertainment will distribute two new game shows for April syndication. The shows, *Play the Numbers* and *Jury! Jury!* are being developed by The

Program Factory, Nashville-based company, whose president is Charles McKellar. **E. Roger Muir** is executive producer of *The Program Factory*. *Numbers* was developed by **Nicholson-Muir Productions**, which produced a version of the show on CBS in 1975. *Jury! Jury!* will feature two well-known celebrities, who will try to predict how a jury of contestants on each side will vote on specific issues. Art James will host *Numbers*.

Metromedia Producers Corp. has added four markets to its current total of 57 which will air *Vegas\$*. The newest outlets are KENS-TV San Antonio, WFLX-TV West Palm Beach, WJRT-TV Flint-Saginaw-Bay City, and WDRB-TV Tuscaloosa.

Madison International Group has cleared KXWY-TV Casper-Riverton, WGGs-TV Greenville-Spartanburg-Asheville and WBNB-TV St. Thomas to its test-market list on *Dawn*, for a current total of 15. *Dawn*, which stands for Dynamic Achievers World Network, is a half-hour barter strip set for national debut in February.

Katz Sports has acquired the exclusive TV rights to Metropolitan Collegiate Athletic Conference basketball games. The agreement provides for Katz to produce Metro conference games on TV for two years, beginning with the 1984-85 season. During 1984-85, Katz will produce 25 games, including six games of the annual post-season tournament. The games will cover a nine-state area, primarily in the Southeastern area.

Fremantle has sold 15 more hours of its Family Theatre to Channel 9 Network, Australia, bringing the total number of hours sold to 63 in the series, which is made up largely of ABC's *After School Specials*.

Tribune 'Dempsey' pitch

Tribune Entertainment is embarking on a heavy market-by-market pitch for *Dempsey & Makepiece*, syndicated series set for a January debut via a two-hour TV movie. In an interview, William Kunkel, vice president, marketing, Tribune Entertainment, says that in conjunction with the *Dempsey* push, the company is opening sales offices in Los Angeles and in Atlanta and is hiring a staff for both areas.

Among the outlets signed to carry the series are the Tribune stations, and KTLA(TV) Los Angeles, KTVT(TV) Dallas-Fort Worth and WTOG-TV Tampa-St. Petersburg, for openers. Kunkel says that the two-hour entry has just been completed, with nine hour ep-

isodes in the can, to be followed by four additional hours. Under the airing arrangement, Kunkel expects stations to play four originals in February, and four in May with reruns of the episodes in between, over a 16-week period. There are three runs over two years.

The action-adventures series was produced by London Weekend.



Tribune Entertainment hosted party to introduce "Dempsey & Makepiece" to reps in New York. From l., Leavitt Pope, president, WPIX(TV) New York, Tribune station; William Kunkel, vice president, marketing, Tribune Entertainment; Julie Nunnari, WPIX program director; and Sheldon Cooper, president of Tribune Entertainment.

Zooming in on people

Paramount Television has made a number of appointments at different levels. In the international area, **Matt Pouls** has been named director of Latin American sales administration, and **Patrick Stambaugh** has been appointed sales manager of European sales, at Paramount Television International Distribution. For the past four years, Pouls has been an independent film producer for CBS, prior to which he was vice president, feature marketing for syndication, Columbia Pictures Television. He succeeds Stambaugh, who was sales manager of European television sales for the past three years. Before that, he was assistant to Bruce Gordon, president of PTID. In the domestic front, Paramount Television Domestic Distribution has named **Harold Brook** associate director of business affairs/legal. He comes to Paramount from a two-year stint in the legal department at 20th Century Fox Film Corp. **Russel Paris** has joined the Paramount Television Group as manager, advertising and promotion. Most recently, he was supervisor of on-air promotion for KTLA(TV) Los Angeles.

Michael C. Fahn has been promoted to the new post of vice president for syndicated sales at **D. L. Taffner/Ltd.**

Fahn has been manager, domestic sales. He'll headquarter in the Taffner office in Los Angeles.

Walter J. Kaufman has been named vice president, acquisitions at **Viacom Enterprises**. Since October, 1982, Kaufman was vice president, business affairs, West Coast. Before joining Viacom, Kaufman was vice president in charge of administration and business affairs at Columbia Pictures Television Distribution.

King World has appointed **Stuart Stringfellow** to the newly created position of midwest division manager and has added **Marianne Catalano** as western division account executive, a new post. Stringfellow, who will head the Chicago sales office, was midwest sales executive at Columbia Pictures Television since 1980. Catalano was previously director of marketing and sales at Carter-Grant Productions.

Raymond Krafft has been named director of special projects at **Lionheart Television**. Prior to joining Lionheart, Krafft was regional director at Moyer-Diebel Corp., and vice president of sales at National Vendors.

Telefilm Associates has appointed **Bill Pastuch** as manager, southwest division. Pastuch was general manager at Transcom Media before joining Telefilm. Other stints have been with RKO Television spot sales division and Metro-TV spot sales.

LBS Communications has named **Cynthia Rosenberg** as supervisor of advertiser sales research, a new position. Prior to joining LBS, Rosenberg was media research coordinator for the NTI division at A.C. Nielsen since 1982.

Orbis MetroPrime launch

Orbis Communications has set October 22 as the marketing launch date for Metromedia Producers Corp.'s package of three first-run miniseries, Metro-Prime, to be shown in 1985. Three additional miniseries will be marketed next year for 1986 airing. The opener in the initial package, which carries two runs each, according to Peter Schmid, station sales manager at Orbis, is *Empire, Inc.*, produced by the Canadian Broadcast Company, six-hour miniseries, is set for airing in two runs April 9 through the week of May 7, 1985.

Other details of the package spelled out by Schmid are that *Jamaica Inn*, four hour miniseries, will be the second feature in the package, and is designated for airplay May 21 through week of June 18 period; and *The Far Pavilions*, six-hour miniseries, is set for September 7

through the week of October 8. Stations will get two runs on each miniseries.



"The Far Pavilions" is one of the movies being marketed by Orbis Communications, as part of the MetroPrime series. Above are Ben Cross and Amy Irving, two principal actors.

Regarding the barter arrangements, stations get 11½ minutes, and 10½ minutes are for national sale in each two hours. Tentatively, plans call for stations to run the six-hour programs either as three two-hours or two hours, followed by four one hours. The latter option is designed to attract affiliates, according to Schmid.

Schaefer/Karpf co-venture

Schaefer/Karpf Productions, which recently formed a joint venture with Gaylord Productions, a subsidiary of Gaylord Broadcasting Co., is off and running on its first project with Gaylord. Called *Children in the Crossfire*, the first co-venture a two-hour made-for-TV movie to be shown in December on NBC, was actually in production when the Gaylord deal was made. The program, formerly titled *Summertime Yanks*, stars Charles Haid, Karen Valentine, David Huffman and Julia Duffy.

Other projects are in the works, and Gaylord is also financing what was supposed to be Schaefer/Karpf's second project under the arrangement, *The Late Christopher Dean*, for CBS. However, shooting on the TV movie has been postponed indefinitely because Carol Burnett, one of the stars, has bowed out due to illness. James Stewart, however, is still cast in the leading role, according to George Schaefer, a partner with Merrill H. Karpf in Schaefer/Karpf Productions. At this point, the company is seeking a "box-office name" to replace Burnett.

Schaefer says the networks see star value as the primary reason for accepting programs for possible airing; quality, he says, is secondary. Schaefer spearheaded 65 productions of the Hallmark Hall of Fame in the days when quality was worth its weight in gold. Schaefer won eight Emmys and four Directors Guild of America Awards over the past 26 years, during which time he has produced and/or directed more than 100 productions.

Karpf notes that production costs have escalated over the years, mainly because actors of star quality are making huge salary demands. Schaefer says the going price for a star actor in a primetime TV movie is more than \$200,000, a jump of more than twice the pay commanded several years ago.

Other properties produced by Schaefer/Karpf since its inception a few years ago include *Right of Way*, which starred Bette Davis and James Stewart, for Home Box Office; the highly-acclaimed *The Best Christmas Pageant Ever*, starring Loretta Swit, for ABC; and *The Booth*, three half-hour episodes of an anthropological series for PBS.

In addition to his TV credits, Schaefer co-produced, produced or directed Broadway shows such as *The Teahouse of the August Moon*, *The Linden Tree*, *Man and Superman* and a revival of *Idiot's Delight*. Karpf, executive producer for all the company's projects, was an entertainment lawyer before joining QM Productions in 1975 as executive



Producer/director George Schaefer, l., and executive producer Merrill H. Karpf, partners of Schaefer/Karpf Productions, production firm in joint venture with Gaylord Productions.

vice president, where he produced 18 pilots, eight made-for-TV movies four pay-TV specials and 11 network prime-time series—including *The Streets of San Francisco* and *Cannon*.

Radio syndication

Judy Gold has been amended to the new position of vice president, marketing at Transtar Radio Networks' special programming division. Gold was executive vice president at Westwood One.

KITS San Francisco has added the Rick Dees *Weekly Top 40* program from 8 a.m. to noon. Other stations playing the countdown program are WCAU-FM Philadelphia, KIIS(FM) Los Angeles. M.J.I. Broadcasting offered a program honoring John Lennon, in a one-hour broadcast hosted by Yoko Ono and Sean Ono Lennon. The show, *Every Man Has a Woman Who Loves Him: A Live Birthday Party for John and Sean Lee Lennon*, was aired at 11 p.m., via satellite to M.J.I. affiliates. Co-host was Scott Muni, with the feed coming from WNEW-FM New York.

Radio format, staff shifts

WABB-AM Mobile has switched to a Solid Gold Rock N Roll format, primarily because of recent good ratings compiled by Dick Bartley's RKO *Solid Gold Saturday Night Show*. The station had been running an adult contemporary format. In personality switches, Rich Freeman moves to afternoons and has been named assistant program director, while May Mary Booth handles midday.

Willie B. Goode has taken over the weekend d.j. chores on Saturdays 10 p.m.-3 a.m. and Sundays, 6-11 p.m., at WPLJ(FM) New York. Goode was at WHTT(FM) Boston.

Rick Peters will become vice president of programming at TK Communications, owners of WSRF/WSHE(FM) Fort Lauderdale and KLUV Dallas-Ft. Worth. He has been director of programming at WHTT, CBS-owned FM station in Boston.

Orrox to buy ADDA

Orrox Corp., manufacturer and marketing company for CMX editing systems used in teleproduction and broadcast applications worldwide, has reached an agreement in principle to acquire ADDA Corp., manufacturer of digital signal processing equipment. The companies together have annual sales in excess of \$25 million. Under terms of the agreement, ADDA shareholders will receive up to a maximum of 3,400,000 shares of Orrox common stock. The transaction is expected to be submitted to Orrox shareholders at a special meeting early in January.

Commercials

Those sexy radio spots

Soap operas have achieved a new Nielsen popularity by providing more steam than cleanser.

Now there is some evidence, at least, that commercials are going to inject a little more heavy breathing in their standard 30-seconds, at least if Chuck Blore and Don Richman, two commercials producers have anything to say about it.

Specialists in syndicating spots for radio stations, Blore and Richman have toyed with the sexually attractive motif before.

"The remarkable mouth," created by the team in 1974, goes in for a tight close up of the spokeswoman's precious cavity, making some humorous points about a talk station before segueing into the hard sell.

Now the producers have put together a steamy item they call the "touch," a hand-holding bedroom spot they bill as "designed to rivet your attention to this very erotic scene." Chuck Blore says the spot is "a sensuous, sexy peak at a man and woman merely touching in a loving way."

According to Blore, the spot was previewed at the National Association of Broadcasters convention in Las Vegas, and half a dozen broadcasters bought it on sight. The sound track is made up of what the producers describe as "the best parts of your radio station."

Blore and Richman match provocative footage to the sound, and presto, chango, you have a syndicated smoker the producers promise will keep viewers glued to the set long enough to retain the message.

Rockin on radio

SuperSpots, a Chicago-based company that handled commercials for the Rolling Stones tour last year, is starting to branch out, according to staffer Michael J. Harnett.

The company produces its own spots, 30s for TV and 60s for radio. SuperSpots has wrapped spots for such national tours as the upcoming jaunts of Prince, and (Daryl) Hall and (John) Oates, who will crisscross the country in 1985, and for Kenny Rogers, Amy Grant, Rush, Cyndi Lauper and Culture Club, who rode the bus nationally and regionally this year.

"We produce the spots and send them to the promoters, who place them locally. The radio spots go to the local stations. The TV spots," Harnett says, "usually are placed on MTV, cable, or on late night rock shows such as *Friday Night Video*, where the rates are low."

SuperSpots has already opened a new broadcast division that it calls Market-Trends, which provides program consulting and audio video production services to FM pop and rock stations and to music television.



Michael Harnett, vice president, (standing) and chief engineer Jerry Bryant inside SuperSpots audio studio.

Stations already signed up for the SuperSpot service include: WJMK(FM) Chicago, WYSP(FM) Philadelphia, KEGL(FM) Fort Worth, WDVE(FM)-Pittsburgh, WIYY(FM) Baltimore, KBPI(FM) Denver, KKRZ(FM) Portland, WHCN(FM) Hartford, WEBN(FM) Cincinnati, WTKF(FM)-Nashville, WGRQ(FM) Buffalo, WHJY(FM) Providence, WLWQ(FM)-Columbus, WCKN(FM) Greenville, KATT(FM) Oklahoma City, WQMF(FM) Louisville, WTUE(FM)-Dayton, WIVY(FM) Jacksonville, KPLX(FM) Tucson and CFOX(FM)-Vancouver.

Cronkite stars in TIO spot

Former CBS anchor Walter Cronkite is the spokesman in a spot sponsored by the Television Information Office stressing the importance of a free press.

In a straightforward pitch emphasizing the importance of press freedoms, Cronkite says "the truth can be hard to find, whether you're a broadcast journalist or an interested citizen. Television news strives to be accurate. Reporters approach stories from many sides. It often takes courage as well as the training and commitment to be fair.

"The wise men who framed our Constitution," Cronkite concludes, "understood that for a democracy to work, people must be fully and openly informed. That's why they wrote the First

Amendment, to guarantee a free, uncensored press."

KPIX(TV), San Francisco helped to produce the spot which is being sent free to member stations of TIO. Non-members can order copies of the two-inch tape for \$30. The Television Information Office of the National Association of Broadcasters is located at 745 Fifth Ave., New York, N.Y.

Andy Awards open for 1985

The Andy Awards, singular honor conferred by the Advertising Club of New York, is available for 1985 booking, according to the club.

The call for entries brochure has been dispensed to more than 20,000 potential entrants. The Andy Awards, according to its citation, "serve to recognize and encourage creativity and overall communications excellence with in the advertising industry."

Andy will present opportunities to craftspeople in six new categories for 1985. These include agricultural products, industrial products, building products, media advertising, retail advertising and eight-sheet posters.

Vye Messner, director of the Andy Awards, predicts a substantial increase over the 7,000 entries submitted for consideration last year.

As reported earlier in TV/RADIO AGE, Walter J. O'Brian, vice chairman and director of multinational client services for J. Walter Thompson, is the honorary chairman of the 1985 competition. Lee Anne Morgan, senior vice president and director of Ketchum Advertising/New York, is chairman of the event and heads a distinguished roster of judges.

The deadline for entries is November 16, 1984. Preliminary and final judging is expected to be completed by early 1985. The Andy awards banquet and presentation is scheduled to be held this spring. Statuettes go to first place winners, with certificates of distinction and merit to second and third place winners, respectively. The 1985 competition is the Ad Club's 21st, according to president Judy Guerin de Neco.

Roaches are coming

The roaches are coming! The roaches are coming! They will be here by April, at least that is what American Cyanamid believes.

The Shulton Division of American Cyanamid has a new product called **Combat**, which will be introduced next spring by Shulton, via a \$6 million network TV and magazine five-month in-



Hand to hand Combat with roach

roduction that could spread to \$15 million over the year if the product takes off.

Carrafello, Diehl and Associates an Irvington, New York ad shop, conceived the campaign to tell consumers across the country that, finally, a safe and effective roach killer is available nationwide. Combat includes "tasty" roach food in childproof bait trays that kill medium size brown roaches for three months.

Levels of target audience reach and frequency will generate almost two billion household impressions.

Marketing objective is to take a sizeable chunk of the market share from Raid, although the marketing execs at Shulton declined to cite a specific number. Network shows on which the Combat spot will appear have not been selected yet.

Spot focuses on long life and effectiveness of Combat discs, emphasizes the benefits of not having to spray (no aerosol odor, oily film or contamination worry), and the fact that Combat kills without a trace.

New Campaigns

Esty springs a cachet

William Esty is kicking off a \$3 million fall television campaign on behalf of Prince Matchabelli's **Cachet** fragrance, with redesigned package and new advertising.

Cachet is an old product being given a new look, which includes a new 30 second commercial called "I'm ready now." The spot is running in two concentrated flights during the fourth quarter, and coincides with the launch of the re-designed package. The second flight runs from mid-November through mid-December, the key pre-Christmas selling season.

Patrick Russell directed the spot. **Film Consortium** was the production company. Spot shows Cachet, according to Matchabelli, the fifth leading mass market fragrance in sales, in a modern context.

Pacific Bell has kicked off a fourth

quarter campaign on behalf of its telephonic products and services. The drive utilizes television, radio, print and direct response media.

Pacific's expertise in fiber optic and digital technology is also being emphasized in the advertising. There are three 60-second spots—one featuring an architect, the second, a bank telecommunications manager, and the third, a retailer. All three face telecommunications problems which are solved by Pacific Bell's Telecommunications network.

The TV ads will run in Los Angeles, San Francisco, Sacramento and San Diego, which comprises 95 per cent of Pacific Bell's service area. The agency is **Foote Cone & Belding**, San Francisco.



The Retailer is the subject of one 60 second spot done by Foote, Cone & Belding, San Francisco for Pacific Bell's fall and winter campaign.

Scali, McCabe, Sloves, Inc. has launched an aggressive TV advertising campaign for the fall on behalf of **Nikon** cameras. The schedule kicked off today and runs through December, with a heavy programming mix of network sports, primetime movies, entertainment and news shows.

The campaign features two new spots, one for the Nikon 35mm "one touch" compact automatic camera. The second spot supports Nikon's field grade single lens reflex programmed camera.

The demographics are sufficiently skewed so that the spots will reach Nikon's entire target audience. The camera manufacturer hopes to attract the beginner with the one touch, the experienced photographer with the FG camera.

The Manville Corp. via **Broyles, Allebaugh & Davis**, a Denver-based shop, is using golf pro **Jack Nicklaus** as a spokesman for its line of products. The two spots kicked off on sports pro-

gramming over NBC-TV (the World Series) ABC-TV (Monday night football) and CBS-TV (professional golf tournaments).

Taylor California Cellars, via **Kenyon & Eckhardt**, is launching what it characterizes as a "breakthrough advertising campaign" on behalf of its wines.

The campaign is themed "Taste the music," and was directed for K&E by the British commercials director **Mike Berkofsky**. **Bob Elgort** and **Marv Lefkowitz**, senior vice presidents and creative directors at K&E, conceived the campaign, which is narrated by actor **Frank Langella**. The original music was composed by another Englishman, **Chris Gunning**.

Media schedule calls for showing on such primetime programs such as *Hill Street Blues*, *ABC Monday Night Football* and the *CBS Wednesday Night Movies*. The campaign, which runs through 1985, contains full color print ads and a wide range of supporting materials.

Beber Silverstein & Partners Advertising, via **Windemere Corporation**, a new Ronson Product Division, is launching a new advertising campaign for two Ronson shavers.

The campaign, budgeted at \$5 million more than last year, is positioned to trim the sales of two Ronson competitors, Norelco and Remington, which, according to **Joyce Beber**, president of the ad shop, control about 90 per cent of the \$200-million shaver market.

The campaign is a competitive comparison promotion which asks, "Why get scalped when all you really want is a close shave?" The series of 30 second spots will spotlight two kinds of Ronson corded, battery and rechargeable shavers comparable to the products shown by Remington and Norelco.

The spots will be displayed across the country in October. In the ads Ronson "challenges" Norelco and Remington for \$20 less in price, according to the ad. The two competitive products are the Norelco rotary shaver and the Remington MicroFoil shaver.

Admakers

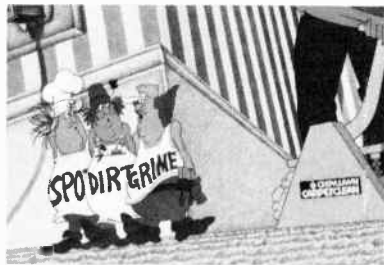
Metter JWT vice chairman

Bert Metter, formerly executive creative director of **J. Walter Thompson** and winner of more than 40 creative awards, has been named vice chairman of **J. Walter Thompson/USA**.

Metter joins **Burt Manning**, chairman and CEO and **Jack Peters**, president and COO in managing the \$1.3 billion ad

Selling Commercials

Chemlawn Carpetclean • Ogilvy & Mather



KCMP PRODUCTIONS LTD., New York

Old National Bank • Keller Crescent Co.



BANDELIER, INC., Albuquerque, NM

Deposit Guaranty • Maris, West, Baker Adv.



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Stresstabs • Carrafello/Diehl Assoc.



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

FURR'S Cafeterias • Ross Roy Adv.



BANDELIER, INC., Albuquerque, NM

U.S. Postal Service • Young & Rubicam



KCMP PRODUCTIONS LTD., New York

Million Dollar Movie • WOR-TV



LASZLO PRODUCTIONS, New York

WALA-TV • Mobile, Alabama



I-F STUDIOS, INC., New York

shop. Metter will continue to focus on new business throughout the U.S. company, which has been his primary focus throughout the past year.

Metter has had an exceptionally long stint with Thompson, joining the agency in 1960, after tenures with the now defunct *New York Mirror* and with *Newsweek*.

He was named a vice president in 1965, a creative supervisor in 1969, a senior vice president in 1976 and an executive vice president in 1978. Metter joined the board of directors in 1979 and was named executive creative director in the New York office in 1982.

According to Manning, and as reported earlier in TV/RADIO AGE, "working with the leaders of our New York office, Steve Bowen and Jim Patterson, Bert has been a key force in that office's new business gains." JWT/NY has added a reported \$100-million to its billings in the past two years.

Young & Rubicam has elevated three of its creatives to vice presidential status. They are: **Diane Flynn**, now an executive producer at the New York office, subsequent to doing some major TV production work for Y&R's London and Paris offices; **Gary Goldstein**, a creative supervisor who joined Y&R in 1981, and **Harold Kaplan**, a creative supervisor who joined Y&R in 1976 as a copywriter.

Foote-Cone & Belding continues to beef up its creative department. **Len Sugarman**, senior vice president and executive creative director, has given **Deirdre Day** an opportunity as junior copywriter working on Frito-Lay and Grandma's Cookies business. Day joins FC&B after a year as an assistant to the executive creative director at J. Walter Thompson (see other story earlier in this section). **Susan A. Reinberg** has joined the FCB New York office as an assistant art director. She had been a mechanical artist at F. Scott Kimmich & Co.

Dancer Fitzgerald Sample has named **John Carrigan**, **Liz Howe** and **Gary Barnum** to the post of vice president, creative group head.

Carrigan is responsible for all creative work on Beneficial Finance, and during his nine year DFS career has worked as a copywriter on Wrangler, Mazola, Hanes and Old Spice.

Howe joined DFS in 1983, and is responsible for Procter & Gamble's Solo detergent and General Mills' Cheerios.

Barnum has been a year with DFS following stints at Young & Rubicam and Ogilvy & Mather. He is responsible for the Republic Airlines business.

At **Needham Harper Worldwide's** Chicago office, **Christie McMahon** has been named a creative director. She

joined the agency in 1979 as a copywriter, promoted to executive copy director in 1982. **Curt Olson** has joined NHW as a group creative director. He previously was a vice president and creative director at Leo Burnett, following a seven year stint with D'Arcy, MacManus & Masius in St. Louis and with Tatham Laird & Kudner.

In other activity at **J. Walter Thompson/USA**, **Marty Friedman** has been named a vice president. He was a senior writer for Kodak and was previously promoted to creative supervisor. **Peter Hughes** has also been named a vice president. He is associate creative director on the Burger King business, coming to the New York office via JWT/London.

Commercials Circuit

Director Jeanne Harrison of **Harrison Productions** has just wrapped a two spot project for **Whitehall Labs** via **William Esty Co.** First project was a four-spot shoot for *Momentum*, a capsulized backache medication, and the second, two "testimonial" spots for *Dristan* nasal spray.

Aimen Cannon produced both projects for Esty. Her counterparts for Harrison Productions were **Bill Bragdon** and **Evan Schwartz**. Research office set was constructed by Harrison Productions at **Matrix Studios**.

Want to know how a heat pump works? Most consumers just want to know where they turn on the switch. But **Carson Wilson & Acree**, the Atlanta Ad shop, thought it would be nifty for comedian **Steve Landesberg** to personify the heat pump offered by **Georgia Power**.

Message of the commercial is that heat pumps are energy efficient in all seasons. The CW&A creative team includes art director **Linda Rothwell**; copywriter **Bob Morrison**; and broadcast producer **Dottie Martin**. **Steve Steigman** doubled in brass, shooting both the television and print ads from the same New York studio.

AFI Productions, Miami,—based production house, was the venue for two packages earlier this fall.

Hispanic director **Zeida Cecilia-Mendez**, helmed a package for **Ingalls Associates**, the Boston-based advertising agency. Subject of the spot was **Zayre Department Stores**, and the 30-second stanza was another in its "friendly service" series.

The campaign is aimed at Miami's Latin market. **Beverly Monchun** produced for Ingalls with the copy coming from the team of **Ellen McElroy** and

Chris Rowean, and the art direction from the story board of **Dave Gardner**. **Scott Thomas** was executive producer for AFI.

Steve Minor of AFI shot a two-spot package for **Wyse Advertising** of Cleveland, on behalf of the **Goodyear Tire and Rubber Co.** **Roseanne Strelka** produced for Wyse, with **Bob Rath** as art director. **Scott Thomas** produced for AFI. The spots highlight Goodyear's parking lot sale held at Goodyear Auto Centers throughout the country.

Torben Johnke, director/cameraman for **Linderman Films Ltd.** just wrapped a package of three **Blue Cross/Blue Shield** spots, via **Don Hansen Advertising**.

Agency creative credits go to **Don Hansen**, president and creative director; **Chris Wrinn**, art director; **Donna Hansen**, production assistant. **Errol Linderman** was executive producer for the production house. The line producer was **Dominique Debellis**, and **Robin Gold** was assistant producer.

TM Communications continues to produce spots for radio outlets. This time its two 30-second TV spots with the working title of "body talk", illustrate how listeners' bodies react rhythmically to the "hip, contemporary" musical fare broadcast over **WLTF(FM) Cleveland**.

One of the two spots depicts a couple meeting at a bar with the woman winning an impromptu arm wrestling bout.

The other stanza has a couple in bed having a zany conversation in which their day-to-day routine intermingles with WLTF. The spot will be shown in Cleveland this fall and marketed on a syndicated basis to other outlets, call letters, naturally, are easily subject to substitution.

The Singer Co. via **David Deutsch Associates**, has wrapped a 30-second spot for its **Easy Menders** clothing care appliance line.

The spot depicts three realistic but humorous clothing calamities that precipitate on-the-spot repairs. For instance, an opera singer hits high C, and pops a button; a mailman is greeted by a pugnacious pup who splits his pants seam; a little girl all dressed up for a party suffers a sagging hemline.

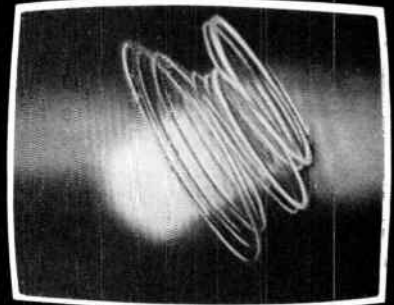
All these calamities are made right by **Singer Easy Menders**. The commercial will air in most major markets, including New York, Los Angeles and Chicago; it began October 1.

Cohen Insurance, specializing in insurance coverage for commercials producers, has added **Kelly Pictures, Inc.**, and **Danza Productions** to its client list.

Howard Morris, former comedian

Dolphin helps

SAAB • SCANIA
SWEDEN



MAXIMIZE
YOUR PERSPECTIVE

Dolphin
Productions Inc.

computer animation
140e.80th N.Y.C.

10021
(212) 628-5930

Videotape and Film Post Production Services



DOLPHIN PRODUCTIONS, INC.
140 East 80th St., NY 10021
Phone: (212) 628-5930



VIDEO DUB INC.
New York (212) 582-9550
Chicago (312) 337-4900



Reeves Teletape Duplication Center
35-30 38th St. Long Island City, NY 11101
(718) 392-9560



Reeves Teletape
304 East 44th St. New York, NY 10017
(212) 573-8888

turned director, proved recently that he never really left comedy in putting together a zany commercial for **Bandini Fertilizer** and its agency, **DJMC**.

Morris sent up the Olympic Games in a parody that has "athletes" warming up for track and field games amidst mounds of fertilizer.

The object of the jape is to complete the event without landing in the fertilizer. The operative line for the pole vaulter, springer, etc. is, don't step on it. Creative credits for the spot go to **DJMC** creative director **Brad Ball**; art director **Bob Langstaff** and producer **Bert Kewey**. **Steve Tobenken** produced for **Terra Nova Productions**.

Studio soundings

D'Agostino joins Unitel

Dominick D'Agostino, highly regarded colorist, has joined **Unitel** as chief colorist and head of its film-to-tape transfer department according to an announcement by **John Hoffman**, president of **Unitel Video Services**.

D'Agostino began his career at the **Videotape Center** in New York, where he assisted the company during its transition to color equipment. Other affiliations were with the defunct **Centrex Productions**; **EUE/Screen Gems**, **The Tape House** and **Movielab**.

National Video Center Recording Studios has completed film-to-tape transfers and post production on a trio of projects for **Filagree Films**. Assignments include animated effects, logos and TV station IDs.

Filagree Films' **Paul Johnson** was the designer/director on "Night Flight" a video opening; **Rick Debbie** and **Dirk Vandall** were cameramen on "Elections," a 10-second Spanish language spot, via **Compton/Badillo Advertising**; and the ID for **KYW-TV**, Philadelphia was produced and designed by **Dirk Vandall** and **Filagree Films** president **Syd Goldberg**.

Jay Gold put the editing touches on a 30-second TV spot for **Martin Marietta**, via the **Van Sant Dugdale** agency in Baltimore.

Studios should be on the lookout for personal property and automotive thefts, according to **Gayle Farrell**, claims manager for **Cohen Insurance**. Farrell reports the increase involves vans filled with equipment, expensive wardrobe and other production necessities being broken into with increasing frequency when left unattended.

Other equipment particularly vulnerable to theft—walkie-talkies, some valued at more than \$2,000.

Videotape and Film Post Production Services

**Al Stahl shoots
TV SPOTS.
ANIMATICS.
with pan, zooms directly
onto Film or 1" Tape with
Switcher & ADO Re-
quest SAMPLE cassette**

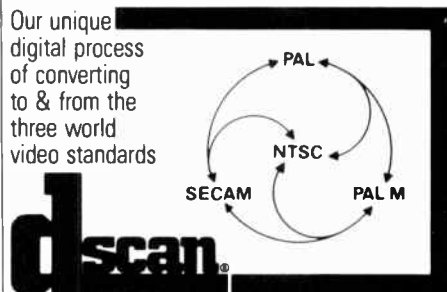
AL STAHL ANIMATED
1600 Broadway, NY 10019
Phone (212) 265-2942



DJM
4 East 46 St. NY 10017
Phone: (212) 687-0111



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



DEVLIN PRODUCTIONS INC.
150 West 55th Street NY 10019
Phone: (212) 582-5572

**OLYMPICS,
ELECTIONS**

Were they boon
or bust for
spot TV?/61

**SELLER'S
OPINION**

How to speed
up past-due
collections/67

**MEDIA
PRO**

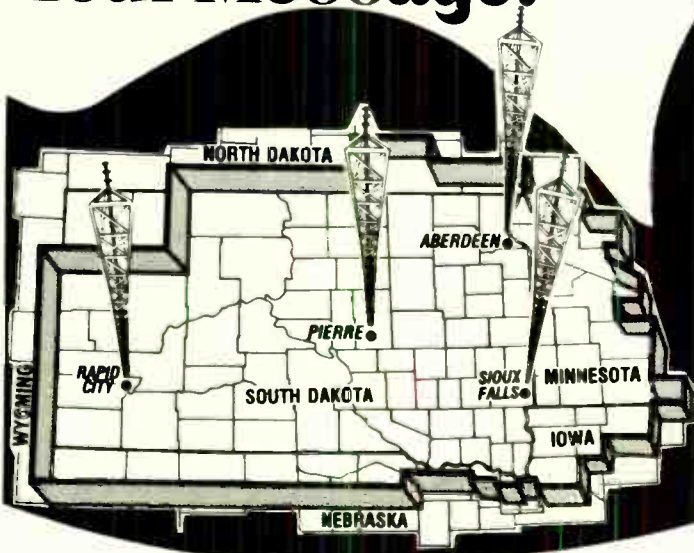
What's good
and bad on
TV shows/69

TELEVISION/RADIO AGE

Spot Report

October 29, 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.



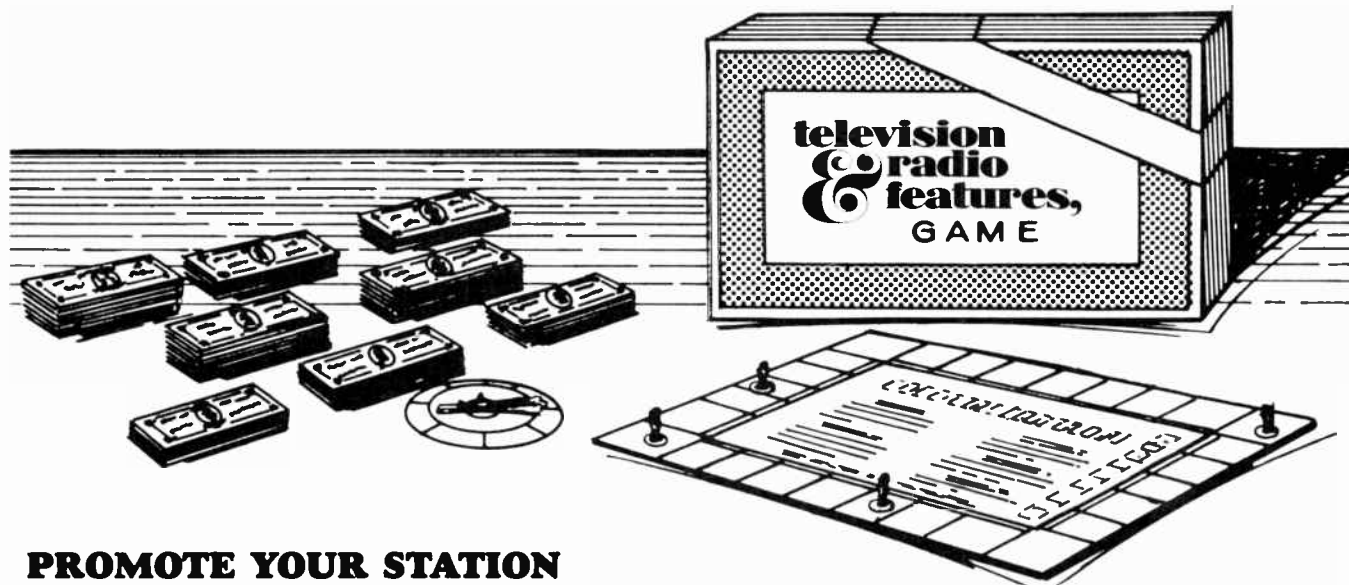
kelo-land tv

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

Represented nationally by **SELTEL** 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!

If this is your year to aggressively promote on the air, you need us. Call 312-446-2550, or fill in the coupon. Let our prize and professional experience and *your* promotion build some really big numbers for you.

**television
& radio
features, inc.**

Willow Hill Executive Center
550 Frontage Rd. - Suite 3032
Northfield, IL 60093

We are interested in your promotion and marketing service . . . especially the on-the-air station promotions.

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

Were Olympics-elections really a boon to spot TV?

The conventional belief that the Olympics-cum-elections parlay is a quadrennial boon to spot TV may turn out to be a bust, if it has not already. This speculation was aired by Blair Television president Walter Schwartz earlier this month in a memo to top sales people at the rep and to client ownership.

Mulling over the soft August billing in national spot, the Schwartz memo displayed data from the July and August network BAR figures. These showed that ABC-TV August billings almost tripled, going up 193 per cent, though the number of minutes sold was up only 26 per cent, while in July the ABC-TV dollars rose 82 per cent, with minutes up 7 per cent. The other networks were also up in billings during the two months—but nowhere near the level of ABC—the increases ranging from 5 to 25 per cent.

In particular, ABC-TV billings in August rose from \$168.1 million in '83 to \$492.4 million in '84, Schwartz pointed out. This "quantifies what all of us knew—a tremendous number of national dollars (both time and production) were syphoned into the Summer Olympics on ABC," said the Blair exec.

Key TeleRep appointments

TeleRep Inc., in a broad sales organization expansion, has made four key appointments. Tom Tilson, vice president, general sales manager for the Jaguar sales team since 1980, has been promoted to vice president, director of sales, a new post. Rich Sheingold has succeeded Tilson, rejoining TeleRep after a year as local sales manager at Metromedia's WFLD-TV Chicago.

Larry Goldberg, vice president and general sales manager for both the Cougars and Wildcats, becomes vice president, general sales manager, exclusively for the Wildcats.

Also, Dave Pleger is promoted to vice president, general sales manager of the Cougars.

Simon & Simon launch

MCA TV launched its new action hour, *Simon & Simon*, with what has become a pattern for the distributor—a debut at the Museum of Broadcasting in New York, a presentation and then a market-by-market bidding rollout.

The same treatment was accorded *Magnum P.I.* and *Gimme a Break*.

The presentation takes a whack at sitcoms, displaying NTIs which show the half-hour form



Lined up at "Simon & Simon" launching are, l. to r., Don Menchel, pres., MCA TV; Ed Pfeiffer, v.p., gen. mgr., WDVM-TV Washington; Ed Spray, dir. of programming, WBBM-TV Chicago and CBS Television Stations Division; Bob Wiegand, gen. mgr., WPEC(TV) West Palm Beach; Neil Derrough, pres., CBS Television Stations Division; Erv Parthé, v.p., programming, Meredith Broadcasting.

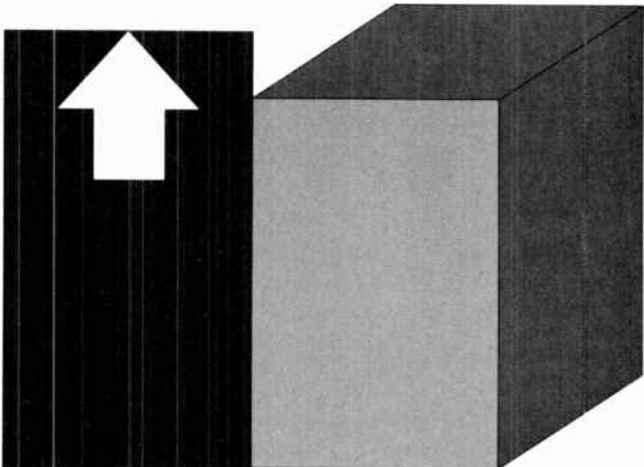
dropping from 19.2 in '81 to 15.8 in '84, while action hours rose from 16.2 to 17.3. MCA is contending that *Simon & Simon* ended in a "virtual tie" for second place during the past primetime season on the grounds that, although it was fifth, there was only 0.4 of a rating point between it and the second-ranked show, (*60 Minutes*).

However, in rerun ratings during June, July and August, *Simon & Simon* was first, a key measure of syndication potential, MCA argues.

September

National business (millions)

+16.3%



1984: \$417.3 1983: \$358.8
Complete TV Business Barometer details p. 30

Fort Collins

MASH TAKES

Loveland

© Greeley

M*A*S*H
57
SHARE

MARY HARTMAN
5
SHARE

M*A*S*H
48
SHARE

M*A*S*H
63
SHARE

CHARLIE'S ANGELS
14
SHARE

TAXI
13
SHARE

M*A*S*H
60
SHARE

SAT. NIGHT LIVE
9
SHARE

DENVER

Golden

Aurora

Denver

Englewood

JEFFERSON

M*A*S*H
57
SHARE

PEOPLE'S COURT
13
SHARE

M*A*S*H
42
SHARE

CAROL BURNETT
24
SHARE

THE HIGH GROUND IN DENVER!

**IN THE MILE HIGH CITY, MASH AVERAGES
AN ASTOUNDING 57 SHARE OVER FIVE YEARS!
(AND IT'S HIGHER TODAY THAN
IT WAS FIVE YEARS AGO!)**

"We're really up in the clouds whenever the new MASH ratings come out."

*CHARLIE LEASURE
PRESIDENT AND
GENERAL MANAGER,
KUSA-TV*



"In Denver, the only people more popular than the Broncos are Hawkeye and Hot Lips."

*DARLA ELLIS
VICE PRESIDENT AND
PROGRAM DIRECTOR,
KUSA-TV*

The news is in from the front, and it must look like an avalanche to Barnaby Jones, Taxi, People's Court and everybody else who tries to get in the way.

But MASH keeps rolling along, drawing a mountain of viewers every day! That's why MASH is Number One in more than 50% of its markets!

See why all the cheers are for MASH!
Enlist in MASH today!

M*A*S*H

The biggest winner of all time.



Profit from the most comprehensive guide to RETAIL RADIO & TV ADVERTISING ever published!



Use it to increase sales. Over 6,000 stations, retailers & agencies already have.

Building Store Traffic with Broadcast Advertising

- 441 fact-filled pages. Paperback. 8 1/4 x 11
- Written by William L. McGee, retail broadcast authority, and 34 contributing experts from every aspect of the business. They help sell your prospects on the value of your medium and station
- Easy-to-read, non-technical terms. (Created to make retailers more comfortable with broadcast advertising so they'll use it more!)
- Indexed so your sales people can find solutions to retail advertising problems in seconds

Helps your salespeople become retail marketing consultants, not just sellers of time.

Specifically, they'll learn "How to:"

- Communicate with retailers in their language
- Get in "sync" with the 3-to-6 month planning timetables of their retail prospects
- Use in-depth research data to support a media mix of less newspaper and more broadcast
- Make an effective newspaper switchpitch with examples of how newspaper and broadcast deliver over 4X the gross impressions as the same dollars in newspaper alone
- Help create and produce effective low-cost commercials. (Text includes 34 scripts of award-winning spots)

USE IT!—for sales training — to switch-pitch newspapers — to support your next presentation to your hottest retail prospect!

Let your sales team help their retail accounts:

- Research and identify profitable customer groups
- Research and analyze merchandising and promotional opportunities
- Develop store positioning strategies
- Target their advertising, using one of broadcast's greatest strengths, to reach their most profitable customer groups
- Increase store traffic, sales, and profits

ORDER YOUR COPY TODAY!

Mail to:
TV/Radio Age Books
1270 Avenue of the Americas
New York City, NY 10020

Yes, please send me _____ copy(ies) of Building Store Traffic with Broadcast Advertising at \$50 each plus \$1 each for shipping.
My check is enclosed for \$ _____

NAME _____

FIRM _____

ADDRESS _____

CITY/STATE/ZIP _____

TV-1

Spot Report Campaigns

Beech Nut Nutrition Corp., TV
(*Della Femina, Travisano & Partners, New York*)

BABY FOOD is being recommended for four to nine weeks starting on various October and November air dates in a good many eastern, southeastern and midwestern TV markets. Media team arranged for fringe and daytime showings to reach young mothers, 18 to 34.

Brookwood Lodges, Inc., radio
(*Burton-Campbell, Atlanta*)

ALCOHOLIC TREATMENT CENTERS are scheduled for nine weeks of radio advertising that started in mid-October in southeastern and midwestern markets. Target audience is adults 25 and up.

Chrysler Corp., radio
(*BBDO, New York*)

DODGE CARS are using six weeks of radio advertising that started in mid-October in a good many Texas markets. Buyers set schedules to impress men 25 and up.

Community Coffee, Inc., radio
(*Liller Neal, Inc., Atlanta*)

COFFEE is scheduled for 20 or more weeks of radio advertising in a fair selection of Louisiana, Mississippi and Texas markets. Negotiators worked to reach women 25 and up in a campaign that began in mid-October.

Adolph Coors Co., TV
(*Foote, Cone & Belding, Chicago*)

SELECTED BEERS are being seen for four to 13 weeks in campaign that started on various October air dates in numerous sunbelt and midwestern television markets. Media group arranged for sports, fringe and primetime showings to persuade young men, legal drinking age to 34.

Delta Air Lines, radio
(*BDA/BBDO, Atlanta*)

FLYING will be advertised for 26 or more weeks that took off in late October in a widely scattered selection of destinations. Schedules are designed to reach both men and women 25 +.

The Sugar Association, radio
(*North Castle Partners, Greenwich*)

SUGAR'S 16 calories per teaspoon ("less than most people think") are winding up a nationwide radio campaign set for September and October.

Hasbro Industries, TV
(*Griffin Bacal, Inc., New York*)

MICKEY MOUSE TELEPHONES and OTHER TOYS are making two-to 11-week appearances that started on various September, October and November air dates in a long and widespread selection of TV markets. Lisa Kaye heads media team rounding up fringe and daytime inventory.

HealthAmerica, radio
(*Della Femina, Travisano & Partners, New York*)

HEALTH INSURANCE is being offered for four weeks that started in mid-October in a widespread lineup of radio markets. Negotiators set schedules to impress both men and women 25 and up.

Homelite-Jacobsen, TV
(*Ketchum Advertising/Pittsburgh*)

CHAIN SAWS are set for eight weeks of spot exposure that kicked off in mid-September in 40 medium-sized markets from coast-to-coast. Media group concentrated on sports and fringe avails to reach home-owning men 35-64 who fall in the VALS "achievers and belongers" category.

National Oats Co., radio
(*CPM, Inc., Chicago*)

3-MINUTE OATS is being recommended for six weeks during October and early November in a long list of sunbelt radio markets. Buying target is women 25 and up.

Norway Sardine Industry, radio
(*Ketchum Advertising/San Francisco*)

SARDINES will be served for six weeks starting in early November in a fair selection of larger east coast and midwestern radio markets set schedules to appeal to adults 25-plus.

Panasonic Co., radio
(*Ted Bates Advertising, New York*)

STEREO EQUIPMENT will be promoted for six weeks of radio flights starting in early November.

New pet treat

Quaker Oats' in-house agency, Adcom, Inc., is rolling out new K-L Ration Snausages nationally, with six to 13 weeks of fourth quarter spot exposure that started on various October air dates in a long and nationwide spread of television markets. Adcom's Chicago buying team lined up primetime, daytime and fringe inventory to appeal to dog-owning women 25 and up.

Spot Report

Appointments

Agencies



Bruno Crea and **Robert Reisenberg** have been elected senior vice presidents of BBDO/New York. Crea, an associate media director, joined the agency in 1977 as an assistant media director and was named a vice president the following year. Reisenberg joined the agency in 1979 as a buyer and is currently associate director of network programming and manager of program development.

Michael Widener and **Seymour Laster** have been promoted to senior vice presidents at AC&R Advertising and **Marge Langone**, associate media director, has been promoted to vice president. Widener had been vice president and director of media at Chalek & Drier before coming to AC&R in 1980. Laster had been vice president and director of management science at Young & Rubicam before joining AC&R in 1979, where he is now director of research.

Jackie Robbins has been promoted from media supervisor to vice president, media director at Herbert S. Benjamin Associates, Baton Rouge, La. Robbins came to the agency in 1981 as a buyer and was named media department supervisor earlier this year.

Mukut Dave, who had been media director, becomes director of marketing and media planning at Trahan, Burden & Charles, Baltimore, and **Audrey Bossom** and **Dennis Singleton** move up to associate media directors. Both step up from posts as buyer/planners.

John McClure is now a network buyer at Foote, Cone & Belding. He was formerly an assistant account executive in network programming at Doyle Dane Bernbach.

Retail Report

Going that extra mile

Masterbuilt Motors in Houston has discovered that late night television is the best daypart in which to reach its potential customers, almost entirely men. "We had previously advertised on television between 7 and 10 p.m.," recalls Felix Morales, manager, "but then we realized that a lot of men don't get around to watching TV until 10 or 11 at night. We get a greater response being on from midnight to 2 than we did when we were on earlier."

Stephen Lekas, a Houston attorney, runs his television advertising exclusively during daytime. Much of his business is representing clients who've been injured, and he reasons that, "people in the hospital watch TV during the day and sleep at night."

Both Morales and Lekas were helped in their decisions by KTXH(TV), a relatively new independent in Houston, which is having success attracting new-to-television or rare-to-television advertisers by making that extra effort to enlighten them about how to use the medium.

"**You have to educate them** about who their target audience is," says Becky Munoz, account executive at the station. "You have to look at the money they have to work with, you have to help them with co-op and production. It's like being a little agency."

In the area of co-op, Munoz has found that "a lot of vendors send retailers information, and they just toss it. Once we explain to them how it works, they call us up when they receive it and say, 'What can I do?'"

To help smaller retailers achieve some frequency, the station often recommends that they use either late night or daytime, but the biggest obstacle, says Munoz, is not the media costs but production.

KTXH keeps production costs down by working with Texas Video & Post, a local production facility owned by its parent company.

At another relatively young indie, WATL-TV Atlanta, Ron Lepping, local sales manager, agrees that the biggest deterrent to new retail business is production. "It's what holds most people back," he says. "Once we sell them on television, they want to know, 'Is it going to cost me a lot?'" WATL-TV does commercials production in-house for clients, and one approach that has worked, says Lepping, "is to present the production as a package, rather than itemizing each expense. In other words, we say, 'We can do a complete commercial for you for \$400.'" The station also does what it calls "updates. We take footage that has been used before and update it—for a flat fee."

One classification of local advertising that seems to be literally exploding in some markets is the aforementioned legal category. Houston attorney Lekas said he went on TV because "I had heard some other lawyers were doing it. I had thought the price was a lot higher, but when I found out how cheap it was, I went on. I've been on seven months, and I wish I had done it earlier." Lekas' commercial shows him behind a desk saying, "If you've been injured on the job or in a car (or are getting divorced) let's talk. There's no fee for consultation." Then the phone number is flashed on the screen.

In Miami, Bob Furlong, local sales manager of WCIX-TV, Taft-owned indie, says the legal services category has grown so fast that he has "a competitive problem in daytime. I have trouble keeping them from running in the same airtime. There is more business than we can handle."

For smaller retail accounts of any kind, says KTXH's Munoz, a direct response on the phone is key. "You have to give them the opportunity to develop leads," she says. Fortunately, she adds, the station has had experiences where, following a commercial, "the phones will just light up. We have clients who want to know exactly when the commercials are running so they can have their people ready."—**Sanford Josephson**

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.

Spot Report



Mindy Lang Sherman has been promoted to associate media director, spot broadcast, at Geer DuBois Inc., New York. She joined the agency three years ago from Lois, Pitts, Gershon and now steps up from broadcast supervisor.

Rose O'Connell and **Gerard Duffy**, both broadcast group supervisors, have been elected vice presidents in Foote, Cone & Belding's National Broadcast Unit. O'Connell joined the agency five years ago and works out of Chicago. Duffy came to FCB in 1981 and is stationed in New York.



Leslie A. Sherman has joined Lieberman-Appalucci, Allentown, Pa., as a media buyer. She moves in from WQXA(FM) York, Pa., where she had been an account executive.

Wendy Keough and **James Rellas** have joined Chiat/Day Advertising in San Francisco as assistant media planners. Keough had been an assistant planner and account coordinator at Lutat, Battey Associates.

Jennifer Stuber is now a planner at Mohawk Advertising, Mason City, Iowa. She had been a planning supervisor with Fletcher/Mayo/Associates.

Media Services

Lourdes Marquez and **Jocelyn Grunner** have joined Media General Broadcast Services, Inc. in New York as senior buyers. Grunner had been buying for Grey Advertising and Marquez had been a spot buyer with Wells, Rich, Greene.

Spot Report

Representatives



Harry Stecker has been promoted to senior vice president, director of marketing, Petry Television. He had been vice president sales for Arbitron before joining Petry in 1980 as director of research. Petry promoted him to vice president last year.

Phil Roberts has joined Masla Radio in New York as senior vice president. He had been with Torbet Radio as new business development director, and has been president of The Co-op People, his own firm specializing in placement of national co-op advertising on radio.

Teddy Reynolds, director of research for Petry Television, has been appointed a vice president. She had been president of her own firm.

D'Arcy promotes



Fendrych



Youngmark

Rita Fendrych in New York, Faye Youngmark in Los Angeles, Karin Guzy in the Atlanta buying office, Jean Hall in St. Louis, and Phyllis MacDonald in San Francisco, have been promoted to vice presidents of D'Arcy MacManus Masius. All five women are regional spot broadcast managers, and all five joined DMM in 1980 with the launch of the agency's reorganized regional spot broadcast operation under Sharron Lalik, senior vice president/director of spot broadcast, based in New York. Each oversees placement of spot broadcast dollars in her own region and negotiations for DMM clients in their own markets.

One Seller's Opinion

How to speed collections by clearing up discrepancies



Roda

Because of increased competition and cost-cutting in the broadcast industry, stations and reps are looking for ways to speed up accounts receivables collections. One approach to achieve this goal is to solve past-due billing problems quickly.

These problems are often the result of invoice discrepancies between the station and the advertising agency. They could include one or more of the following errors:

- Station never issued invoice and/or affidavit.
- Agency never received invoice and/or affidavit.
- Rep never confirmed order to agency so agency never recorded it.
- Station did not run revised schedule or was not notified of it.
- Wrong copy or tape was sent to station.
- Station selected wrong copy or tape to run.
- Station didn't use co-op attachment re: name of store, phone number, sale dates, or particular product on sale.
- Poor rotation of spots—too many in one hour or on one day.
- Spots ran during hiatus weeks or after schedule ended.
- Spots ran in wrong time period, or on wrong day.
- Station did not follow exact billing procedure.
- Station didn't meet guaranteed CPM or GRP level based on particular survey.

A formal procedure should be set up to attack these billing discrepancies. Emphasis should be on biggest accounts first.

A billing discrepancy sheet can be formalized which lists the agency, client, product, campaign dates and a "comments" column. Then collect a copy of the station invoice and affidavit along with a copy of the rep's and agency's order. Details, such as addresses, names, titles, department, and invoice numbers must be verified. Check to see if the schedules on the order and the invoice coincide. If they don't, make a list of the differences to be ironed out later with the agency.

To achieve results, a great deal of personal cooperation and diplomacy is required. In spite of other urgent matters faced daily, time must be set aside by the sales managers and sales personnel at the station and at the rep's office. The traffic and billing personnel must also cooperate. Remember, commissions may be at stake.

The next step, after all the discrepancies are documented and all the paperwork is collected, is to contact the agency. In most cases the traffic supervisor will cooperate since he/she wants to "close the books" on old debts so the agency can collect its fees from the advertiser.

When you sit down with the traffic supervisor or billing clerk it is best to solve the simple discrepancies first, such as a missing invoice. Then the more difficult scheduling matters can be handled, one by one. If spots were missed, the wrong copy ran, or the spots ran at the wrong time, then make-goods or credits can be offered.

The time required to solve these discrepancies can interfere with many work schedules for weeks or a couple of months. When the time can't be allocated by the rep, a consultant could be hired.—**Charles Roda**, marketing consultant, Mount Vernon, N.Y.

Spot Report

Michelle Jennings, New York sales manager for Blair/RAR, has been promoted to vice president and **Brian E. Robinson** joins the rep as vice president, West Coast sales. Robinson had been Blair Radio's senior vice president and general manager-Midwest. Jennings joined the company earlier this year from Eastman Radio.

Michael J. Brochstein, who has been vice president and director of marketing for Blair Television's Market Development Division, has been appointed vice president and sales manager of Blair's CBS Red sales team in New York. He originally joined Blair in 1978 as an account executive.

Ruth Robertson has been promoted to manager of the Boston sales office of Katz American Television. She joined the rep in 1981 as an account executive, moving in from a media post with HBM/Creamer.

Ken Roberts has been promoted and transferred to Dallas as manager of

the Christal Radio Sales office there.

He had been selling out of Christal's New York office.

Donald F. Garvey and **Cindy Friedman** have been appointed account executives at Blair Radio in New York.

Friedman had been an account executive with Bonneville Broadcasting and Garvey returns to Blair Radio from Republic Radio where he had been vice president and director of sales when it was RKO Radio Sales.

Jane Sobel and **Alan Gates** have been promoted at McGavren Guild Radio. Gates moves up from analyst to research manager and Sobel from research manager/computer services, to assistant director, research.

Bill Denton has joined the Los Angeles sales team of McGavren Guild Radio. He had been with the Los Angeles office of Christal.

Jeff Jacobs and **Larry Most** have joined the New York office of Seltel

as account executives. Most will sell for the Independent Rebels team and Jacobs joins the Independent Rangers.

Stations



John A. McKay is now president and chief executive officer of KDFI-TV Dallas-Fort Worth, a station he recently purchased in partnership with the New York venture capital firm of E. M. Warburg-Pincus Capital Partners. Before acquiring KDFI-TV, McKay had been vice president and general manager of Times-Mirror's KDFW-TV, also Dallas-Fort Worth.

Cynthia V. Scheller has been appointed sales manager of WSTG-TV, which bowed in Providence in mid-September.



They sell mass.

The new efficiency experts, the radio powerbrokers, don't sell stations. They push prices. And radio's strongest stations can get buried in the mix. • Conglomerates don't make distinctions. They talk quantity, not quality. If your station doesn't fit their price package, another station will. • Blair RAR sells the uniqueness of great stations. Strong market presence. Listeners motivated to buy. Station authority and leadership built up over the years. Real results versus simulated. • Our people pre-sell

Media Professionals

Philadelphia media chief's brickbats and bouquets for TV fare



Chester D. Harrington

Vice president, executive director, media services
Lewis, Gilman & Kynett
Philadelphia

Chet Harrington, media chief at Lewis, Gilman & Kynett, Philadelphia, sees "the quantity up, but the quality down in most of the latest TV and cable program offerings. It's a crime that someone is paying for, and I have to believe that somewhere down the line the advertiser will be asked to bear the financial burden." Harrington recalls that most media executives had hoped that cable would

stimulate an improvement in all broadcast programming, but complains that "That hasn't happened. All it seems to have done is to proliferate all the programs that the public has liked over the years. For lack of a better term, I call it the 'Lazarus approach' to filling air time. Sure, *M*A*S*H* was great. So were Ernie Kovacs, Groucho Marx, Lucy, and Ed Sullivan. But what have we seen lately?"

Harrington concedes that the news magazine approach to TV—such programs as *60 Minutes* and *20/20*—still seem to enjoy high interest, and he says, "Bless the nighttime soaps like *Dallas*, *Dynasty*, *Knots Landing* and *Hotel*, for what the public appears to have become hooked on."

He grants that sports are "fantastic on TV, and that "The Olympics were great, with or without the Communist bloc countries. The Olympics were quality broadcasts filled with emotion, excitement and patriotism at its best."

But outside of such exceptions, Harrington sees 1985 as "The year of the zap," predicting that "Santa Claus will probably continue to deliver a lot of VCRs and remote controls, and then the public will begin the largest vote since F.D.R.—with its pushbuttons

Harrington says that, "Because we want our clients' hard-earned dollars to be well spent and pay off quickly, we are going to be tracking all the data we can find that will give us a clearer picture of what broadcasters are delivering against the projected numbers. The medium is terrific, but the message better be good. *Caveat emptor!*"



We sell class.

for you. They separate you from the crowd, protect your identity. They sell stations, not just statistics. • If you're a believer in your station's uniqueness, don't let yourself be bought, grab-bag style. Be sold, individually, actively, in the selling environment you deserve.

BLAIR PARR INC.

Selling Stations, Not Just Numbers.

World Radio History

Spot Report

James P. Behling has been named vice president and general manager of WCGV-TV Milwaukee. He was formerly vice president, general manager, North Central Area, for Storer Cable Communications.

Don Edwards has been appointed vice president and general manager of WSTM-TV Syracuse. He steps up from program manager of the Times-Mirror station.

José E. Ramos has been named marketing manager of John Blair's WKAQ-TV San Juan, Puerto Rico. He had been operations director for

Puerto Rican and Panamanian operations of the Del Monte Corp.



Earl L. Jones, Jr., vice president and director of sales at WBFS-TV Miami, has now been elected a director of the new station. Jones also serves as vice president and director of sales for KTXA-TV Dallas-Fort Worth and for KTXH-TV Houston, and is a founding partner of all three stations.

Bob Vistocky is now sales manager of KISS(FM) Dallas-Fort Worth. He moves in from Chicago where he had been with WLS-AM-FM.

Chuck Morey has been named to the new post of sales manager for WABB and marketing director of WABB-AM-FM Mobile.

Davey Levin Rosenbaum has been appointed to the new post of director of planning for the Metromedia Television Station Division. She was formerly manager of business affairs for Post-Newsweek Productions and has most recently been an independent television consultant.

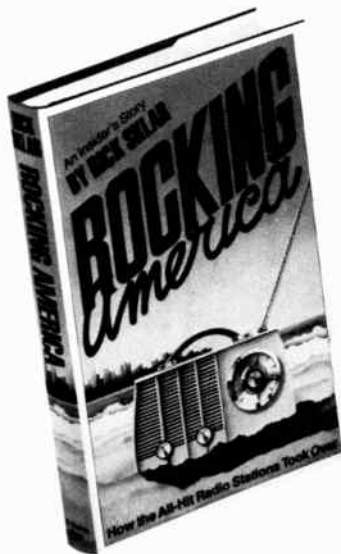
Bob Heinzelmann has been named national sales manager for WANE-TV Fort Wayne. He had been general sales manager for Citizen's Cable, also Fort Wayne.

Claire De Rosa-Andre is now manager of administration for the ABC Owned Television Stations. She had been production associate for *Newsbank*, the ABC Owned Television Stations' weekly news and feature programming service.

Marilyn Dracker has been named manager, sales service for RadioRadio. She is succeeded as supervisor of the sales service department by **Mary Dillon**.

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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



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

—Michael L. Eskridge
Pres., NBC Radio

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



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

"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President
Arista Records

Please send me _____ copies of ROCKING AMERICA @\$15.50 each (includes postage).

Name _____

Address _____

City _____

State _____ Zip _____

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

1984-1985 Edition of . . .

Television/Radio Age

NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO
DETROIT
ATLANTA
DALLAS-FORT WORTH
ST. LOUIS
PHILADELPHIA
MINNEAPOLIS-ST. PAUL
BOSTON
WASHINGTON, D.C.

Agents
Advertisers
Networks and Groups
Commercial Radio Stations
Commercial Television Stations
Trade Associations
Associations
News Services
Trade Publications
Program Distributors
Commercial Producers
Music Licensing Companies
Transportation
Hotels
Restaurants
Where to go after Dark

Air Cargo Services
Media Buying Services
50 Top National Spot Advertisers
New York City Street Guide

1984-
1985

Twelve City Directory

GET YOUR COPY TODAY!

Here's the most useful and most used ready-reference book in the broadcasting business — Television/Radio Age's Twelve City Directory.

Over 6,000 listings—handy pocket size—with the latest addresses and phone numbers of:

- Agencies • Representatives • Networks & Groups • Commercial TV & Radio Stations • Trade Associations • Research Organizations
- Program Syndicators & Distributors • Transportation • Hotels • Restaurants •

PLUS—Air Cargo/Parcel Services • Media Buying Services • and 50 Top National Spot Advertisers •

Over 25,000 copies of this comprehensive Directory are now in use.

Send for
yours
TODAY!

\$8 per copy
\$40 for ten
\$300 for 100

Television/Radio Age

1270 Avenue of the Americas, New York, N.Y. 10020

Please send me _____ copies of the 1984-1985 TWELVE CITY DIRECTORY

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

(Company purchase order or payment must be enclosed)

Spot Report

Raúl Torano has joined the corporate development operation of the SIN Television Network, to work with new and current corporate advertising accounts. He was formerly executive vice president of Spanish Advertising and Marketing Services (SAMS).

Jack Gilday has been promoted to vice president, Nevada Sales, for KRXX(FM) Yermo-Mountain Pass, Calif.

William Jarvis has been promoted to director of sales development for KTRV-TV Nampa, Idaho. He is succeeded as local sales manager by **Cindy Robison**.

Rotha Maddox has been appointed local sales manager at WYNY(FM) New York from Philadelphia where she had been national sales manager for WCAU-FM.

New Affiliates

NBC Radio's Talknet has added Gannett Broadcasting's KPRZ Los Angeles as its 200th affiliate for the seven-nights-a-week of call-in programming featuring personal and financial advice.

Arbitron in Spanish

Arbitron Ratings Co. has produced *El Informe Del Mercado Radial Arbitron*, the rating service's first foreign language video tape. It's the Spanish language version of *The Arbitron Radio Market Report*, which explains how to use ratings to sell time for radio stations. It's designed so that Spanish language stations can help their sales staffers learn how to make the most of ratings reports to increase station ad revenue. In the 70 minute tape, Miguel Centeno, a former Arbitron employee and former account executive for WJIT New York, guides viewers, step by step, through each section of the *Arbitron Radio Market Report* and gives examples of how the audience estimates can be used to sell a station's strengths.

New Stations

Under Construction

KUEC-TV Ogden, Utah; Channel 24; ADI, Salt Lake City; Licensee, Satellite Communications Corp., 1616 17th Ave., Denver, 80202; Telephone (303) 628-5571. Kent E. Lillie, president; Represented by Seltel, Inc., Target air date, March 1985.

KCPM-TV Chico, Calif.; Channel 24; ADI, Chico-Redding; Licensee, Mel Querio and Jack Koonce, 30 Dallas Court, Chico, Calif. 95926; Telephone (916) 893-2424. Mel Querio, general manager. Target air date, First Quarter 1985.

On Air

KLMG-TV Longview, Texas; Channel 51 ADI, Shreveport-Texarkana; Licensee, KLMG-TV, Inc. P.O. Box 5151, Longview, Texas, 75608; Telephone (214) 753-5051. J. Wesley Ferns, general manager. Represented by Avery-Knodel Television. Air date, September 9.

Buyer's Checklist

New Representatives

Christal Radio Sales has been appointed national sales representative for five Bahakel Broadcasting stations.

They are WWOD and WKZZ(FM) Lynchburg, Va.; WABG Greenwood, Miss.; and WLBj AM-FM Bowling Green, Ky. WLBj and WWOD feature country music, and WABG offers a modern country sound. WKZZ airs contemporary hits, and WLBj-FM programs adult contemporary.

Republic Radio is now national sales representative for KYKY(FM) St. Louis; WYNG(FM) Evansville, Ind.; WGAC Augusta, Ga.; and WTIP and WVSR(FM) Charleston, W.Va. WVSR features contemporary hits and WTIP programs big band music. KYKY plays adult contemporary numbers, WGAC broadcasts MOR music and WYNG airs a country music format.

Weiss & Powell has assumed national sales representation of KREO(FM) Santa Rosa, Calif. The station programs rock and current and recent hits targeted to adults 18 to 49.

New Facilities

WVLK Lexington, Ky. has started broadcasting in AM stereo. The station is represented by Torbet Radio and airs a contemporary format.

Transactions

Clear Channel Communications, Inc. has finalized the purchase of all outstanding shares of Broad Street Communications Corp. for \$26 million. Broad Street will operate as a wholly-owned subsidiary of Clear Channel, and Broad Street chairman Richard L. Geismar and president Fred Walker will continue to be associated with Clear Channel. Move adds five radio stations to the seven already owned and operated by Clear Channel.

Affiliated Broadcasting, Inc. Boston, has agreed to acquire (KHEP(FM) Phoenix from Grand Canyon Broadcasters, Inc. for \$6 million, subject to FCC approval. Affiliated Broadcasting, a subsidiary of Affiliated Publications, Inc., already owns and operates 10 other radio stations.

Agency author

Over 200 interviews with professionals in each of 26 different marketing disciplines form the raw material of *Careers in Marketing*, now available from Prentice-Hall.

Authors are Michael Powell, media planner at Tatham-Laird & Kudner, Chicago, and David Rosenthal, a professor at Miami University of Ohio.

Powell describes the book as a guide for those considering a career in marketing and also for anyone considering a career change, either into or within the marketing field. He says the book covers both the pluses and minuses of both the marketing workplace and of "the day-to-day routine of the job itself."

Supplementing the interview material are sections on the required background of each job, a synopsis of the jobs, detailed career paths, and, adds Powell, "general wisdom accumulated along the way."

JEFFREY MARTIN, INC.

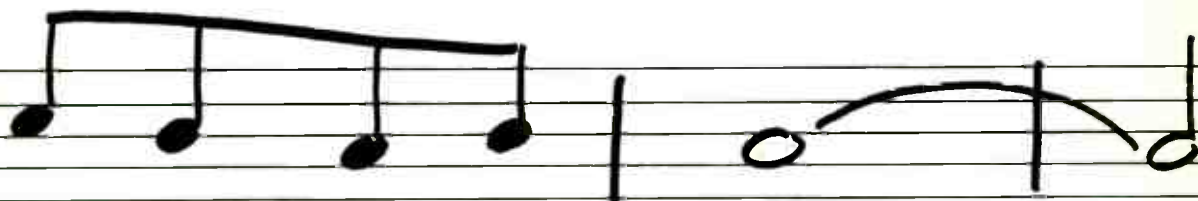
One of the nation's top 100 advertisers
announces the appointment of
GERALD B. BALDWIN



as Director of Media

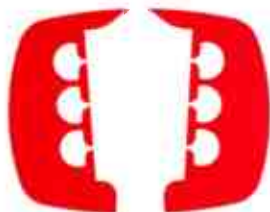
JERRY BALDWIN is a 25-year veteran in media and
a former Vice President of
Young & Rubicam.

JEFFREY MARTIN, INC.
410 Clermont Terrace, Union, New Jersey 07083
(201) 687-4000



WEL-COME TO MY WORLD. _____

**The Nashville Network.
Country Home for more than
16 million subscribers.
The fastest growing television
network. Why not welcome
this world into yours?**



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

© GROUP W SATELLITE COMMUNICATIONS 1984

Wall Street Report

**3rd quarter earnings:
ABC up 47%; CBS rises
46%; RCA increases 28.8%**

**ABC gains attributed
to TV, radio, publishing**

The parent companies of the three television networks all turned in healthy third quarters, with the American Broadcasting Cos. and CBS, Inc., registering net income increases of 47 per cent and 46 per cent, respectively. Third quarter net earnings of RCA, parent of NBC, rose 28.8 per cent.

ABC's profit increase to \$46.7 million was coupled with a revenues jump of 64 per cent to \$1.08 billion and an earnings per share rise of 49 per cent to \$1.61.

At CBS, third quarter net income was \$48.8 million or \$1.64 per share (which also rose 46 per cent) on revenues of \$1.19 billion, up 17 per cent from the comparable quarter a year earlier.

RCA's net earnings rise to \$78.0 million or 74¢ per share (a 39.6 per cent increase) came on a sales rise of 8.8 per cent to \$2.47 billion.

The third quarter results at ABC, spurred by the summer Olympics, were attributed mainly to "record television, radio and publishing profits." Earnings for the broadcasting group were up 40 per cent on a 72 per cent revenue increase.

Increased profits and revenues at both ABC Television and the owned television stations were, the company said, directly related to the network's coverage of the Olympics. ABC Radio's profit margin also was said to have expanded significantly, especially at the radio networks division. Total broadcast revenues for the third quarter were \$980.9 million, while earnings were \$100.3 million.

For the first nine months of 1984, ABC's net earnings rose 29.6 per cent to \$142.9 million on a revenue gain of 33.6 per cent to \$2.7 billion. Broadcast earnings were up 24.2 per cent of \$319.06 million on a revenue rise of 35.7 per cent to \$2.5 billion.

ABC		
<i>(dollars in millions, except per share)</i>		
<i>Third quarter</i>	1984	1983
Broadcasting revenues	\$980.9	\$569.6
Total revenues	1,084.06	659.6
Broadcasting earnings*	100.3	71.8
Net earnings	46.7	31.8
Per share earnings	1.61	1.08

* Before taxes

CBS, Inc.		
<i>(dollars in millions, except per share)</i>		
<i>Third quarter</i>	1984	1983
Broadcast group revenues	\$491.5	\$568.4
Total revenues	1,189.8	1,019.2
Broadcast group earnings*	64.8	48.2
Net earnings	48.8	33.4
Per share earnings	1.64	1.12

RCA Corp.		
<i>(dollars in millions, except per share)</i>		
<i>Third quarter</i>	1984	1983
Sales	\$2,472.2	2,265.0
Net income	78.0	60.5
Per share earnings	.72	.52

**CBS broadcast, records
groups strongest divisions**

The broadcast group and the records group were singled out as strong divisions at CBS. Broadcast group profits increased by 34 per cent on a revenue rise of 16 per cent. The CBS Television Network was said to be a key factor in C/BG's strong results. Total broadcast group revenues for the three months ended September 30, 1984, were estimated at \$568.4 million.

For the first three quarters of '84, CBS net income rose 60 per cent to \$176.3 million on a revenue rise of 15 per cent to \$3.58 billion. Broadcast revenues for the same period increased by 16.4 per cent to an estimated \$1,881.7 million.

Although RCA does not break out separate figures for broadcasting, it did announce that NBC had record sales in the third quarter with a 9.6 per cent increase over the previous year.

The television network had the largest gain, according to the company, while the television and radio stations divisions experienced some "market-place weakness."

For the nine months ended September 30, RCA had a 56.6 per cent increase in net income to \$238.2 million on a sales rise of 12.7 per cent.



TvB board of directors, l. to r.: Crawford Rice, Gaylord Broadcasting Co.; Blake Byrne, Lin Broadcasting; Robert M. Bennett, Metromedia Inc.; Robert Gordon; Al Jerome, NBC; Walter A. Schwartz, Blair Television (TvB vice president); John F. Behnke, Fisher Broadcasting; John J. Walters, Jr., Harrington, Righter & Parsons (treasurer); Vice Ferrante formerly of Katz Television; James King, formerly of Corinthian; Stephen D. Seymour, Abell Communications (secretary); Larry Gershman, MGM/JUA;

William G. Moll, Harte-Hanks (chairman); James Dowdle, Tribune Broadcasting; David E. Henderson, Outlet Broadcasting (immediate past chairman); Robert Kizer, Avery-Knodel; Ken Bagwell, Storer; Thomas E. Bolger, Forward; Roger Rice, TvB president; and Douglas A. Smith, WYFF-TV Greenville-Spartanburg-Asheville. Ferrante, King, Gordon and Smith are no longer on the board. Current board members not pictured are: Mark Mandala, ABC; and Neil Derrough, CBS.

points out, are more carefully chosen and the backup material denser and more complex.

"In the beginning," says Rice, "we had few numbers. Now we're saturated." What TvB did at first, he explains, was mostly to pinpoint the type of people who owned TV sets and measure how much time they watched TV on the average. "TvB would go to certain clients and say something like, 'Your key customer owns a TV set.'"

Huntington adds: "In the early days, it was explaining how to use TV. Today, it's how and why." And Rice contributes: "People wanted to be on TV in the early days. Now they have to be sold. And now there is intra-medium selling. Stations compete vigorously against one another." Again, from Huntington: "You have to sell TV hard today. A retailer spends 20 per cent of his budget on TV and thinks that's a lot."

The types of questions asked by stations and the type of material being sought by members is changing, says Huntington, explaining there is more

emphasis on operational matters and professional management concerns. "We're being asked more management-type questions, such as: What type of sales compensation is best? What kind of commissions should be paid? Do small markets pay salesmen differently than large markets?" The bureau gets answers to this type of question on a regular basis nowadays through bi-annual surveys, he explains.

The growing emphasis on management is reflected in the theme and agenda of the upcoming annual meeting, to be held November 7-9. First off, the keynote theme is "Managing the Future." There will be management-oriented presentations by David L. Schmidt of Management Development Associates; J. Clayton Lafferty, founder and chief officer of Human Synergistics, and Dr. Layne Longfellow, founder of Lecture Theatre, Inc.

Schmidt will open the first general session on November 8 and his topic will be "The Future of Management." Lafferty will deliver an address on "Modern

Management Styles" and will lead a workshop on "Stress Management," which is subtitled, "The Stress You Feel is Up to You." Dr. Longfellow's topic is "From Adolescence to Middlecence."

Changes in advertisers

Another illustration of the changes in TV since TvB began promoting is the change (and, in some cases, lack of change) in the types of advertisers in the medium.

One feature of the TV environment that hasn't changed is the dominant spending of Procter & Gamble. In 1958 (the earliest year for detailed information on advertisers available from TvB), P&G spent \$84 million in both network and spot TV, which was 121 per cent more than the second-ranking client, Lever Bros (see table). Last year, P&G's expenditures of \$595 million in network and spot TV were 144 per cent higher than the second-ranking advertiser, which, in this case, was General Foods, Lever having slipped to 14th place. □

Top five network TV ad categories—1983 vs. 1958

1983	1958
1. Food and food products	1. Food & grocery products
2. Toiletries & toilet goods	2. Cosmetics & toiletries
3. Automotive	3. Tobacco products & supplies
4. Proprietary medicines	4. Drug products
5. Beer & wine	5. Automotive

Source: TvB and TvBI BAR; 1958 is earliest available advertiser data

Top five national spot TV ad categories—1983 vs. 1958

1983	1958
1. Food & food products	1. Food and grocery products
2. Automotive	2. Cosmetics & toiletries
3. Confectionery & soft drinks	3. Drug products
4. Toiletries & toilet goods	4. Ale, beer, wine
5. Beer & wine	5. Tobacco products & supplies

Source: TvB and TvBI BAR; 1958 is earliest available advertiser data

Broadcap (from page 45)

operates KRMX-AM-FM in Pueblo. He feels that with 24 years experience in broadcasting, he could have bought his own radio station without Broadcap's help. But he is nonetheless a recipient of Broadcap largesse.

"With them, it was the right help at the right time," he says. "I may have been able to obtain financing, but it was their expertise that helped. It was definitely important because some financing institutions look at a business property strictly from the business side."

With him, he says, those institutions looked at his chances of success based upon the performance of his predecessor even though its operation "didn't have anything to do with me. They were not confident I would be any different." But Broadcap, he says, "believed in what I

"I may have been able to obtain financing, but it was their expertise that helped," says KRMX Radio Mexicana's Andres Neidig. "It was definitely important because some financing institutions look at a business property strictly from the business side."

proposed. It means that when you have a dream, they can share a dream."

He first contacted Broadcap at the beginning of 1983. He was verbally approved the same day, he says, and soon after was in business with Broadcap, with the mesbic owning 25 per cent of KRMX Radio Mexicana through stock warrants.

The warrants mean that at any time Broadcap can either demand from the company 25 per cent of its net assets or sell the warrants to someone else who can make the same demand. But Broadcap doesn't actually own the stock, only the right to demand the stock equivalent. Thus, it is technically free of the FCC's seven-station rule.

"I'm very satisfied with all the efforts they made to help," Neidig says. "So far our relationship has been fine and their conditions are easy to follow."

John Oxendine, a black man, left his job as assistant chief of the Federal Savings and Loan Insurance Corp., the

federal corporation that backs savings and loan deposits. He left in November, 1981, to become president of Broadcap at the time when the organization shifted from fund-raising to getting into the investment business.

A former assistant manager of the First National Bank of Chicago with a masters from the Harvard Business School, Oxendine brought financial expertise to Broadcap for the past three years at the time it needed it most.

No fund-raising experience

Oxendine who has no experience in fund-raising, has had to shift gears from concentrating on the financing end of Broadcap to raising the funds necessary to allow it to go beyond financing six minority-owned stations a year. So far, that effort has been frustrating. He heads a five-person staff that operates out of a small suite of offices at NAB headquarters. (This was cut to four during the last month of the presidential campaign because his administrative assistant and right hand, Nina Martinez, left to serve as the national field coordinator for Hispanics for Reagan-Bush.)

That staff must handle Broadcap's ever-growing investment portfolio, run training seminars and make the initial decisions on which applying minority entrepreneurs Broadcap will help. Meanwhile, Oxendine must spend a lot of his time on the road calling on corporations and foundations that might contribute to Broadcap.

He expresses optimism, however. It has been slow-going so far, he says, be-

cause as the sole fundraiser he has found it almost impossible to call on more than six to eight companies a month. "There are only 20 working days in a month. To make 10 new calls would mean that is all I was doing, every other day," constrained by his own travel limits and the schedules of the executives he wishes to see. "I think it's going to be the spring of 1985 when we begin to see some tangible results," he predicts.

"But six months of calling ought to give us an opportunity to get some feel. I hope it will be a snowball effect, whereby if we can get some major corporations to participate—if not substantially in terms of \$250,000 over a five-year period, at least symbolically, with \$10,000 a year or \$25,000 a year—they might motivate others to get involved."

'Several-stage process'

Having made a concentrated fund-raising effort only for a few months, Oxendine is finding that so far companies have either committed the charitable contributions they are going to make during the year, "or they promise to consider you an agenda item for the next giving cycle. We try to develop a relationship with the companies we call on because we realize that it's very rare that you walk in on the first visit and come out with a check of any significance. It's a several-stage process. It's a little tougher than we thought it would be."

Oxendine also feels Broadcap has been caught in the middle of two forces.

Please send

Television/ Radio Age

1270 Avenue of the Americas New York, N.Y. 10020

ONE YEAR—\$40.00

TWO YEARS—\$60.00

THREE YEARS—\$80.00

Name _____ Title _____

Company _____

Address _____

City _____ State _____

Zip _____

Twenty-five issues a year. Newstand price \$3.50 per issue.

Subscriptions begin upon receipt of payment.

It had to halt its fund-raising efforts to meet the cries for action from the minority community, and now that it has gotten the financing operation off the ground, it is facing apathy within the broadcast community.

"Now they figure that you've got so many, why do you need any more," he explains. "It's like someone says, 'You want a house? We'll build a foundation for you and we'll put up the walls and the roof, but you have to get the windows and doors and gutters.' But without that you can't have a very good house."

Industry mandate

The industry has a mandate it adopted several years ago, Oxendine says. "If the rest of the industry wants to follow up on the mandate, we will be successful. If they don't, then I think we have a bit of a problem."

Oxendine's spiel is this: Pledges are made on a five-year basis. A \$250,000 pledge would mean paying to Broadcastcap \$50,000 a year. Since it is tax-deductible, the cost to the corporate contributor is only about \$25,000 a year. But since Broadcastcap is a licensed mesbic with the SBA, the agency will match the \$50,000 with another \$200,000. That \$250,000, in situations where a 25 per cent down-payment is required, can leverage the purchase of two stations worth \$500,000 each.

"So we think we have an extraordinary story to tell those companies who annually make charitable contributions to what they determine are worthy causes," Oxendine adds. "We think that the results of past contributions to Broadcastcap are measurable."

He adds, "We have some goals that we can show are reasonable, based on our past experience. In 1985, we don't think it is unreasonable to want to do as much as 10 new investments. Most likely we'll only do six or seven, but at least we have some reasonable goals. And we think that is a significant improvement over what has been historically the case."

He also sees Broadcastcap maturing, both advantageously and disadvantageously. There are other mesbics that lend to minority would-be entrepreneurs, even some in broadcasting. "They say fools tread where angels fear to go," Oxendine says. The other mesbics have "learned some of their lessons and are backing off on some of their deals. They've gotten their hands smacked and have learned from experience, so they've become a little bit more cautious."

"We're still young and crazy and dare to be outrageous. I imagine that we will become more cautious, but I think we learn from other peoples' experiences. We still will be aggressive. There are

fellow venture capitalists who think we're moving much too fast."

Broadcastcap's emphasis, he says, is on monitoring the success of the stations it puts into business. "Too often, people make the investments and they're only in there for the money. We would hope that our track record would be better than the industry norm in terms of our ratio of successful to unsuccessful."

Thurston is more philosophical, however. "I keep telling everybody that there will be a failure. We're in the risk business. Indeed, if we don't have a failure, it will say to me we've not taken enough risk. We haven't a failure yet, but we're young. That time will come."

He also sees year's end as a critical time for fund-raising: "Most corporate giving decisions are made between now and the end of the year as they look at their tax position and as they look at their profitability."

Thurston also points out that in addition to the \$10 million base that is getting

"We think we have an extraordinary story to tell those companies who annually make charitable contributions to what they determine are worthy causes," says Broadcastcap president John Oxendine.

paid back through receipts from the investments, Broadcastcap has attempted to build a pool of guarantees that can be passed on to a local bank that might otherwise be nervous about the applicant's credibility.

The three networks and a few of the major broadcast groups have pledged to support the pool. "We have loan limits which now are around \$600,000," Thurston says, "so we could go as much as another \$600,000 in loan guarantees if the situation warranted it and if the local bank accepted it."

Was Taft executive

Paul Major had 20 years experience in broadcasting, most recently as a TV sales executive for Taft Broadcasting, when he approached Broadcastcap as a black man seeking help in buying a station. He fits himself somewhere between Neidig and Fletcher in the ability to get a station on his own.

"I'm not saying it couldn't have been

done" without Broadcastcap's help, he says, "but I think it would have been a lot more difficult. They made it all happen. They took a small equity position in the company, and made it possible for us to get in the broadcast business."

Major, as president of Westerville Broadcasting of Florida, Inc., got his Tampa AM station in April, 1983. "I approached them originally when Broadcastcap was first established and then looked at all the other alternatives for what was available to me. I decided that for my situation, Broadcastcap was probably the best."

Of his relationship with Broadcastcap, he adds, "They do more than just provide a finance arm. They are involved in the operation. They've been extremely helpful, and I wish there were more organizations like it. They've been very helpful."

Major singles out Oxendine and Kenneth Harris, Broadcastcap's vice president, with whom he has worked closely. "Both have strong financial backgrounds. I can bounce things off them before I tell my bank. They are partners."

And although he may have been able to qualify for financing on his own, he says, he doesn't believe most minorities could have "because Broadcastcap's injection of cash is regarded as equity. That's what makes it attractive to banks that participate with you."

Valuable seminars

Although he has extensive broadcasting experience—he ran radio stations for other companies—Major attempts to attend the seminars that Broadcastcap runs and rather loosely requires recipients to attend.

"I do take advantage of it," Major says. "Because you need that refresher and I like to hear what other people are saying. Sometimes, as an independent, you don't get the exposure to hear what everybody is thinking. Those seminars allow us to bounce ideas off each other."

Postponed because of other priorities, the Broadcastcap seminars resumed with a mid-November session in San Antonio, to take advantage of the heavy Hispanic community there. It is the first one since last December's seminar that Fletcher attended in Atlanta. Another is set for this December in Los Angeles.

Thurston provides an overview of Broadcastcap's training arm: "We are trying to support our investments with highly specific training that will help new broadcasters succeed. If they need engineering assistance, or sales management training, or basic sales training, we are trying to provide programs and seminars and applied educational pro-

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

grams that will help them be more successful.

"We have a framework for a nationwide network for what I call regional support teams that I hope in this next year is going to be even more formally put together. As this base of minority ownership increases, we also have to increase the supply of highly skilled employees."

Broadcap also "is beginning to recruit

But he thinks that will change as the blacks helped by Broadcap "become members of the family."

Eugene Jackson, outspoken president of Unity Broadcasting (owner of five radio stations) and past president of The National Association of Black Owned Broadcasters also praised the funding organization. He calls Broadcap's effort "probably the largest American industry commitment to the participation of mi-

Broadcap, according to Berkshire Broadcasting's Donald Thurston, "is beginning to recruit and interest established minority professionals in business, the arts and law in learning more about broadcasting as an investment, because we really hope to improve the numbers of able people that can become owners and investors."

and interest established minority professionals in business, the arts and law in learning more about broadcasting as an investment, because we really hope to improve the numbers of able people that can become owners and investors."

Oxendine notes that potential entrepreneurs are first identified at the seminars that Broadcap is now resuming. "We try to identify 50-75 entrepreneurial types in a particular region," he says. They are then invited to an ownership seminar, and from the interchange that takes place there, "there may be five or 10 who are potential owners. They qualify for the second level of play, which is really looking at sales management at a sales training seminar. From that screening, we hope to identify those people who we think have entrepreneurial skills." Perhaps one or two will actually end up with Broadcap support for a station, he adds.

Leaders of the black broadcasting community that put the pressure on Broadcap three years ago to suspend its fund-raising and begin helping minorities buy stations appear happy with the organization's progress now.

Pluria Marshall, chairman of the National Black Media Coalition, says, "Since it finally got off dead center, it has done an excellent job. It could stretch out more, because there are still a lot of problems with blacks getting financing. But I think it's done a good job."

Marshall is, however, disappointed with the response of the broadcasting industry to Broadcap's fund-raising requests. "They have treated it (Broadcap) like a stepchild. It is helping people who are not members of NAB and the membership is not excited about helping."

minorities in the mainstream economy of America."

But Jackson also is critical of the industry. "What it has done is not enough. It has got to find a way to increase its commitments. Blacks (a term which Jackson is trying to change to "African-Americans") still own less than 2 per cent of the radio stations and less than 1 per cent of the TV stations."

Under the circumstances, he adds, Broadcap is "doing a reasonably good job," made more important by recent reductions in distress sales for which minorities have been given preference.

As one heavily involved in radio advertising for black-audience stations, Jackson feels that if those stations got their proper share of the advertising dollar "we would not have to be asking people to fund our programs. The advertising dollars would also be funding ours."

'Competitive disadvantage'

Oxendine adds that blacks "are at a competitive disadvantage in terms of facilities, we're at a competitive disadvantage in terms of personnel, because the real good people usually go to stations that are more secure and can guarantee them as table track record. And we're at a competitive disadvantage because we've never had, historically, a mentor system for someone to look up to in the business who can serve as a model or a guide to us. So we have a natural formula for failure just by entering the market."

That is where Broadcap comes in, he says. "If they have a 50-50 chance, then we're happy." □

Improved (from page 41)

Meanwhile, EMRC's Dimling points to agreement by most parties at the two conferences on the importance of continuing the thrust generated by these meetings, and suggests that probably the most effective way to do this would be to form small working groups, each assigned to one of the priority areas, to map out how best to approach each one. Volunteers are currently putting together a report on results of the two conferences, but it's slow going because everyone on the committee is doing it on top of their regular jobs. But one observer estimates that a report should be ready in time for the upcoming meeting of the Advertising Research Foundation scheduled for December 5 and 6 in New York, where Dimling will be talking about the future of electronic media audience measurement.

'Right direction'

Right now though, the view of William Kistler, vice president, media and research, for the Association of National Advertisers, is that the consensus on priorities coming out of the EMRC conferences "confirmed that the audience measurement services are generally going in the right direction, and concentrating on the industry's primary areas of interest.

"But the refinements we'd all like to see will not be cheap. In the end, it's the marketplace that will determine exactly how much of everything we say we want that the industry will be willing and able to pay for." □

Fond farewell



Fetzer Television Corp. president Carl E. Lee, l., presents silver tray to Bill Knodel, who is retiring as chairman of Avery-Knodel. Fetzer and A-K have had an association for some 44 years. Seated, second from l., is Fetzer chairman John Fetzer; seated at r. is A-K executive vice president Bob Kalthoff. Kalthoff, also a past president of the Broadcast Pioneers, presented Knodel with a special plaque from that organization.

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.

Help Wanted

PROMOTION DIRECTOR

Must have broadcast and/or ad agency experience. Should have some sales knowledge for promotional assistance in sales aids, agency presentation, etc. Creative direction and production of in house station promotion with network co-op, print, radio and outdoor. Contact: Dave Herman, KOB-TV, P.O. Box 1351, Albuquerque, N.M. 87103. EOE M/F.

Help Wanted

ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excel future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021

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

Production Professional

Top New York City contemporary station is seeking an experienced Production Professional for a challenging production/continuity position.

This position will be responsible for coordinating all station production for sales/programming. The successful candidate must have extensive copywriting experience for retail sales, excellent voice-over capability, complete knowledge of four-track studio operations and continuity department administration.

If you are looking to make your creative mark in New York with a top notch operation, send your demo reel and resume including salary requirements to: BOX 939 T, Suite 1501, 50 E. 42nd Street, New York, NY 10017.
Equal Opportunity Employer m/f/h/v.

**YOUR AD
BELONGS HERE**

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 _____

Perez's (from page 47)

a day. The only time I had to myself was when I would close my door for a half hour at midday and wolf down a sandwich.

"But I got bored," he confesses. "I had done the job for 14 years. Leaving Y&R was the toughest career decision I had ever made. I had many friends, and a few enemies, at the agency, both among the producers and creative people. They knew I could get things done, go from A to Z and be able to skip the rest of the alphabet."

After his repeated forays to the front office, Y&R expected Perez's departure. Executive creative director, Fraser Purdy, Perez says, was "not ecstatic. My move meant a big reshuffle. Most people wished me well. A few were glad to see me go.

"They wanted control over production—not for the sake of improving the product, but for the power it would give them. They couldn't have that while I was there, of course." But I have made my peace with them."

How big a risk?

Was his move out of Young & Rubicam, Inc. to the treacherous hustings of commercials production, really a risk for an executive who had received a king's ransom as compensation for so long?

"I gave up a tremendous stock option," Perez repeats, his eyes opening wider. "If this hadn't worked out, my ego would have been destroyed."

Would he have returned, hat in hand, to the agency side? "You can't go back," Perez says realistically.

Perez's self estimation of his success as a commercials director came in two ways: when he exceeded 40 shooting days, a personal number he had set for himself on starting out, and creatively, after finishing a spot for Southwestern Bell.

"I knew I was there with one shot, when the guy comes in out of the rain into the store and the phone book, the Yellow Pages, is lined up in the frame. It was so cinematically right," Perez says. Then, in the same moment, Perez flashes back to the day he decided to leave Y&R. "The day before I had no intention of leaving. Then Scott (Kulok), an art director who had done some real great work on the Lincoln-Mercury account—in fact he had directed a Topaz spot—came in and told me he was going to FilmFair.

"I tried to persuade him to stay, but it didn't work. When he left the office I called my wife, who had produced for Scott when she worked at Y&R. During our conversation I paused for a minute and said to her 'I wish I would have quit

when I was 28.' (Perez is 44). Then I thought for another minute, whistled softly and said, 'O.K., I go, too!'"

The reason Perez chose FilmFair is simple. "I never ever gave them a job while I was at Y&R." Since he has been working as a supply side director, he has done some work for his old agency, but much more for other agencies.

"The Dr. Pepper assignment that came through Y&R was no gift," Perez says. "It was a rough bidding session." Perez has done several ads for Dr. Pepper. One of them, the Notre Dame spot, won a 1983 CLIO in the soft drink category, a best actor citation from CLIO for actor Chuck McCann and a Silver Lion Award for Perez at Cannes.

Perez has shot commercials for Southwestern Bell, Hallmark, McDonalds, Irish Spring, and Lincoln-Mercury.

While generally pleased with the industry reaction to his directorial efforts, Perez takes exception to one criticism that is making the rounds.

"They say that I don't have a look. That my spots all look different. That they don't look as if they were shot by the same person. Well I take that as a compliment. Bob Giraldo doesn't have a look, not a single look, but he provides each spot with a certain look, the one that is appropriate for that client. This is what I try to do, too."

What about the legendary Perez temper?

"I still have a temper," he admits, "but I usually don't direct it at anyone but myself. I get angry at the air when things aren't working well. I get angry when people act stupidly. I get furious when people get political, when they indulge in the kind of politics that can destroy an idea."

Self-criticism

When the jobs are shot, and Perez is in the projection room screening dailies, can he separate himself from his product and display the kind of objectivity he exhibited when heading up commercial production at Y&R? "Yes," he says smiling, "and it's awful. Some of my worst moments have been spent in a projection room screening dailies." I'm my own worst critic, caught in a business where critics are not really in short supply."

Is he happy now?

"Happier. I'm seeking perfection in the work that I do, and I never quite find it. I always deliver the goodies to the client. But I always have that self doubt. Perhaps the goodies could have been better."

In an industry where complacency is no virtue Manny Perez continues to get the call for the important work. □

London (from page 48)

TV programming compared with the achievement of Britain's film makers has sparked comment here because it is clear that, while North America remains the dominant outlet for British product, it is also contributing an ever increasing quantity to the nation's imports. These latest Department of Trade figures are bound to strengthen the hand of those protesting against the government's decision to relax program quotas for the new cable TV services.

The current revival in the fortunes of British films was underlined at the London Market by a well patronized display promoting the British Film Year World Tour 1985-86. This is to be a travelling exhibition which will tour 15 cities throughout the world. The government plans to help internationally with the issue of special postage stamps commemorating the country's film achievements.

American sales executives were

American sales executives were prominent among those who caused anxiety to the London Market organizers by doing brisk business on the fringe of the event.

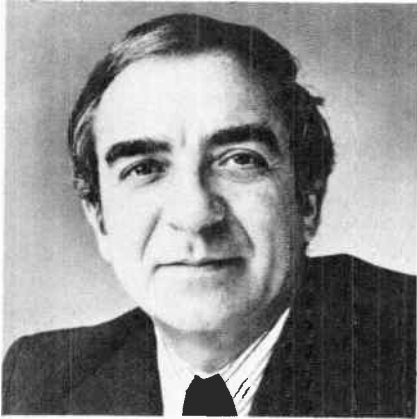
prominent among those who caused anxiety to the London Market organizers by doing brisk business on the fringe of the event. Numerous deals were obviously talked about, perhaps concluded, in the lobbies and bars of the Gloucester Hotel rather than in the two floors upstairs which contained the official Market suites.

U.S. companies, including various majors who are household names in North America, were clearly in breach of market rules in this respect. They met up with visitors to talk business and, presumably, to lure them away to screenings in London offices. There is, of course, nothing wrong commercially with this sort of behavior, although it naturally angered the Market management and exhibitors.

Kulik said the practice was being watched closely and added: "We have to be firm and protect people who exhibit here. We took measures against certain people last year and will do so again. We reserve the right to refuse future regis-

(continued on page 84)

In the Picture



Jerome W. Pickholz

President of Ogilvy & Mather Direct points to the reasons behind the explosive growth of direct response advertising operations among the country's major agencies. Most of those reasons, he says, revolve around costs, with one cost going down as all the rest keep climbing.

Since 1980, every major advertising agency has acquired or started up its own direct response division. In those same four years domestic U.S. operations of Ogilvy & Mather Direct have more than doubled. In New York alone, offices of O&M's direct response arm have expanded from two floors to seven.

Jerry Pickholz, president of O&M Direct, tracks the ingredients of industry growth that have attracted even the biggest of Fortune 500 companies to add direct response to their marketing arsenals. What it boils down to is that costs of every marketing tool at advertisers' disposal have zoomed upward in recent years except one: the data processing that makes handling of target prospect lists fast and cost-efficient.

Pickholz points out that today, the average cold sales call costs the salesman's company \$200: "If it takes a salesman, on average, five cold calls to produce one live order, that's \$1,000 a sale. But direct response advertising can cut that cost by producing live leads. A viewer who sees your commercial calls the 800 number because he's ready to buy. With prospects like this, one of every two live sales calls produces an order. That's how direct response can cut the cost of a sale from \$1,000 to \$400, plus advertising. And the more adept your salesperson on the telephone, the better he or she can screen out inquiries from viewers who may just be curious."

Pickholz adds that the inquirer calling in to the 800 number or sending back a coupon "gives the client an early indication of interest in the product he's offering." It may be a subscription to a particular type of special interest magazine, showing that the inquirer is an outdoor enthusiast, a sports fan etc. Or if it's a cookware offer that's pulling the inquiry, it will indicate "interest in the culinary arts," says Pickholz, who sees advertising used in this way "acting as the pump primer to determine the particular interests of each live prospect."

He recalls that in the pre-computer era, the usual direct response data base was limited to lists of names and addresses. But today, he points out, "This is all instantly accessible, along with such additional attributes of each prospect as these areas of special interest, generated by advertising."

At the same time that costs of live sales calls have skyrocketed, he continues, so have costs of mass media advertising, which he describes as "unreal." He complains that "Annual budgets that we considered meaningful 20 years ago can now be spent in only two minutes of primetime television exposure. Only the most general, most widely used products can justify the expenditures required for mass media. All other products cry out for targeted support."

On the other hand, he points out, the cost of data processing is down. The cost of a chip containing 1,000 bits of information has dropped from \$50,000 to \$1,000, then to \$100 in the last 10 years. This, he explains, means that while we have long been able to compile, store and retrieve information, "suddenly we can do it both inexpensively and effectively."

Yet, for all the growth such developments have permitted in use of television for direct response, notes Pickholz, "Probably 90 per cent of all direct response activity is still in print and direct mail, leaving only about 10 per cent of it for broadcast."

One reason for this, he points out, lies with the direct response advantage of being able to target specific prospect groups: "That means we don't use network TV. That leaves spot avails, and there aren't that many that allow for two minute commercials in the specific types of programs many of our clients are looking for. Of the limited number of avails that qualify," he adds, "You could save a client money by using last minute distress inventory. But there you risk preemption. Depending on season, there can be as much as 50 per cent preemption of that kind of time."

Pickholz started his career as a CPA until he joined one of his clients, a direct mail agency named Hodes-Daniel in 1960. By 1970 he was president of the company. Then he became executive vice president of O&M Direct, when Hodes-Daniel and Ogilvy & Mather merged in 1976.

London (from page 82)

tration to those who transgress in this way. Several U.S. majors are among those who have been told this."

Various exhibitors complained about the "poaching" of buyers by the Americans and some British sales teams, but this was one of the few gripes to emerge this year. The other main complaints were the proximity of London to the

British companies were generally enthusiastic. BBC's Sheila Hamilton described the market as "very healthy this year—particularly on the video side with strong interest there from Western Europe." Channel Four's Larry Coyne said he was "very pleased with the response."

other autumn markets (Vidcom and Mifed) and the fact that Thames Television stages its own major presentation to overseas buyers each November. (Thames is the country's largest ITV contractor and sold programming worth about \$18 million abroad in its last financial year).

Kulik said she would be having talks with Thames TV to see whether it was possible to persuade that company to have its showings earlier in the fall. She had little hope of success, however, and a Thames spokesman scouted the idea when talking to this correspondent. Certainly, Kulik will not abandon her position as running the first market of the autumn, which she considers has a strong marketing appeal.

One of the most enthusiastic American companies is Telepictures Corp. Stuart Graber, vice president, international sales, who said he had done "good business," observed, "Operating from lobbies does not interest us. With 3,000 hours of programming to offer, we need space to display our wares. We have to be in the marketplace, selling product and starting talks on co-productions. I cannot see how people can miss a market like this. There were more buyers this year than last and they seemed to be better prepared to do business."

NBC International, in the person of Bernard Shaw, sales representative, said

the Market had a good location and organization. The facilities allowed for serious discussions and it had been possible to finalize various deals during the week, he felt. Bert Cohen, senior vice president, international sales, of Worldvision Enterprises, found the market valuable for talking to companies engaged in the new technologies in Europe. He said it had been useful in forging contacts with the emerging British cable companies and with organizations planning satellite ventures.

A strong critic, on the other hand, was Rainer Siek, managing director, Europe, of CBS International, who said there were too many markets and he was beginning to doubt their value to his company. Siek felt business could be done more efficiently from CBS offices rather than hotel bedrooms. His criticism was directed at the rash of markets and showings rather than at London solely.

Timing was 'shrewd'

Richard Weighill, managing director, Western World Television, reported good business and thought London's timing at the start of the autumn was shrewd. He said that one "rather chilling development" of the week had been to find West Germans buying now for 1989 transmission. He thought that overbuying in the past, combined with the lack of outlets in West Germany, had contributed to this situation.

European exhibitors generally commented with varying degrees of warmth on the market. Elisabeth Fristam of Swedish Television reported that her organization made its London debut this year. She said the week had been "very good" for Swedish TV with a "positive response from buyers" and a fully booked screening room throughout.

Jack Pohl, head of program sales for the Dutch group NOS, described the market as "moderately successful." A large number of new contacts had been made, some deals finalized and more were pending. Pohl added: "We had our doubts last year—I came as an observer—but this year it is much better. There has been a great deal of interest in NOS programs from the Scandinavian countries in particular." Telecip of France reported "many enquiries about co-productions" with sales satisfactory and interest in new programming from all over the world. The Australian Film Commission's verdict was "bigger and busier . . . there have been lots of enquiries and many sales."

British companies were generally enthusiastic. Sheila Hamilton, marketing manager, BBC Enterprises, described the market as "very healthy this year—particularly on the video side with strong interest there from Western Europe."

She added that there had also been U.S. interest but it had mainly been a European sales event for the BBC.

Larry Coyne, head of business development for Channel Four, Britain's second commercial service, said he was "very pleased with the response" and the market had been better all round than last year's event. Channel Four would certainly continue to support it. Coyne felt that the buyers who came to London were generally "more serious." It was developing the characteristics of the Monte Carlo Market. There were more screenings and less hustle and bustle than took place at MIP-TV in Cannes.

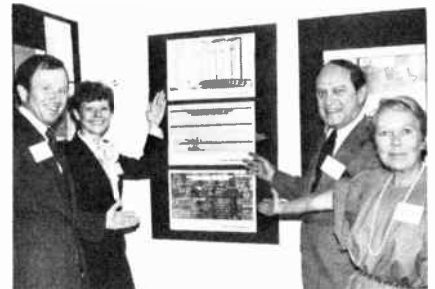
Three major markets

The really dedicated marketers moved on from London to Vidcom and then to the Mifed "traditional market." Thus, within a period of 26 days, three major European markets were being staged, each, admittedly, stressing different features but each of some potential importance to all TV buying and selling professionals.

More than one executive in London bemoaned the proximity of the European markets and wondered with varying degrees of desperation how they were going to cover all three events while keeping their administrative machines ticking over at home. A few weary professionals said they would be cutting at least one of the markets this year or next—but most left London preparing to pack the two other October events into their busy schedules one way or another.

No one knew quite where it was going to end but one thing is certain—a very similar clash of events is going to be repeated next year now that London has firmly found its feet. □

Advertising creativity

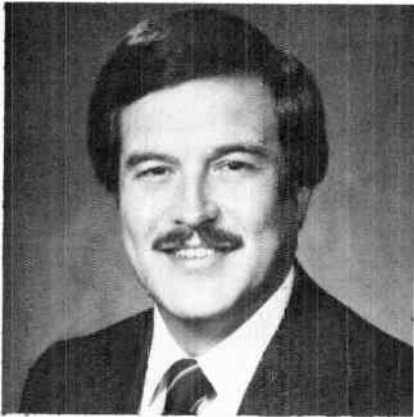


Blair Television's new ad campaign, created by Muller, Jordan, Weiss, was cited as one of the outstanding trade programs of 1984 at the Creativity Awards Show held recently in New York. From l., Blair's James R. Kelly, MJW's Chris Moseley, Blair's Kenneth Donnellon and MJW's Jane Maas.

Inside the FCC

The following is excerpted from a statement made by FCC Commissioner Henry M. Rivera, concurring in part and dissenting in part to the "Report and Order" revising commercial television licensing policies.

Deregulation Report and Order abandons rationales found to be objectionable



Henry M. Rivera

Decision will not put the public interest in jeopardy

Would need good reason to keep ascertainment primer

When the commission issued the Notice of Proposed Rulemaking I expressed strong reservations about several of the reasons given for launching this regulatory review. I am pleased that this *Report and Order* abandons the deregulatory rationales I found objectionable. Doing so has forced the commission to focus closely on the actual performance of the over-the-air television broadcast system, and this close study allows us responsibly to conclude that the regulations eliminated by this decision are unnecessary to protect the public interest.

Frankly, although this proceeding is commonly referred to as "television deregulation," I do not think our actions are especially deregulatory—nor could they be, as long as television remains a medium pervaded by structural scarcity. In reality, our decision changes very little of substance. The bedrock public interest obligation of broadcasters to serve the needs and interests of their communities of license still exists. The primary change being made is the way we will measure compliance with this obligation. The key to the effectiveness of this revised scheme will be, as before, a sincere commitment by the FCC to police broadcasters' compliance with their substantive obligations. That sincere commitment, not the paperwork we eliminate here, is what is needed to maintain an accountable system. The requirements we retain generally give us the necessary tools to do our job properly, if we are committed to the task.

Except for the commission's continuing inaction with regard to children's television programming, I am persuaded that our decision in this proceeding will not put the public interest in jeopardy. While I do not completely subscribe to the analysis advanced by the *Report and Order*, the assembled evidence convinces me that the public can expect a continued healthy supply of non-entertainment programming and non-abusive levels of commercialization absent FCC processing guidelines. I also believe the quarterly issue-programs lists will allow the commission and the general public to ensure that every television station remains publicly accountable, at least to the extent they are now.

Turning to the specifics of this decision, the evidence before us regarding adult-oriented non-entertainment programming established that commercial incentives rather than FCC guidelines spur broadcasters to provide such service, and that licensees in markets of all sizes will continue to provide an acceptable amount of informational and other similar programs absent our guidelines.

I recognize that reasonable people may differ on these points and that, at first blush, identical regulatory schemes for radio and television would seem unjustified in view of the quantum difference between the number of competitors in the two industries. Initially, however, it bears emphasizing that although we are conforming the procedural rules governing television and radio licensees, the substantive requirements of the average radio and television licensee differ considerably. Television stations remain far more restricted in their discretion to specialize than their counterparts in radio. In addition, the degree to which most broadcasters are surpassing our informational, local and other non-entertainment program guidelines strongly suggests that this performance is generally due to economic self interest, not FCC processing guidelines.

The issue of whether to retain a formal ascertainment procedure is a somewhat closer question. The ascertainment primers were adopted largely at the behest of broadcasters and broadcast lawyers in search of security in the licensing process. If broadcasters no longer want the safe harbor provided by the primer—and the record in this docket establishes that they do not—there would have to be a very good reason for the FCC to insist upon it. While not without detractors, the primer does have its virtues. First, it provides an objective (if imperfect) framework within which to evaluate performance at renew-

Inside the FCC

(continued)

al time. Second, some public interest advocates have argued that formal ascertainment is needed to guarantee broadcaster sensitivity to the programming needs of groups having limited economic resources. With regard to the first point, I am persuaded that the quarterly issues-programs lists can serve as well as the primer in providing evidence of a broadcaster's awareness of and attention to its community, without the undue formalisms of the primer. As for the second point, if I believed that ascertainment in accordance with existing FCC guidelines assured programming responsive to all strongly felt needs, I would readily oppose repeal of those guidelines.

Logging doesn't assure focus on community needs

For many of the same reasons, I can support the repeal of the logging duty. The FCC requires program logs primarily to determine how much non-entertainment programming each broadcaster is airing. If logging helped to assure adequate attention to community needs or an effective comparative renewal standard, these benefits would plainly outweigh the costs imposed, and I would object to elimination of the program log requirement. From what I can gather, however, logging does neither. Failure to meet the commission's processing guidelines (which is revealed by scrutiny of logs) does not prevent renewal and satisfaction of them does not assure renewal. More than that, the new quarterly issues-programs list may be a superior gauge of a broadcaster's programming because a licensee will have to account for its public interest performance more precisely than it does under a system of rote logging.

Accountability for spectrum use rests with TV licensees

Having discussed the particulars of this decision, it is important that I set forth my understanding of a television broadcaster's public interest responsibilities under this revised scheme. Television licensees, as public trustees, must remain accountable for their exclusive use of valuable spectrum. This decision maintains that public accountability. Indeed, most broadcasters' public interest responsibilities remain unchanged by our actions here: every broadcaster must continue to air programming responsive to local needs, and to assure that issues of particular relevance to all significant segments of the community are addressed. Now, however, when a broadcaster's overall programming performance is challenged at renewal time, its rendition of these duties will be measured in the first instance by reference to quarterly issues-programs lists, rather than by its compliance with the ascertainment primer. Furthermore, the 1960 *En Banc Programming Statement's* requirement that each broadcaster provide well-rounded, "something-for-everyone" programming has been modified. Licensees may now specialize, but their discretion to do so is elastic and will expand or contract depending on the number of television outlets in a market. In markets with relatively few stations a broadcaster's programming responsibilities remain exactly what they were before this decision. And, under the reasoning of the *Report and Order*, most television stations will fall into this category because few local television markets presently approximate the narrowcasting environment indispensable to specialization.

Exception taken to lack of children's requirement

As noted initially, I do take strong exception to this *Report and Order* in one respect: its failure to adopt a children's educational programming requirement and guideline. This issue is the Achilles' heel of this commission's efforts to deregulate the video marketplace and is a subject on which I have spoken elsewhere. In brief, evidence before the FCC indicates that licensees are not fulfilling the special children's programming obligations previously imposed on them by the commission; that commercial incentives discourage licensees from airing such programming; and, thus, that regulatory intervention is required to protect the public interest in this regard. This proceeding, being framed broadly to review and revise the programming obligations of television licensees, gave the commission both the opportunity and the duty to correct the injury to children's interests caused by the commission's refusal to promulgate a children's educational programming guideline. The commission seriously undermines the credibility and viability of its deregulatory efforts when it fails, as here, responsibly to address problems not accommodated by the marketplace. I dissent from the majority's continued irresponsibility in this regard.

The Rock and the Roll.



At 8:50 AM the music stopped in Los Angeles. The programming of KHJ and KRTH was interrupted by news of an earthquake that leveled the city—8.3 on the Richter scale, 10,000 dead, 55,000 injured. People were shaken but the truth was, L.A. never shook. KHJ and KRTH staged the disaster.

Announcements days prior prepared the public for the simulation.

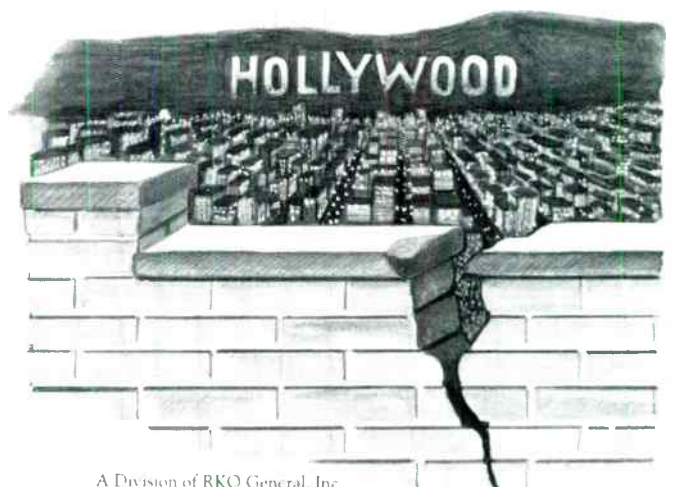
The purpose was not to scare, but to prepare listeners. Stocked with survival tips from treating burns to finding shelter, the drama educated listeners on how to act in a real disaster.

KHJ and KRTH know the importance this information is to the people in an area where the threat of earthquakes is constant.

We're what
commitment sounds like.



1440 Broadway • New York, N.Y. 10018 • (212) 764-7000



A Division of RKO General, Inc.

1984

Champion-Tuck Awards

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

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

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

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

Judges

Elie Abel
Harry and Norman Chandler
Professor of Communication
Stanford University

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

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

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

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

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

Norman E. Isaacs
Editor/Educator

J.A. Livingston
Economics Columnist
The Philadelphia Inquirer

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

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

Robert C. Maynard
President, Publisher & Editor
Oakland Tribune

Ancil H. Payne
President
King Broadcasting Co.

Jane Bryant Quinn
Financial Columnist
Newsweek

Richard S. Salant
Former President
CBS

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

Joseph Shoquist
Managing Editor
The Milwaukee Journal

Leon H. Sullivan
Minister
Zion Baptist Church
Philadelphia



Ms. Jan Brigham Bent, Director
Champion-Tuck Awards
The Amos Tuck School of
Business Administration
Dartmouth College
Hanover, New Hampshire 03755
(603) 643-5596

Please send me more information.

Name _____

Organization _____

Street _____

City _____

State _____

Zip _____

TVR