

Global marketing: Is it the wave of the future? 39

NEWS AND PUBLIC AFFAIRS: Local, network, Washington 42

ROAD TO NATPE-II: Early fringe looks 'safe' 48

Television/Radio Age

NOVEMBER 26, 1984 • \$3.50

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Oct., 1984

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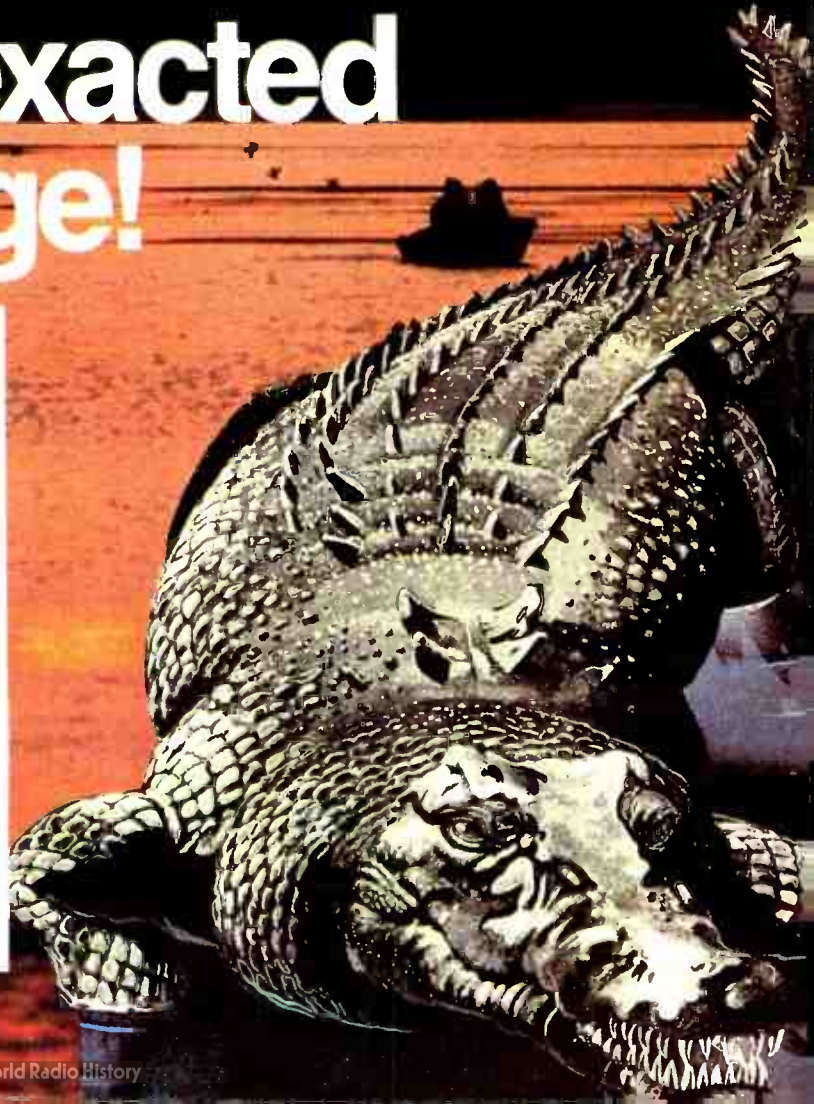
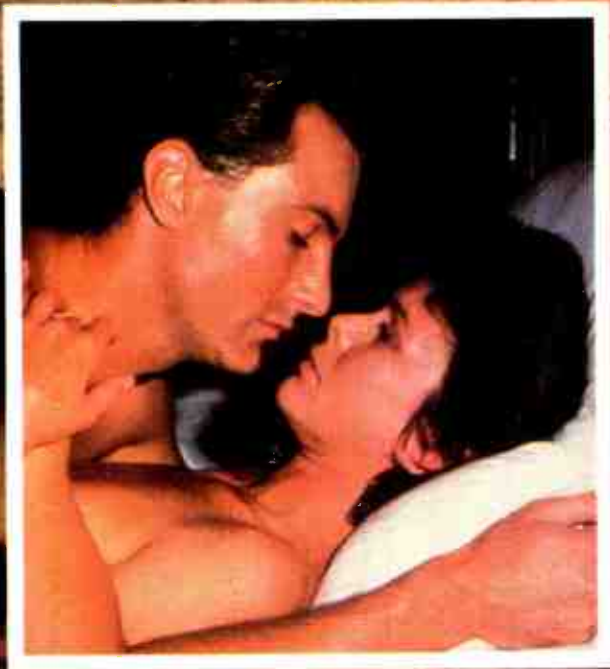
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SAN FRANCISCO KBHK

#1 independent 8-10PM, 7/17, 7/18, 7/19, average 7/13%

BOSTON WBZ

Tops *all* competing network programs on final night with 19/28%
16/24% (avg) 8-11PM, 10/28, 10/29

DALLAS KTXA

Doubles primetime share
7/16% (avg) 7-10PM, 7/16, 7/17

HOUSTON KTXH

Tops combined share on competing indies
8/12% (avg) 8-11PM, 10/9, 10/10

PORTLAND KPTV

92% increase in women over primetime average
9/16% (avg) 8-10PM, 5/15, 5/16, 5/17

SHREVEPORT KTAL

105% increase in women over primetime average
15/27% (avg) 7-10PM, 7/29, 7/30

LITTLE ROCK KLRT

100% increase in rating over primetime average
10/17% (avg) 7-10PM, 7/23, 7/24

ALBUQUERQUE KNAT

167% increase in rating over primetime average
8/16% (avg) 8-10PM, 7/17, 7/18, 7/19

JACKSONVILLE WNFT

400% increase in rating over primetime average
10/16% (avg) 8-10PM, 8/5, 8/6, 8/7

LAS VEGAS KVVU

90% increase in rating over primetime average
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19/41% (avg) 9-11PM, 7/17, 7/18, 7/19



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WSOURCE: NS; JULY '84; OCT '84 OVERNIGHT RATINGS
ARB FROM MAY '84, JULY '84



TOPEKA KIDS SPEAK OUT ON KIDSWORLD



by Bill Conly, Promotion Manager
WIBW, Topeka, Kansas

We're a community minded station. We're mindful that kids are an important part of our community.

Our cameraman, Fernando Granado, is pictured working with a group of local school kids. Since last year, we have been locally hosting KIDSWORLD, the weekly 1/2 hour news program for children. We work with kids from a different school each week. They do the intro lines in the weekly script supplied by The Behrens Company. We edit the local kids into the show as described in the script using 3/4" insert editing. The completed shows look local and professional.

It's surprisingly easy to do. The "shoot" takes around 45 minutes. The edit takes around an hour. It's well worth our time.

At the beginning of last season Carlos Fernandez, our Program Director, met with Topeka school principals to explain how we wanted to host KIDSWORLD each week with a different group of school children. The principals advised their teachers what we were doing. Also, I produced a promo with a local school girl urging kids to write us if they wanted to be hosts. Between the letters we received from kids and the suggestions we received from teachers, we have had no trouble finding host kids. In fact, we have a fresh group of kids every week, including the rerun episodes. One of our most rewarding experiences was working with a class of handicapped kids who did a great job of hosting. We even integrated the class's talking computer into one introduction.

The kids are enthusiastic about getting on television and we're glad to have them on our community minded station.



KIDSWORLD

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

Television/Radio Age

Volume XXXII, No. 9

November 26, 1984

39 Global marketing: Is it the wave of the future?

The concept of standardized advertising—particularly television advertising—has moved to the front burner of agency consciousness, but ad shops view the concept with mixed feelings.

NEWS AND PUBLIC AFFAIRS

42 TV stations' steady news appetite fuels growth for syndicated services

While the various services continue to expand, the networks, sensitive to the competition, are broadening their own affiliate news feeds.

44 Network correspondents describe their 'chess game' with the White House

Is television being used by the President and his aides? Those who cover the White House for the news feel they are in a losing battle.

46 TV web evening news ratings drop 8.1 per cent in 8 years

ABC showed increase of 5.6 per cent in Nielsen average household ratings from February, 1976-84, but NBC declined 19.7 per cent, and CBS dipped 7.1 per cent.

ROAD TO NATPE-II

48 Fall program prospects for early fringe look 'safe'

The new season portends no runaway hits or out-and-out disasters, contrasting with last year's extremes—*Wheel of Fortune* on the plus side, and *Breakaway* among the losers.

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

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A toast to you & 25 sparkling years

*Twenty-five years ago a dream was born. A dream encompassing
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*We accomplished our goals because of your unwavering
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Thank You.*

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- WEIM Fitchburg, MA*
- WGIR AM Manchester, NH*
- WGIR FM Manchester, NH*
- WHEB AM Portsmouth, NH*
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- WEZF Burlington, VT*

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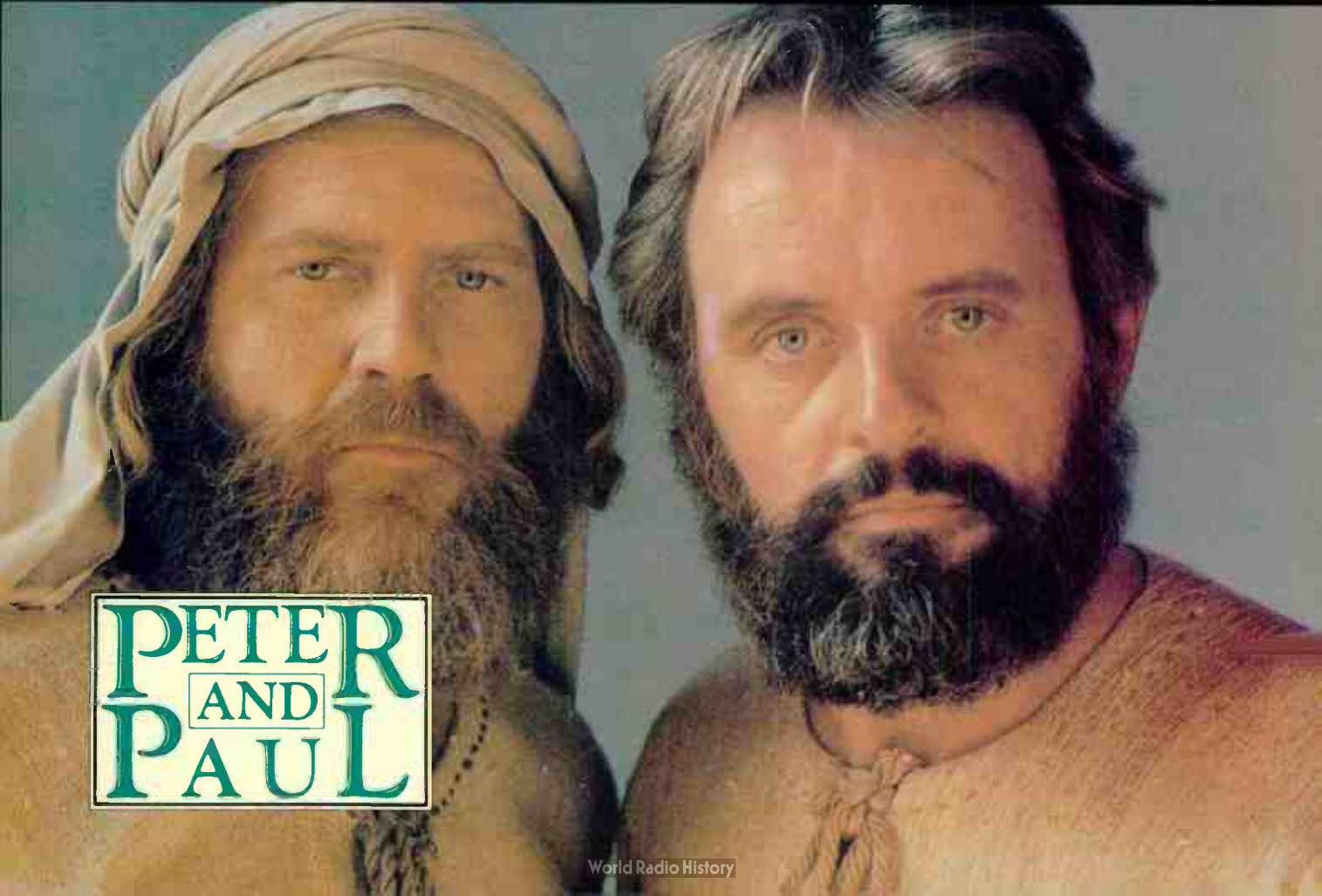
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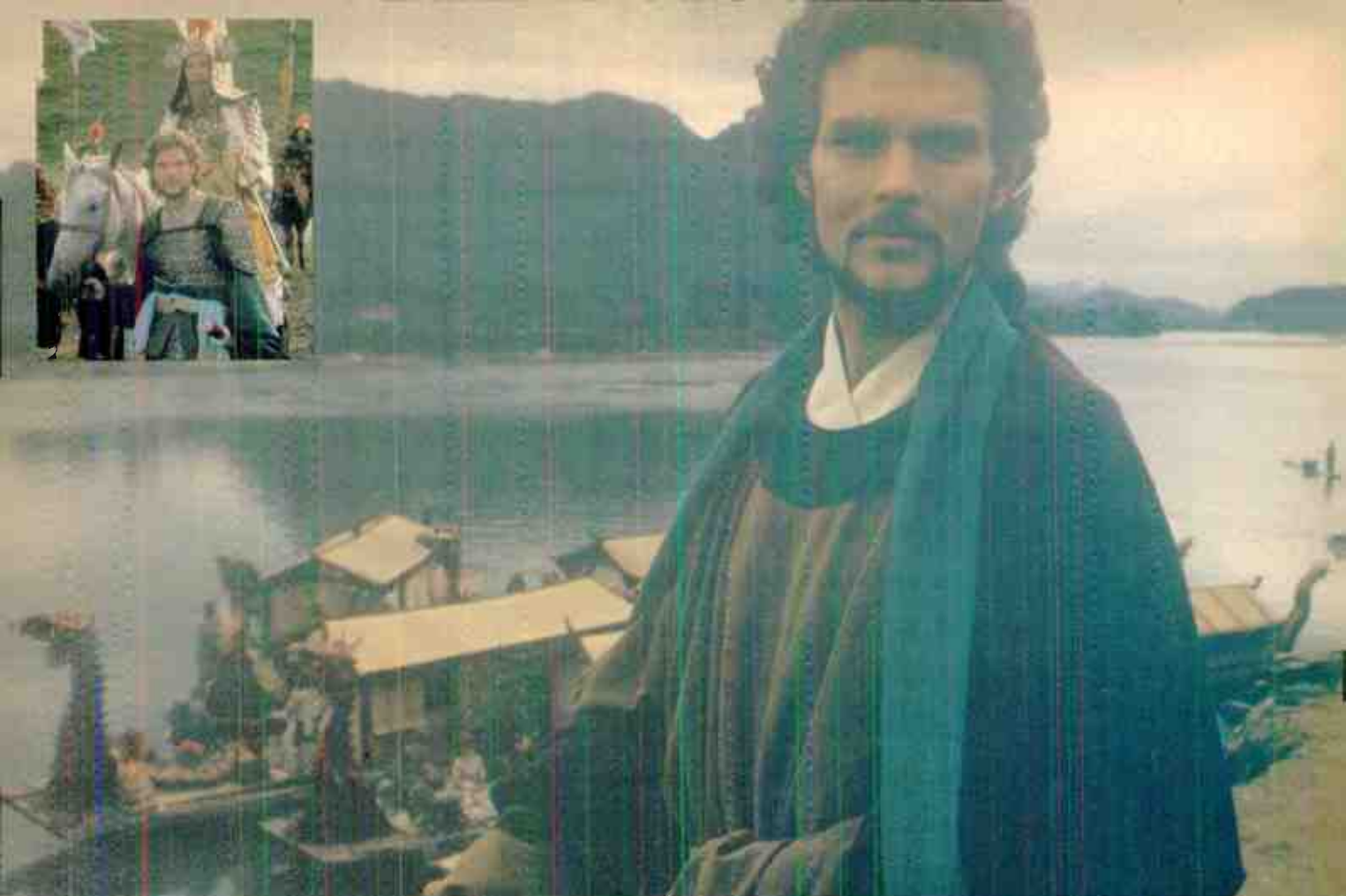
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This compelling drama chronicles their journey of faith, from Christ's Crucifixion until they gave up their own lives for their beliefs three epochal decades later.

The distinguished cast includes Anthony Hopkins as Paul, and Robert Foxworth as Peter, with guest stars Eddie Albert, Raymond Burr, Jose Ferrer, Herbert Lom, and Jean Peters.

Its timeless religious message, and the brilliance of its production values, make "Peter and Paul" ideal for family audiences during the Easter holiday. And a valuable source of second quarter spot advertising.

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Publisher's Letter

Television/Radio Age, November 26, 1984

Radio, showing aggressive local strength, looks strong for fourth quarter

While television is agonizing over a soft fourth quarter, radio paradoxically is having a strong fourth period. Of course, the volume in television is such that four or five trading days in the quarter can make all the difference.

But the projections are not rosy for television for the remainder of the year. On the other hand, according to TV/RADIO AGE *Radio Business Barometer*, national spot revenues were up in the first three quarters of the year for radio, and it would appear that national spot will be up 13-14 per cent in the fourth quarter.

Radio has shown some aggressive strength in local. It is actively selling the retail and co-op areas, and this is being reflected in the revenue figures. With many of the groups, local accounts for 75-80 per cent of revenues. While national spot is growing as well, it is not growing at the same rate.

For example, Goldman Sachs, in its recent "Media Industry Overview," compiled by Randi G. Murray, comments, "Last year, local advertising grew at an 11 per cent rate, lower than both national spot (12.5 per cent) and network (16.1 per cent)." This has been reversed in 1984—Goldman Sachs expects gains in local of over 15-16 per cent for the full year. Some major markets, however, are showing increases of 16-18 per cent for fourth quarter of 1984. For 1985, the investment bankers are projecting an overall gain of 12-13 per cent. This will give the entire industry a momentum going into 1985, which may mean a higher percentile for next year.

Ratings analysis shows wide variance in formats

The TV/RADIO AGE semi-annual recap of the radio Arbitron sweeps shows a wide variance in station formats over several reports. Various forms of contemporary—adult, top 40, heavy rock—were the dominant formats. More recently, the analysis showed that more stations are programming some form of country, either modern or traditional.

News/talk is a type of format that is relatively stable. It takes a great deal of time and money to establish this form of format and therefore, there are not a great deal of shifts. The other formats are volatile and vary from Arbitron to Arbitron.

In evaluating radio properties, according to Goldman Sachs, the analyst looks at a station's relative standing among stations targeting the same demographic group, rather than the overall ratings.

Gannett Radio Division grossed \$30 million in '83

One of the more interesting group operators is Gannett which currently owns 14 radio stations and has purchased the Harte-Hanks radio stations in Houston (KKBQ-AM-FM) for \$35 million. This will be the first group to take advantage of the commission's expanded 12-12 rule for radio. The Gannett Radio Division grossed \$30 million in 1983; half of the \$30 million was chalked up by the extremely successful KIIS(FM), the CHR (contemporary hit radio) in Los Angeles. KIIS(FM) has a 10 share sign-on and sign-off. It also has the highest rate in the nation (\$1,500 for a 30-second spot). In the first nine months in 1984 Gannett Radio revenues increased 20 per cent over the similar period in 1983.

In each of its markets—Los Angeles, Chicago, Detroit, St. Louis, Tampa, Cleveland, and San Diego—Gannett owns both AM and FM properties.

According to Gary Stevens, president of Doubleday Radio, the trend in acquisitions will be to acquire AM stations in the same market that a company owns FM, to give the overall combination additional audience. It was for this reason that Doubleday acquired WHN in New York as a companion outlet to its FM property, WAPP.

Radio today is a \$5.1 billion business. The projection is that by 1986, radio revenue will achieve a \$6 billion figure.



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San Francisco	KBHK	Grand Rapids-Kalamazoo	WXMI	Paducah-C. Girar-Harrbg.	KBSI	Monroe-Eldorado	KARD
Boston	WSBK	Birmingham	WTTO	Cedar Rapids-Waterloo	KWWL	Columbus, GA	WXTX
Detroit	WKBD	Memphis	WPTY	Honolulu	KGMB	Santa Barb-SanMar-SanLu	KEYT
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Cleveland	WCLQ	Salt Lake City	KSTU	Southbend-Elkhart	WNDU	Yakima	KAPP
Houston	KRIV	Louisville	WLKY	Tri-Cities; TN-VA	WKYH	Terre Haute	WBAK
Pittsburgh	WPGH	Providence	WSTG	Austin	KTVV	Beaumont-Port Arthur	KBMT
Miami-Ft. Lauderdale	WCIX	Norfolk-Parts-Newport	WYAH	Springfield, MO	KSPR	Reno	KOLO
Seattle-Tacoma	KSTW	Charleston-Huntington	WYAH	Tucson (Nogales)	KZAZ	Wausau-Rhineland	WAEO
Minneapolis-St. Paul	KMSP	Harrisburg-Lan.Leb.-York	WPMT	Lincoln-Hasting-Kearney	KHGI	Tallahassee-Thomasville	WTXL
Atlanta	WGNX	Wilkes Barre-Scranton	WDAU	Evansville	WEVV	Traverse City-Cadillac	WGTV
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St. Louis	KPLR	Greensboro-HP-W. Salem	WGGT	Huntsville-Decatur, FL	WAAY	Boise	KTRV
Denver	KWGN	Dayton	WRGT	Columbia, S.C.	WIS	Sioux City	KCAU
Sacramento-Stockton	KTXL	Richmond-Petersburg	WRLH	Ft. Wayne	WFFT	Lubbock	KJAA
Indianapolis	WPDS	Syracuse	WKAF	Burlington-Platts	WPTZ	Erie	WICU
Baltimore	WBFF	Little Rock	KRIT	Waco-Temple	KCEN	Macon	WGXA
Hartford-New Haven	WTHX	Knoxville	WKCH	Lansing	WFSL	Columbus-Topelo	WCBI
Portland, Ore.	KPTV	Mobile-Pensacola	WPML	Fargo-Valley City	KVNJ	Topeka	WIBW
Phoenix	KNXY	Albuquerque-Farmington	KGSW	Las Vegas	KVVU	Ft. Smith	KFSM
San Diego	KUSI	W. Palm Beach-Ft. Pierce	WFLX	Peoria	WBLN	Albany, GA	WTSG
Cincinnati	WXIX	Fresno	KAIL	Colorado Springs-Pueblo	KKTV	Gainesville	WBSP
Nashville	WZTV	Jacksonville	WAWS	Lafayette, LA	KADN	Meridian	WLBM
Milwaukee	WVTY	Green Bay	WLRE	Augusta	WRDW	Casper-Riverton	KXWY
Kansas City	KSHB	Des Moines-Ames	KCBR	Savannah	WSAV	Eureka	KVIQ
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Letters

Retail-broadcast relationship

I read your *Retail Report* column of September 3 ("Are shorter TV ads a retail panacea?") with much interest, and it prompted me to think about the relationship that exists, in broad terms, between retailers and the broadcast industry. As an example: What was the thinking behind the whole discussion of 10 or 15-second

commercials?

Is it, in fact, a concept that is designed to generate additional dollars for the broadcaster, or is it a response to a declared retail need?

The needs of a retailer are as varied as the products he sells, and to present his use of television as to either price/item or concept is too simply stated. I believe the name of the game is flexibility—flexibility on the part of the

broadcaster to listen, analyze and recommend a plan of action that is tailored to each retailer's specific problem.

A retailer has a tremendous arsenal of sales promotion tools at his disposal and those who use them judiciously are those who benefit most.

To categorically state that creating shorter commercials will siphon off print dollars, seems to be unfounded.

There also seems to be the matter of pricing. If 10 and 15-second spots are continually priced at 80 per cent of the 30-second rate, what incentive is there to purchase? I'm not sure a retailer would agree with that pricing philosophy.

If there is a need, let's fill it; but listen to the retailer first and then respond. Unfortunately, I've found that there's too much talking being done by the wrong parties. I do like the combination idea of 30s and 10s. However, I'd like to see the pricing a little sharper.

JAMES HARRIS
Director of advertising/broadcast
Marshalls,
Woburn, Mass.

Florida production

Thank you for your interest in the Florida Motion Picture and Television Bureau (*Commercials*, "A place in the sun", September 3). We are excited about the industry in our state and pledge to do everything possible to enhance the quality and quantity of production.

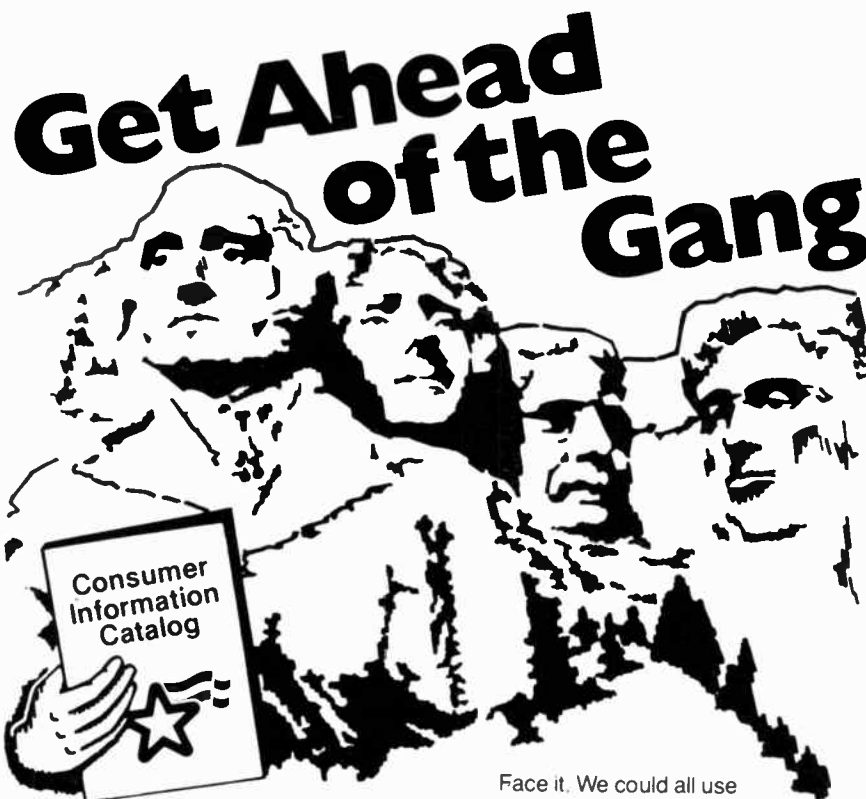
RAY QUINN
Development representative,
Motion Picture and TV Bureau,
State of Florida,
Department of Commerce,
Tallahassee

Great coverage!

Just a note to tell you how much I enjoy *Television/Radio Age* and how great I think it is!

Your coverage of the broadcasting/advertising industry is simply tremendous, and I am amazed each issue by the character of the principal articles and news features—and by the personal items featuring names and photos of people in the business.

DONALD DWIGHT DAVIS (age 87)
Tucson, Ariz.
(Retired president of KMBC-TV and
WHB, Kansas City



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World Radio History

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Station	Program	RTG/SHR	Station	Program	RTG/SHR
DETROIT					
7PM M-F			7:30PM M-F		
#1 WDIV	JEOPARDY!	17/31	#1 WDIV	WHEEL	21/36
2 WXYZ	ABC News	11/19	2 WKBD	3's Co.	11/18
3 WKBD	M*A*S*H	10/18	3 WJBK	P.M. Mag.	10/17
4 WJBK	E.T.	8/14	4 WXYZ	Tune	9/15
5 WXON	Dallas	4/7	5 WXON	Dallas	4/7
NASHVILLE					
4:30PM M-F			5PM M-F		
#1 WSMV	JEOPARDY!	13/34	#1 WSMV	WHEEL	16/36
2 WKRN	Dallas	8/23	2 WTVF	Sanford	11/24
3 WTVF	Dukes	7/17	3 WKRN	News	6/14
4 WZTV	Scooby	5/13	4 WZTV	Diff' Strokes	5/12
PORTLAND					
7PM M-F			7:30PM M-F		
#1 KOIN	WHEEL	17/30	#1 KOIN	JEOPARDY!	14/26
2 KPTV	Little House	9/15	2 KPTV	Little House	8/15
3 KATU	Faces/Places	7/12	3 KGW	P.M. Mag.	8/14
4 KGW	E.T.	6/10	4 KATU	Tune	7/12
CLEVELAND					
7PM M-F			7:30PM M-F		
#1 WEWS	WHEEL	21/38	#1 WEWS	JEOPARDY!	18/31
2 WJKW	E.T.	10/19	2 WUAB	M*A*S*H	10/18
3 WUAB	3's Co.	9/17	3 (T)WJKW	P.M. Mag.	10/17
4 WKYC	Tune	6/10	3 (T)WKYC	Feud	10/17
CINCINNATI					
7PM M-F			7:30PM M-F		
#1 WCPO	WHEEL	19/37	#1 WCPO	JEOPARDY!	19/38
2 WKRC	E.T.	11/23	2 WKRC	P.M. Mag.	12/24
3 WXIX	M*A*S*H	7/15	3 WXIX	Any Money	6/12
4 WLWT	People's Ct.	4/9	4 WLWT	Rituals	3/6
SAN FRANCISCO					
7PM Sat			7:30PM Sat		
#1 KRON	WHEEL	10/21	#1 KRON	JEOPARDY!	9/18
2 KPIX	Pacific Curr.	8/16	2 KPIX	Hot Steak	8/17
3 KGO	Front Row Vid.	5/10	3 KTVU	Solid Gold	5/9
4 KTVU	Solid Gold	4/9	4 KGO	Front Row Vid.	4/9
5 KTZO	Switch	2/4	5 KTZO	Switch	2/4

*Strip series

Source: Arbitron, Oct. 1984 Pure Program

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Image problem

"Erosion of public confidence" is the most pressing problem facing broadcast news, according to Lou Adler, president-elect of the Radio and Television News Directors Association, which will hold its next convention December 7 in San Antonio.

"My general impression," says Adler, who is also vice president and news director of WOR New York, "is that the public doesn't have as much confidence in journalists, generally, as it once did."

The reasons, he feels, can be traced to



The public, says RTNDA president-elect Lou Adler, "doesn't have as much confidence in journalists, generally, as it once did."

the attitude of the Reagan administration, the inadequate teaching of American history in school systems and the news media's own failure to explain its *raison d'être*.

"The Reagan administration," he charges, "has promoted a negative image," blaming the news media for unpalatable events. It works, says Adler, because "he's a successful, popular, affable President."

As for the educational system—"I don't think our schools—elementary or otherwise—teach American history the way it was taught when I went to school." Young people today, he says, aren't learning about such things as the Bill of Rights and the First Amendment. "Young people are coming out of college who never even heard of John Peter Zenger (newspaper publisher whose libel acquittal in the 18th century is regarded as fundamental in establishing freedom of the press).

And representatives of the news media "don't adequately speak out in defense of freedom of the press. We've tried to put it as 'our' rights as journalists when what we should be talking about is the public's right to know."

In addition, he says, "the public doesn't understand that broadcasters are under odious regulations imposed by the Federal Communications Commission that our counterparts on newspapers don't have to deal with."

One of RTNDA's major activities, he points out, is "testifying before congressional committees in defense of the First Amendment and Freedom of Information Act." There is, he says, more cooperation now between the electronic media and print than ever before, primarily due to the Grenada situation.

Adler, who will succeed Ed Godfrey, news director of WAVE-TV Louisville, as RTNDA president, has four major objectives in that office.

1) "I'm working to internationalize RTNDA more than it currently is. We have a close relationship with RTNDA in Canada and some members in Australia and England, but it's been a sometimes iffy thing."

2) "I'm going to fulfill a campaign promise to extend the vote to all active members in balloting for the top officers. At the moment, only active members who attend the convention can vote. A lot of people we would like as members can't afford to come to the conventions, and they feel like second-class citizens."

3) "I want to change the eligibility requirements for membership. They have been very restrictive—only news directors. The business has changed; many news directors have become full-time managers." For this reason, Adler believes membership eligibility should be expanded to include news personnel with such titles as assistant news director, managing editor and executive producer.

4) "We have to market ourselves more vigorously as an organization than we have in the past.

"We're creating a very slick and well-produced tape called *This is RTNDA*. A lot of the tape is already shot and in the house. We will be sprinkling it with testimonials from people in the business such as Tom Brokaw and Peter Jennings." The idea, he says, is to distribute the tape to such places as college and universities and state and regional broadcasters' associations.

In recognition of Adler's election to the presidency of RTNDA, RKO General, WOR's parent company, is underwriting a day-long seminar—to the tune of \$10,000—at the upcoming convention. The seminar, on journalism ethics and newsgathering practices, is being conducted by Media Society Seminars, Columbia Graduate School of Journalism. Former CBS News president Fred Friendly is director of MSS.

Hail but not farewell

Nearly 30 years ago J. W. "Bill" Knodel started a new radio representative firm with the late Lewis H. Avery.

Last month Bill Knodel retired as chairman of that firm with the company's television billings and corporate growth at an all time high, according to Robert J. Kizer, president and chief operating officer.

Carl E. Lee, president and general manager of Fetzer Television, whose seven stations are represented by Avery-Knodel, has some observations.

"We joined with Bill Knodel in 1941, with Avery-Knodel in 1946. Since that time we have witnessed and experienced headaches and heartaches . . . those are some things any good marriage contends with. The real secret is that the good outweighs the bad . . . the happy times, the sad times; and the successes and failures. So it has been with Bill Knodel."

Knodel began his newspaper career in 1930, in the editorial department of a newspaper in Lincoln, Neb., moving to the advertising side six months later. He joined Hearst Newspapers in Omaha in 1931, became national and automotive advertising manager for the *Omaha Bee News* two years later. He later moved to the *Chicago American* and *San Fran-*



Bill Knodel, retired chairman of Avery-Knodel, started his career more than 50 years ago as a newspaperman in Lincoln, Neb.

cisco Examiner in charge of automotive advertising.

James L. Free, president of the then Free And Peters, station rep firm, hired Knodel in 1938 as a time salesman working out of its Chicago office. He was elected to Free and Peters board of directors and named vice president and manager of the Chicago office on January 1, 1940, with direct responsibility for the Midwest and Pacific Coast.

Knodel resigned from the firm at the

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The logo for "Star Search" features a five-pointed star with a thick outline. The words "Star Search" are written in a cursive, script font across the center of the star.

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The world's greatest talent competition. Its second season shows a 43% gain over the already successful season one.

The logo for "Lifestyles of the Rich and Famous" features the word "Lifestyles" in a cursive font at the top, followed by "The RICH and FAMOUS" in a bold, serif font. The word "and" is smaller and positioned between "RICH" and "FAMOUS".

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Sidelights

(continued)

end of 1944 to become active in station acquisitions for the late Marshall Field III in Chicago, Cincinnati, Portland, Ore. and Seattle, before forming his own rep firm with Avery in 1946.

Plans for IRTS

One of Edward Bleier's top priorities as president of the International Radio and Television Society (IRTS) will be to get the organization's membership "more actively involved" in its projects.

His goal is "to organize captains in each company and each segment of the industry." Bleier, who is executive vice president of Warner Bros. Television, says he wants to make sure the society continues to provide "maximum benefits to the membership." Every program that IRTS presents, he says, provides some sort of professional value. "Every time 1,000 members congregate in that ballroom (at the Waldorf-Astoria) they are enhanced professionally. The reps get to see station people, network and agencies get together, young people get to see the more senior executives."



To get IRTS membership "more actively involved" in its projects, Edward Bleier plans "to organize captains in each company and each segment of the industry."

Bleier succeeded Ralph M. Baruch, chairman of Viacom International as president. Baruch will continue as ex-officio member of the board.

One suggestion that Bleier made as a member of the board, of which he is most proud, is that the IRTS' annual Faculty/Industry Seminar and College Conference open up one of its sessions each year to the organization's general membership. The conference brings together about 50 college professors of communications and about 20 outstanding students who hear presentations from industry leaders over a four or five-day period. This year, says Bleier, "we moved one day of it into the Wal-

dorf; IRTS members were able to audit it for \$125 (including lunch)."

The conference next year will be held from February 6-11 at the Rye Town Hilton in suburban Westchester County, N.Y. The public session at the Waldorf will be on February 7 with a program devoted to programming "and how it relates to radio, television and cable."

Pressman marks 30

As a newsman, Gabe Pressman of WNBC-TV New York is an anachronism, a throwback to a bygone era when television reporters were recruited from newspapers.

At a party celebrating his 30th year in television, a number of New York City's political elite gathered in his honor, and those who couldn't send pithy telegrams of "apology."

Among those present were New York Governor Mario Cuomo, who, realizing he was the only one dressed in a tuxedo, acted like a waiter and complained about the lack of tips. Former New York Mayor Abe Beame, and City Council President Paul O'Dwyer were also on hand.

President Reagan sent a telegram, as did former Senator Jacob Javits, but the most lighthearted of missives came from Sen. (D.-N.Y.) Daniel Patrick Moynihan who wrote: "Gabe Pressman and I started out in politics together—six governors ago. He would lug around what he called his infernal machine, looking every bit the mad bomber he is. I, by contrast, was properly dressed and meticulous in attention to the details of Mr. (Governor Averill) Harriman's speech draft, which is what I carried around."

"Thirty years later," Moynihan continued, "Gabe is rich and famous, and I am broke and have only four years left on my contract. I ask if that suggests that the people of New York have their priorities straight."

Survey of video junkies

Social science research often investigates the functions served by something, by examining how people deal with it in its absence, asserts Charles Winick, a Ph.D., and a professor of Sociology at the City College of New York.

Winick, over a six year period, conducted interviews in the metropolitan New York Area with 1,512 persons in 560 homes where television sets had become unavailable.

The results show that television serves a large number of functions, and that these uses fall into six categories—

■ Information—television's ability to provide information through news and other programs was the most frequently cited (82 per cent) feature.

■ Relaxation and entertainment—the function ranges from release of tension to an antidote from boring aspects of work and social life, and was cited by 82 per cent of the respondents.

■ Conversation: Television fare provides fodder for discussion by at least 72 per cent of the viewers who talk while the TV set is on. Certain formats, the soaps, the game shows, encourage discussion.

■ Social Cement: For shut-ins, for those living alone, the television program represents a foundation on which the family sets its daily routine.

■ Punctuating the day and the week—Almost 60 percent of the respondents (58%) say the programs help them to establish rhythms for the week, mental sets for the different parts of the day or evening, establish benchmarks for months and seasons of the year.

■ Companionship. Ironically enough, 57 per cent of the respondents were candid enough to admit that they looked upon the electronic tube as a constant friend.

A six-page summary of the Winick report has been published by the Television Information Office.

Surmeyer bows out



Robert Hyland, l., regional vp and gm of KMOX St. Louis, with Aline D. Surmeyer, retiring manager of sales promotion and research at CBS-owned radio station she joined in 1959. She advises young women interested in broadcasting careers to "acquire a good general education, with emphasis on journalism and writing, and some background in statistics and research. And above all, don't hang back. Be eager to learn and to be part of the station's operation."



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AMIP a 'go' for next year; drastic revamping planned in format for exhibitors

The American Market for International Programs is a "go" for its third voyage to U.S. shores next year and is planning some dramatic revamping in terms of format, date and possibly venue. At presstime, discussions were underway between AMIP's organizers and the innkeepers at the Fontainebleu Hotel, in Miami, site of this year's marketplace. The probable changes are: the scrapping of the exhibition floor format, to be replaced by hospitality suites with screening space, similar to the "old" National Association of Telephone Program Executives conventions of several years back; a date that will not conflict with the Thanksgiving holiday, perhaps as early as June and as late as early November; and the establishment of a seminar to "educate" U.S. buyers.

If negotiations fall through with the Fontainebleu, a different hotel may be considered, not necessarily located in Miami.

Harvey Seslowsky, president of National Clearinghouse, and a co-producer of AMIP, said, in an interview at the marketplace held last week, that the probability for next year's AMIP using a hospitality suite format is very high, "an 80 per cent chance."

As spelled out by Seslowsky, one of the primary reasons for considering abandoning the exhibit floor concept next year centers on cutting costs for exhibitors. Seslowsky notes that the per-booth price averaged about \$5,200, and he estimates that costs could be lowered by as much as 50-60 per cent, if only suites are used.

Meanwhile, this year's AMIP was hardly considered a smash and, in the eyes of many of the foreign exhibitors was a great disappointment. At least two exhibitors, Toronto TV and Western-World Television, stated they would not return to next year's show, while Brenton Walker Film & Theatre Division, Ltd., through its managing director, George Helyer, a first-time participant, also said he will not attend the 1985 AMIP, although his booth was quite busy.

Most of the negative comments from foreign sellers centered primarily on two points: too many marketplaces and absence of most of the "biggie" U.S. buyers—distributors and station groups, as well as reps. Also down were the number of exhibitors, by about 15, from 201 last year to 186 this year, according to AMIP estimates.

Competitive market set for January in Australia

To make matters more hectic for AMIP and other marketplaces, a new international market is set to go into orbit. Called Pacific International Media Market (P.I.M.M.), the initial venture will be held in Melbourne, Australia, from January 22-25, to provide a showcase for Asian/Pacific film and television product.

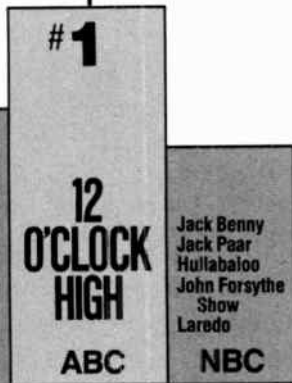
The Market's director is Suzanne Wagner, who notes that she already has a number of commitments from major companies, including CBS.

But while the vast majority of foreign sellers at this year's AMIP viewed the convention as not very meaningful in terms of business, several others began discussions for the future or closed deals for product. Some foreign exhibitors in these categories included Goldcrest Films & Television, Harmony Gold, CBC and Blair Television, Tom Parker Program Buying Service and Nine Network, Australia. Also, interest was reported brisk for the home video market.

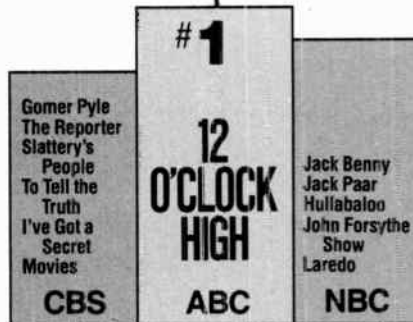
Specifics and numbers aside, the jury remains out on whether AMIP can come to grips with the problems that prevailed last year and seem to have obtained for the most part this year: the lack of marketing knowhow by the foreign participants; and the failure of new and many of the second-time sellers to do their homework.

On the other hand, AMIP must be able to erase U.S. prejudices towards foreign product, and to strive to establish itself as a "serious contender" in a marketplace that is complex. The revamping being considered by AMIP reflects the organizers' concern about its survival. It is also viewed as an important step in AMIP's efforts to establish itself as a one-of-a-kind and necessary festival.

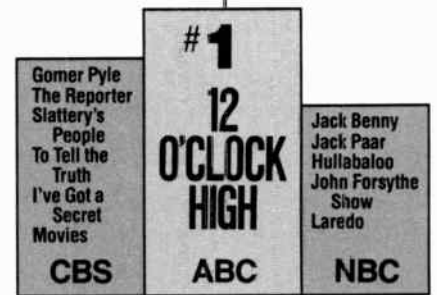
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Tele-scope

(continued)

Telepictures plans creative revamping of 'Rituals'

Telepictures is planning to revamp creatively its serial drama strip, *Rituals*, and is setting up an audience participation contest to attract new viewers and to keep its present audience. On the creative end, several changes are being made. According to Richard Robertson, executive vice president of Telepictures, a new head writer Bob Hamilton, has been chosen. Hamilton has written scripts for the three television networks. Julie Summers will join the cast in a new role created for her. Also, the emphasis of the story will be changed from "a power struggle, to focusing more on the school; and there will be a lot more nice people on the show." Regarding the promotion, Telepictures will run a contest in January and February whereby viewers will play detective in trying to guess the identity of the murderer in the drama. One of the winners will be chosen from a lottery, with the person selected receiving \$100,000 as prize. On-air promos will support the contest.

AT&T hikes web spending 118% in first 9 months

American Telephone & Telegraph, increased its network television spending a whopping 118 per cent for the first nine months of '84, according to figures from the Television Bureau of Advertising, based on data from Broadcast Advertisers Reports. AT&T's expenditures of \$182,042,400 keep it in second place among network spenders, ahead of General Foods in spending \$146,417,500, an 11 per cent increase over last year.

First place among network TV advertisers still belongs to Procter & Gamble, which hiked its expenditures to \$297,455,700, 13 per cent over '83.

Two other companies that increased their network TV billings significantly were McDonalds Corp., the fast food franchise, up 99 per cent for the first nine months of 1984, with \$122,257,600 in advertising, and the Kellogg Co., which increased the advertising of its cereal products by 152 per cent with \$102,774,000. Anheuser-Busch Cos., the brewer, also stepped up spending significantly (53 per cent) with a nine month expenditure of \$111,976,600. As far as product categories are concerned, food and food products took first place by a wide margin, putting \$990,393,200 in network advertising for January-September, 1984, up 29 per cent over the like period in 1983. Toiletries & toilet goods placed second, investing \$732,997,200, up a slight 7 per cent over the like period of 1983. A category that went heavily into television for the first nine months of 1984 was office equipment, computers and copiers, upping its expenditures 72 per cent, spending \$251,206,800. Expenditures for the top 25 categories advertising in network television for the nine-month period were also up 25 per cent, with investments reaching \$5,743,342,100, according to TvB/BAR.

ABC pitches Jennings "awareness" in 25-54

ABC's Marketing and Research Services Group, headed up by vice president Marvin S. Mord, serves notice that it will go head to head with CBS News during the first and second quarters of 1985, saying that its evening news package delivers a more qualitative audience. Mord predicates this based on a survey conducted (August 24-30) after the Olympics by Kelleman Associates, a marketing research firm, that shows increased top of mind awareness for ABC News anchor Peter Jennings. Citing a 147 per cent awareness jump among an audience sampling between the opening of the Olympics in May, to the closing ceremonies in August, ABC's Paul Sonkin, vice president, news and affiliate research, marketing and research services, says the survey shows that Jennings was "well liked, and believed to be a knowledgeable reporter." Jennings' appearances on *ABC World News Tonight* fronting the Olympics, ABC maintains, gave the anchor the exposure he needed. Mord declares that ABC evening news though Number 2 in the ratings, delivers more of the affluent buying audience, 25 to 54, than frontrunning CBS, and more of the A counties (39 per cent). "Seven years ago," says William Breen, vice president, news sales, ABC-TV, "the news division accounted for \$7 million in revenue. Today it does 10 times that much." The network also reported that its news availabilities are sold out for the fourth quarter.

THE FUTURE COMES ALIVE IN SEPTEMBER '85



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TV Business Barometer

Local started strongly in '84; spot, off slowly, shows signs of rebounding

A look back at the first three quarters of television station ad billings in 1984, according to *Business Barometer* estimates, shows that local, which had a strong first half, with healthy percentage increases over 1983, began to level off in the third quarter. Spot, on the other hand, started off poorly, but has shown signs of a rebound in the third quarter and, in September, had a bigger percentage increase over last year than local (the first month of the year in which this occurred).

Local business, for the first nine months of '84, was up 18.3 per cent over '83. Broken down, it looks like this: first quarter, up 18.2 per cent; second quarter, up 19.7 per cent; first half, up 19.1 per cent; third quarter, up 16.8 per cent. But for September, the percentage increase over the previous year was only 13.3.

Nine months up 12% for spot; 1st quarter weakest

Spot for the first three quarters of this year, was up 12 per cent over '83. Broken down: first quarter, up 8.7 per cent; second quarter, up 13 per cent; first half, up 11.2 per cent; third quarter, up 13.8 per cent. In September, though, spot billings rose by 16.3 per cent over the the comparable month a year earlier.

Best volume months for both spot and local were April and May. In April, spot billings were \$495.6 million (up 16.3 per cent); for May, the total was \$478.5 million (+11.9 per cent.)

Local's April billings totaled \$386.7 (+23.4 per cent); the tally in May was an even higher \$407.6 million (+17.8).

Network compensation rose 1.3 per cent for the first nine months, but was down in the third quarter. Period-by-period: first quarter, up 3 per cent; second quarter, up 2.6 per cent; first half, up 2.8 per cent; third quarter, down 1.5 per cent.



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TV station advertising billings 1st 9 months, '84-'83

Spot, local time sales and network compensation (in millions)

	Spot		Local		Compensation	
	1984	1983	1984	1983	1984	1983
January	\$296.7	\$271.7	\$236.0	\$201.5	\$32.5	\$31.5
February	283.7	254.9	251.4	208.3	35.8	24.9
March	361.6	340.2	358.4	305.8	35.2	34.1
1st quarter	942.0	866.8	845.8	715.6	103.5	100.5
April	485.6	417.5	386.7	313.4	41.3	38.6
May	478.5	427.6	407.6	346.0	34.3	34.9
June	391.3	354.4	299.0	253.6	33.3	32.6
2nd quarter	1,355.4	1,199.5	1,093.3	913.0	108.9	106.1
1st half	2,297.4	2,066.3	1,939.1	1,628.6	212.4	206.6
July	422.1	370.3	317.9	277.4	35.5	36.2
August	329.4	298.4	343.0	278.9	35.4	36.0
September	417.3	358.8	370.7	327.2	34.6	34.9
3rd quarter	1,168.8	1,027.5	1,031.6	883.5	105.5	107.1
9 months	\$3,466.2	\$3,093.8	\$2,970.7	\$2,512.1	\$317.9	\$313.7

Discovering new territory isn't enough. You've got to develop it. That's what Blair's Market Development Team does. They go to the top. To advertisers and top agency managers who want to use TV more effectively. Blair's specialists do marketing studies. Develop test plans. Then prove that TV works. By getting results for advertisers. Two companies who bought no television two years ago are now spending \$5 million in spot TV. And their budgets are climbing. The Market Development Team gets results for stations, too. Last year, they helped develop over \$2.5 million in sales for just one station group. Marketing experts and sophisticated planning systems are a big investment for Blair. It pays off. By helping everyone in our industry grow. Call Blair's Market Development Team. They'll put Blair's marketing resources to work for you. Leadership. It's a tradition we share with our clients.

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Television



Radio Report

Local sales rise 13.5% in August, according to RAB; project \$5.8 billion for year

Local ad sales for radio stations in August were 13.5 per cent higher than the corresponding figures for August, 1983, according to the Radio Advertising Bureau. Based on the RAB composite market billings pool, the figures represent ad sales in 16 major markets. Year-to-date totals for local ad sales show a 16.5 per cent increase over sales for the comparable 1983 period, says the RAB.

This performance is right on track with RAB projections for local ad sales growth this year, according to RAB vice president of marketing information Kenneth J. Costa. "If this trend towards strong local radio advertising sales continues," he says, "we will see a national radio sales total of approximately \$5.8 billion in 1984, or a performance about 1 per cent higher than our earlier 15 per cent growth projection."

New media seminars called radio 'graduate course'

The ambitious new series of media seminars organized by the Radio Advertising Bureau and its Senior Media Directors Advisory Council is described as "a graduate course in radio, designed to pick up where internal agency training programs leave off," says Susan Olive, RAB's director of agency relations. She's coordinating the series spearheaded by Bill Tenebruso, senior vice president and director of corporate media services at Kenyon & Eckhardt, and chairman of the media director's council.

Olive says that of 20 agencies contacted as of mid-November, only two have turned her down in her recruiting drive for top level volunteer media executives to serve as panelists at the 12 sessions scheduled for next year. The reason for 12 sessions, she explains, is to give as many mid-level media planners, planning supervisors and buyers a crack at sitting in on each of the topics to be covered. These will be radio planning, goal setting and cost-per-point, network and syndicated radio, spot radio and its rep companies, and radio case histories, by product and buying levels.

It is hoped that this schedule will give each "student" three chances to make at least one session on each subject, with the object being to expose some 500 agency media people from possibly 50 different agencies to the curriculum.

Presentations to be given by media director-panelists

The volunteer media director-panelists are now mapping out their presentations on the various subjects, and RAB will take care of the production chores on all the audio and visual aids needed to help the participants keep up with the "complex and constantly changing radio business."

Ben Scrimizzi, RAB senior vice president for sales and marketing, says that the Bureau's Media Director's Council "represents every major industry and controls \$25 billion in ad investments, including \$600 million worth of radio buys. These are the people who will make up the faculty for a program that's bound to improve results for clients as well as for agencies and radio."

Besides Kenyon & Eckhardt, other agencies already lined up to furnish faculty panelists include: Young & Rubicam; J. Walter Thompson; BBDO; Ogilvy & Mather; McCann-Erickson; Doyle Dane Bernbach; Bozell & Jacobs; D'Arcy MacManus Masius; Benton & Bowles; Wells, Rich, Greene; Lord, Geller Federico & Einstein; and Brouillard Communications.

But lest other agency departments feel neglected, Olive also reports a second RAB program for creative and account management people "that could also be instructive for clients." But this one, she adds, sends creative tapes out to the agencies, rather than trying to gather numbers of agency people together under one roof at the same time. This program, too, is scheduled for a February start.

First session of NRBA Sales University sells out

First session of NRBA's new Radio Sales University was sold out, with stations sending over 100 neophyte time salesmen to the opener at John Carroll University in University Heights, Ohio, outside Cleveland, November 16-18. The one shot faculty, which will be different for each upcoming regional session in other parts of the country, was headed this first time out by Norman Wain,

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Radio Report

(continued)

president of Metroplex Communications.

Now, the association is busy planning for kick off of its 1985 sales training road show, scheduled for the University of Alabama in Birmingham in February. After that, NRBA is planning for five more followup sessions, in five more parts of the country, throughout the remainder of 1985.

Rick Sklar, formerly of ABC, forms consulting firm

Sklar Communications Inc., a program and management consulting firm for the radio, TV and cable industries, has been formed by Rick Sklar, former vice president of programming for the ABC Radio Division, where he consulted the ABC-owned radio stations and the ABC Radio Networks. The Sklar company, which begins operation on December 1, already has several charter clients, including the Interep Companies, which consist of national radio reps McGavren Guild Radio, Hillier, Newmark, Wechler & Howard, Major Market Radio and Weiss & Powell. Also included are Summit Communications, a group of radio operators and owners of WCOA(AM) and WJLQ(FM) Pensacola and WTQR(FM) Winston-Salem, KXXY-AM-FM Oklahoma City and WREC(AM) and WZXR(FM) Memphis.

During the 1960s and 1970s, Sklar programmed 'music radio' WABC New York. Before joining ABC, Sklar was program director of WINS and WMGM New York. In 1983, he began consulting ABC Television on the design and programming of the syndicated series *Hot Tracks*. Sklar is the author of *Rocking America—How the All Hit Radio Stations Look Over*, and is adjunct professor of communication arts at St. John's University.

Children's radio web bows on Florida outlet

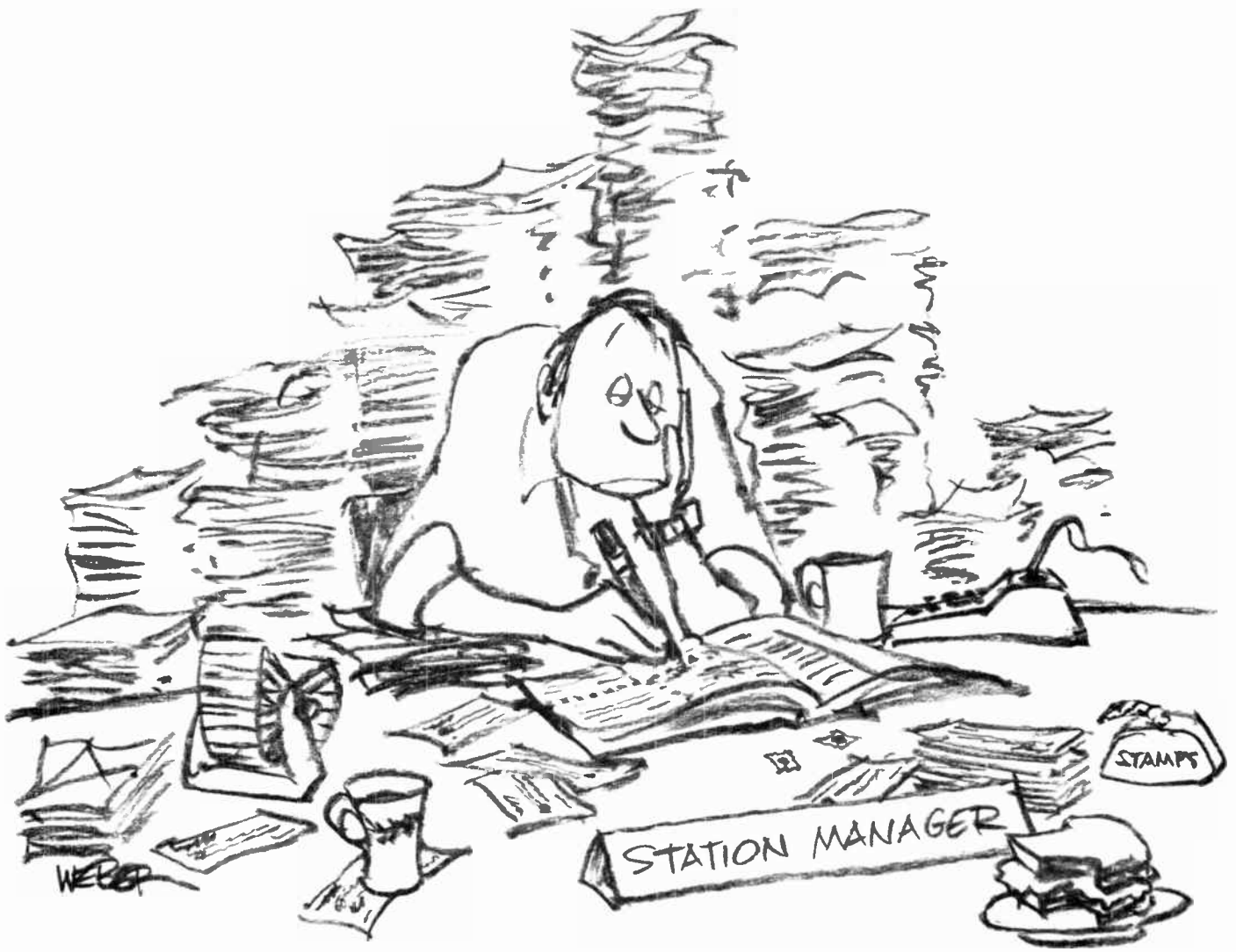
The Children's Radio Network, a concept that was born at mid-year has found its first taker in Pat Hayes, of WEXI Jacksonville, Fla. Hayes, the CEO and owner of WEXI, has signed a one year pact with Bill Osewalt, founder/president of the Children's Radio Network, to broadcast a 12 hour strip of children's programming, including music, news, special reports, all appropriate to pre-teen children on a 12-hour (6 a.m.–6 p.m.) 7 days a week, 365 days a year basis. On-air identification for the CRN, which will begin on December 1, is RADIO AAHS. Currently Osewalt and vice president Sam Holman are seeking other outlets to join the CRN list. The intention, according to a spokesman, is to extend CRN's broadcast day to 9 p.m. in the evening with the addition of new stations. RADIO AAHS will begin in Jacksonville with a live broadcast on December 1 from the Regency Square Shopping Center with civic and social leaders in attendance. Meanwhile Osewalt promises forthcoming announcements on additional stations that he hopes will be "a nationwide group of stations dedicated to raising the level of children's entertainment."

Female requests up in 3rd quarter: Eastman

In his latest spot radio avails analysis, based on third quarter sales activity, Eastman Radio's senior vice president, marketing, Alan Tobkes reports that number of buys specifying female targets nearly equalled requests for male avails this time around. In the previous quarter, he notes that male requests exceeded calls for female audiences by 50 per cent. Meanwhile, buys specifying farm managers and truckers accounted for 3 per cent of all Eastman's third quarter spot activity.

Also for third quarter, the Eastman analysis shows just over three fourths of all spot campaigns were for one to four weeks in duration, 17 per cent ran between five and nine weeks, and 4 per cent were aired for 10 to 14 weeks. And popularity of metro area buys continues unabated, with metro area calls accounting for 93 per cent of all third quarter requests, against 5 per cent for ADI and 3 per cent specifying total survey area.

Also unabated was the continuing demand for the 25 to 54 age bracket, which added up to 38 per cent of Eastman's third quarter business. Calls for listeners 18 to 49 came in second, accounting for 18 per cent of requests, followed by 18 to 34 at 12 per cent. Tobkes adds that he's tracking buys asking for the 35 to 64 bracket for the first time.



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Radio Business Barometer

Network radio revenues for 1st nine months of '84 rise by 2.8% over last year

Network radio revenue for the first nine months of 1984 is up 2.8 per cent over the comparable period of 1983 to \$196,110,482, just slightly better than the third quarter alone, which had an increase of 2.5 per cent over last year to \$68,993,721.

These revenue figures cover ABC, CBS, MBS, NBC, RKO and Sheridan and are based on data assembled by the accounting firm of Ernst and Whinney for the Radio Network Association.

The third quarter did not do as well as the second quarter, which had an increase of 6.8 per cent to \$74,993,637, but it appears that both the second and third quarters represent a turnaround from the first quarter, in which web revenues declined 1.9 per cent from '83 to \$52,123,124. Buoyed by the strong second quarter, the first half of '84 was up 3.0 per cent over last year to \$127,116,761.

Biggest volume months were August and June

The healthiest months in terms of percentage increases over 1983 were August and June, rising 14.6 and 13.4 per cent, respectively, to \$23,470,489 and \$25,703,921.

The weakest month, when compared to last year, was January, down 11.2 per cent to \$14,570,780.

The top month in terms of dollar volume was May, with \$27,595,625 (up 6.2 per cent), followed by June with \$25,703,921 (+13.4), September, \$23,549,792 (-3.1) and August, \$23,470,489 (+14.6).

Lowest months dollar volume-wise all fell in the first quarter: January, \$14,570,780 (-11.2); February, \$17,861,189 (+5.4); and March, \$19,691,155 (-0.4).

**In a word...
Quality**

Network radio revenues, first nine months, 1983-84

	1983	1984	
January	\$16,407,771	\$14,570,780	-11.2%
February	16,954,074	17,861,189	+5.4
March	19,765,992	19,691,155	-0.4
First quarter	53,127,837	52,123,124	-1.9
April	21,577,038	21,694,091	+0.5
May	25,993,287	27,595,625	+6.2
June	22,671,887	25,703,921	+13.4
Second quarter	70,242,212	74,993,637	+6.8
First half	123,370,049	127,116,761	+3.0
July	22,546,741	21,973,440	-2.5
August	20,475,602	23,470,489	+14.6
September	24,311,922	23,549,792	-3.1
Third quarter	67,334,265	68,993,721	+2.5
Nine months	190,704,314	196,110,482	+2.8

Source: Ernst and Whinney for Radio Network Association.
 Networks included: ABC, CBS, MBS, RKO and Sheridan.

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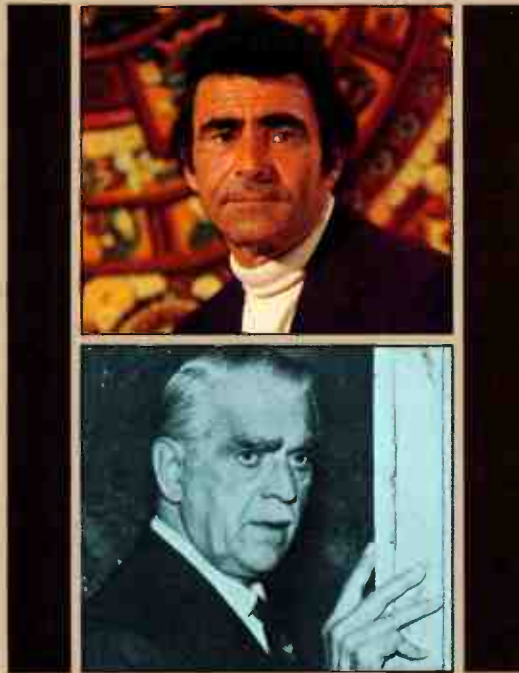


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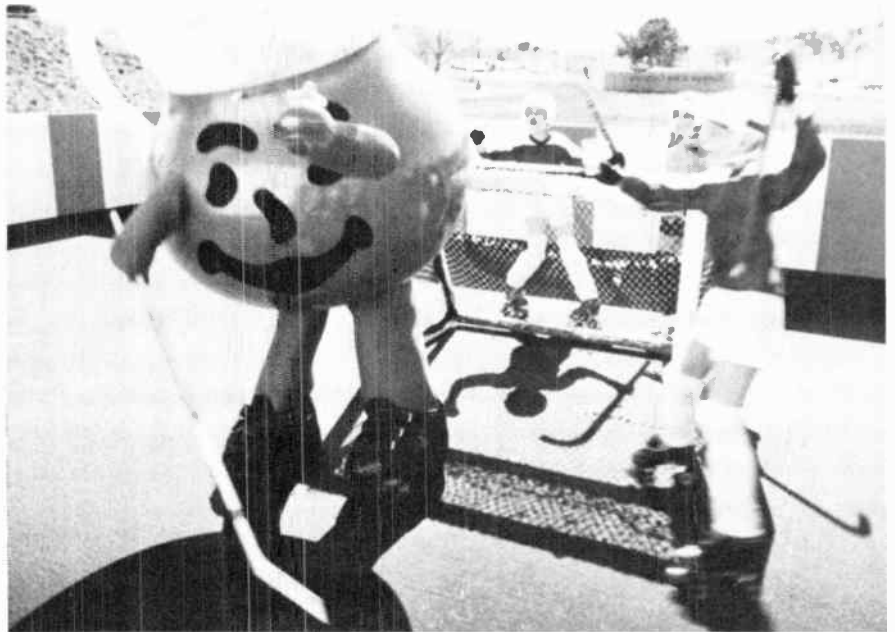
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Global marketing: Is it the wave of the future?

By Sanford Josephson

Executives of large international advertising agencies believe in the global principle, but they say it is often difficult to execute or incompatible with the marketing needs of certain products and/or brands.

Global marketing—is it the wave of the future or just a fashionable rejuvenation of an idea that's always been around?

Can it be applied to all brands, or is its use restricted by product type and/or regional idiosyncrasies?

And will its utilization and acceptance be accelerated by rapidly advancing broadcast technologies in Europe and, perhaps, around the world?

The concept of standardized advertising—particularly television advertising—for the entire world has moved to the front burner of ad agency consciousness. For one thing, the technological advances in communications have made possible simultaneous programming, via satellite, in a number of countries.

In addition, an article last year in the *Harvard Business Review*, endorsing the concept, received a great deal of attention in media circles. In it, Theodore Levitt, a Harvard professor of business administration, said the new technologies have created “a new commercial reality—the emergence of global markets for standardized consumer products on a previously unimagined scale of magnitude.”

Now Levitt's thesis has been endorsed in the first major position paper from the newly-formed Global Media Commission of the International Advertising Association (TV/RADIO AGE, October 15). Distributed to delegates at the IAA's 29th World Congress in Tokyo, the paper calls global marketing “the breakthrough marketing tool of the '80s; and it's going to transform the advertising and television industries in the decades to come . . . No longer will there be a different advertising campaign for each country to each language of the world. Increasingly, products and their marketing support systems will be truly global.”

Large international advertising agencies, while embracing the broad concept in theory, feel the recent pronouncements about it may have created an inflated sense of urgency.

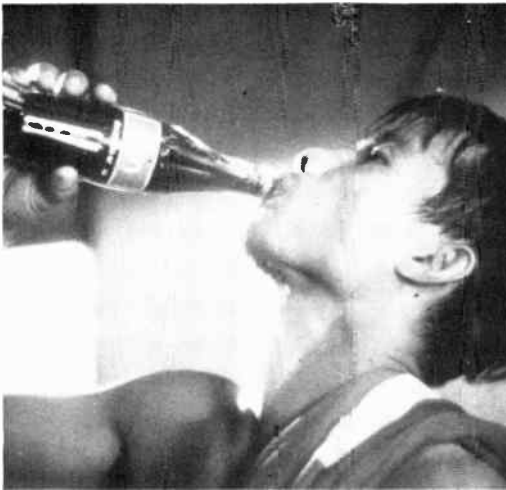
“The process is not new,” says Wally O'Brien, vice chairman and director of multinational client services, J. Walter Thompson Co. “Our ex-



McCann-Erickson's Barry Day feels it's "an oversimplification to call Coke a global brand," pointing out that people "like parochial things, local things." An example of Coke's localized global execution: At r., well known U.S.



commercial with young boy and Pittsburgh Steelers' Mean Joe Greene. At l., same concept produced by M-E in Thailand with Thai soccer star, Niwat.



perience dates back to the late '20s in addressing the issue."

"Global marketing has always been with us," points out Bill Weed, director for international accounts at Ogilvy & Mather International Inc. "Now, because of Ted Levitt, everyone is talking about it."

"It's been talked about in the last year as if it had just been invented," adds Barry Day, vice chairman of McCann-Erickson Worldwide. What has developed, he says, is "sort of a chic."

Difficult to execute

While agency executives believe in the global principle, they say it is often difficult to execute or incompatible with the marketing needs of certain products and/or brands.

"Sometimes it works, sometimes it doesn't," explains Ed Roncarelli, president, Multinational Business Group, Foote, Cone & Belding Communications. "I don't think it's appropriate for every product."

At Grey Advertising, Hunter Yager, executive vice president, account management, feels, "there is some confusion over what we mean by global marketing. It's important to make a distinction between marketing and advertising."

"Advertising," he continues, "is one weapon in marketing. Marketing strategy," he explains, "is followed by product positioning. That is manufacturer-

driven. The greatest chance for a global opportunity is at that level. At the next level—advertising—you get into the brand name, packaging, etc. You're more into execution. There's a greater need to refine country-by-country. The third level is pricing, consumer promotion, distribution. The chances are this is always going to be local."

Both Ogilvy & Mather's Weed and Foote, Cone's Roncarelli emphasize that the decision to go global must be made at the manufacturer level.

"Ad agencies by themselves," says Roncarelli, "can't put in a global plan. You have to start with the product. You have to be led by the manufacturer. It's going to be important for both the marketer and the ad agency, but it's not something that can necessarily be led by advertising agencies," although "the agency has to be in a position to take advantage of it." Adds Ogilvy's Weed: "You can set up the most elaborate system in the world, but unless the client wants it to happen, nothing that an agency can do will make it happen."

'Product' or 'brand'?

JWT's O'Brien, though, believes a global strategy must start at the local level and work up, rather beginning broadly and filtering down. And he believes it's important to make a distinction between "product" and "brand."

A product, he says, "is something

produced and controlled by a manufacturer, and it can be addressed objectively. "A brand," he continues, "only exists in the minds and hearts of consumers. A consumer controls and shapes his perception of a brand. It's very subjective." The marketing of a brand, he emphasizes, has to start in a local market—"that's where the consumer lives, where the cash register rings."

As an example, O'Brien points to Timotei shampoo, a JWT account, "which was created in a small market in Scandinavia." It was successful, he says, because consumers wanted to satisfy a certain need.

"When we found consumers in other markets wanting the same set of satisfactions," he explains, "we knew it could travel across borders and succeed."

"You have to start at the bottom and work up. Most of the discussion about global marketing has been about starting from the top down. I don't necessarily subscribe to that. Global marketing is nothing more than many local market successes that take place simultaneously."

Nevertheless, Willi Schalk, president, International Group, BBDO International, believes, "you are seeing more and more new products and brands being designed from the beginning with the world market in mind—rather than trying to change multinational brands into global brands." The reason, he says, is two-fold:

■ “Externally, if a product is already in a number of countries, the chances are it has different brand positions. (To become global) the brand would have to be repositioned in a number of markets.”

■ “Internally, it would be an organizational problem for clients and agencies. In existing countries you’re dealing with traditional organizations and corporate cultures that haven’t been built with global marketing in mind. You can’t change organizations. A more realistic way is to look into the future.”

The biggest problem in global marketing, says JWT’s O’Brien, is internal—“whether or not top management will step up to the responsibility and involvement necessary to market a brand in a number of countries simultaneously.”

To do this effectively, O’Brien believes companies must elevate the status of brand development and execution. “Brand management,” he says, “must be raised from the brand manager level to the CEO level.”

“Brand properties,” he continues, “are a critical aspect because you can’t see them and because the consumer has so much power. Some companies don’t give this enough attention, or their best leaders.”

Technology’s impact

The Global Media Commission paper on global marketing emphasizes that “the irresistible tide of technology—videocassette recorders, cable television and a wide variety of potential satellite television services,” is helping to break down government barriers limiting television advertising in many countries around the world.

Schalk enthusiastically agrees with that assessment. “In Europe,” he says, “there is no free flow of information when it comes to electronic media.” The new technologies, he adds, “will take the power away from the politicians.” Because of technological developments such as satellite transmission, the new government attitude, he says, is “‘If we can’t beat it, let’s try to join it.’ In the next five years, there will be a dramatic effect on advertising.”

FCB’s Roncarelli concurs, pointing out that, due to satellite transmission, “the laws that govern TV advertising in European countries will probably change because it will be harder and harder to enforce them. Satellites will make it easier to reach a host of countries with one transmission.”

Schalk points out that “the television choice for the consumer in (West) Germany today is the same as it was in the

United States in 1948. Ninety-eight per cent of the people have a choice between two-and-a-half programs (channels).

“I predict that in 1989, the situation in Germany will equal the situation in the United States in 1984. By 1989, 40 per cent of the households in Germany will have cable.”

By 1994, Schalk believes “countries like Germany will have caught up with the U.S.”

This, he says, “will mean a significant increase in advertising expenditures. Some people predict just a shift (from other media). But wherever television is unlimited, you have significantly higher relative advertising expenditures compared to countries with restricted TV.”

The loosening of restrictions on television options in Europe, Schalk says, “will have a significant effect on our business. It will make TV advertising more important and more meaningful. Many U.S. companies have said they would launch more products in Europe if there weren’t so many limitations on TV time.”

If Pan-European programming is

successful, he says, “companies that have products all across Europe with the same brand name, packaging, etc., will have an advantage over strictly local companies. But it will also force some companies that have concentrated on one country only to open up and concentrate on other markets as well.”

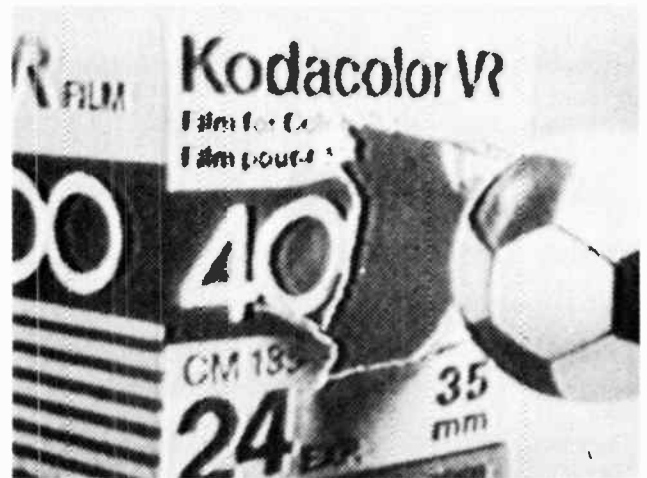
As an example of the impact technology can have, Schalk points to a recent decision by Procter & Gamble to distribute Head & Shoulders shampoo in West Germany despite a test launch that was unsuccessful. The reason? “Procter & Gamble was the first packaged goods company that bought significant advertising time on the Sky Channel. To use it effectively, they have to have products that are available across Europe. That is a new criterion—the product has to be there.

“The media,” he adds, “to some extent, are driving the marketplace.”

Another agency executive who sees great possibilities for marketing across Europe is Norman Vale, senior vice president at Grey. “We see Europe, from

(continued on page 84)

For the introduction of Kodak’s VR film, J. Walter Thompson used “the same strategy in 15 countries.” With Kellogg’s, agency had to change foreign eating habits. Says vice chairman Wally O’Brien: “Kellogg’s had to teach most of the world to buy the box, pour the cereal into the bowl, pour milk on it and eat it.”



TV stations' steady appetite for news and feature material fuels growth for syndicated services

The intensifying need by local television stations for non-local news and feature material to fill their larger news holes is fueling additional growth for syndicated news services and, at the same time, is forcing the TV networks to expand their (off-the-air) news feeds to affiliates.

With many affiliates continuing to have at least a full hour (more in the largest markets) of early evening news as well as expanded early morning and noon news shows, satellite-delivered syndicated news services such as Group W's Newsfeed Network, Telepictures N.I.W.S., Turner Broadcasting Services Cable News Network, Local Program Network (LPN), Hubbard Broadcasting's Conus, all are reporting significant growth in both subscribers and product over the past year. Their focus currently is on continued requests from their customers for more specific tailoring of the product.

Some of the requested modifications are:

- More specialized medical coverage.
- Shorter (90 seconds) news inserts with hard news content.
- Financial reports, specializing in investment and purchasing advice.

■ More sports interview klatches with athletes who have cultivated a national as well as a local following.

■ Entertainment news, particularly if the correspondent is based in Hollywood.

There is no slaking the local stations' thirst for the product, according to all the organizations that provide the service. "The more the stations use the product, the more precise are their requests," says Don Ross, executive vice president, News and Information Division of Telepictures.

Noon expansion

The stations are not confining their news and news feature material to early morning, early or late evening either, according to Ross, but are expanding into dayparts such as noon, with new shows that contain short, fast breaking stories, financial, fashion and sports features formerly consigned to later in the day.

All this activity has enabled the syndicated services that have survived to chart a healthy growth pattern. The networks, meanwhile, are sensitive to the aggressive competition from this quarter

and have expanded their affiliate news feeds to become more responsive to the requests from stations.

Don Dunphy, Jr., director of Syndicated News Services for ABC, says "services like CNN and Group W Newsfeed are providing product for ABC affiliates. That's competition, and we have to be sensitive to it. The affiliates subscribe to two services now (ABC and a syndicated service). There may come the day when they can only afford one."

Dunphy was brought in to monitor the ABC product on January 1. (He was manager of ABC's News Advisory Service). "Right now we have two feeds," he says, "at 5 p.m. and 11 p.m., both Eastern Standard Time.

"We provide some solid stories early, and a greater supply at night. Our product amount is up, I'd say, about 35 to 40 per cent. The affiliates are demanding it."

Bulk of the product, according to Dunphy, is news and sports. "The large market stations depend on us for coverage of late breaking news stories. Smaller markets seek features on medicine or economics.

"NBC made a strong commitment to

LPN president Jim Hayden meets with President Reagan prior to his "one-on-one" interview last summer, which was conducted with a team of local reporters at six subscribing stations. LPN has instituted a "wish list" for these interviews. It enables subscribers to select a person from the list they would most like to see featured. "If six or seven stations select a person, we will try to sit him down in our Washington studio," says Hayden.



its affiliates a couple of years ago. (In 1982, NBC implemented a major expansion of its affiliate news feed to stations.) We are doing the same. In the future I believe that the networks will take more advantage of the new technology, ordering up special satellite feeds such as ABC did during the Olympics."

Network drawback

One of the factors inhibiting the networks' ability to compete with the syndicators in providing a service to the affiliates is that the network is "closed" for news until 4:30, in order to feed other programming to affiliates.

"I don't transmit until 5," Dunphy reiterates. Before that the stations are on their own, or, in many cases go to their syndicated supplier.

Jo Moring, vice president, Affiliate News Services, NBC, talks about the broadbased effort the network is currently putting forth with regard to its Affiliate News Service.

"We provide news feeds, news cuts actualities and reports. This is the result of our proverbial fine tuning of our service, as a result of an annual survey of news directors of NBC affiliate stations.

"This survey deals with what they are asking for, what we can provide them with. Then we ask them to rate us on a 1 to 10 basis. We usually come out with an eight," Moring says. "A 10 would probably mean coming up with another nightly newscast.

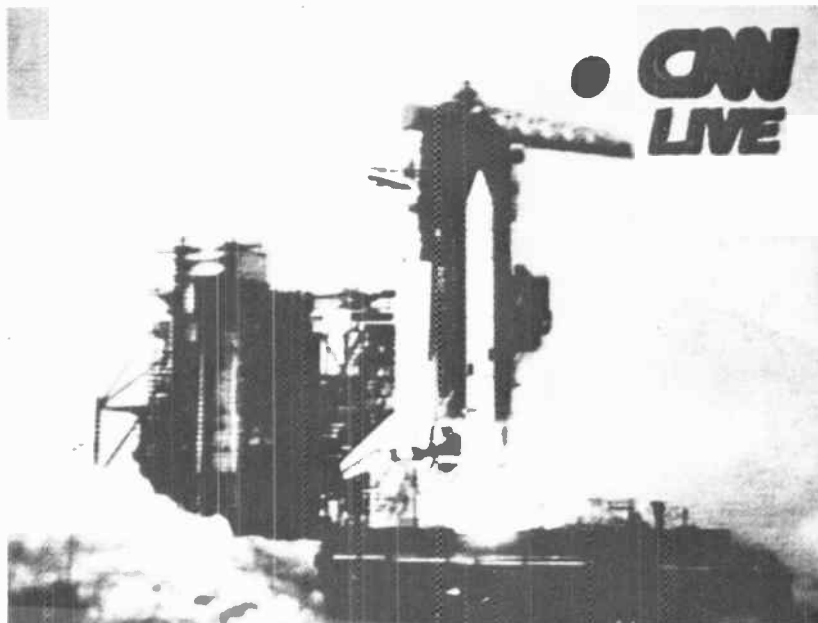
"The affiliates keep requesting more hard news," Moring says. "There is no great hue and cry for different material."

NBC's first feed to its affiliates kicks off at 4:50 p.m. "Many of the field people have been trained to think of news time at 6:30 p.m. (EST). We have to flog the field people to get their material in at 3 p.m. instead of 6:30."

NBC will go to KU band satellite transmission to its affiliates at the first of the year, according to Moring. "It's going to be a different experience. It will probably take us some time to get used to the new system."

As far as trends in providing affiliates with news, Moring sees some additional consumer reporting, with the continuing emphasis towards hard news.

"My department is concerned with providing affiliates with service," Moring adds. "We try to advise young news directors on how best to use our feed. Right now we're in the process of compiling a brand, spanking new tape li-



Situation footage is one requirement news services fulfill. Above is CNN's coverage of a rocket launch that can be re-cycled for any station request.

brary, so when a station wants footage of a nuclear explosion, to contrast with a nuclear protest rally, we can provide it with both ends."

'Kicker' feature

Another fillip of the NBC package, Moring concludes is "a reliable one-a-day kicker feature," that the affiliate can use to round off the newscast.

Not to be outdone by its two traditional competitors, CBS Affiliate Services director John Frazee is reported to be providing its stations with a new breakout service come next year. Frazee was in transit and unavailable for comment.

The Independent News Network has been operating INDX (independent exchange) for about a year. INN characterizes INDX as an "exchange designed to provide raw pieces to independent stations that prefer to present their own newscasts." INDX operates on a daily basis, 365 days a year. It sends out a 60-minute take of raw footage to 11

stations across the country, to the *MacNeil-Lehrer Report*, Biznet, and the American Business Network.

INDX is a co-op venture, which operates out of INN headquarters in New York, but is not owned by them, but by the stations it services.

Members of this group are among the larger independent stations in the country and include: KBRK-TV Sacramento-Stockton; KTXL-TV Sacramento-Stockton; KPHO-TV Phoenix; WPDS-TV Indianapolis; KPLR-TV St. Louis; KHJ-TV Los Angeles; KTLA-TV Los Angeles; WOR-TV New York; KTUV-TV San Francisco; KSTW-TV Seattle-Tacoma; and KPTV-TV Portland.

Material for the footage, which is
(Continued on page 78)



Conus satellite news service depends on mobility, and a high-tech van especially outfitted for member stations, in this case, WCVB-TV Boston.

The White House versus the news media: Are the network correspondents being 'used'?

By Howard Fields

ABC's Sam Donaldson averages about a dozen pieces of mail from the public each day, most of it criticizing him for being disrespectful of President Reagan. The White House press office receives its share of mail, too, saying that about 25 per cent of it is critical of TV reporters, primarily for being disrespectful.

Does Larry Speakes, chief spokesman for the presidency, mind? No, and he adds that Reagan himself and his other top aides don't mind, either. And therein lies part of the story of television coverage of the White House. The other part is the new technology that has changed the way the White House is covered.

During the first four years of Reagan's presidency, viewers of the television evening news often saw network correspondents standing on the White House lawn and noting contradictions between what Reagan had said and the facts as the reporters presented them. The viewers also have seen elaborate displays of graphics for the past year or two, used in the absence of tape of the President himself. Reagan won the election overwhelmingly at the same time that his



ABC's Sam Donaldson says the White House press people "know the arts of orchestrating every step of a public event better than their predecessors. But since we want the video, they have us, I think, more than print journalists."

opponent was charging that he was ill-informed and the most isolated President in history.

All that raises the question: When it comes to White House coverage, is television being "used" by the President and his aides?

Or is it a contest between the networks and the presidency, with the prize the greater influence on American thinking?

Correspondents from each of the four major networks tend to agree that they are involved in a contest that television is losing.

Some reluctantly acknowledge that they may be pawns being moved about on a chessboard at the whim of the White House. All, to one degree or another, believe things are only going to get worse during the second Reagan administration.

Donaldson and Bill Plante of CBS have been with their respective networks for more than 20 years. Donaldson has covered the White House since the beginning of the administration of President Carter, and Plante since the beginning of Reagan's first term. Chris Wallace of NBC, and James Miklaszewski of CNN joined the White House press corps in the middle of Reagan's first term (Miklaszewski has since been reassigned).

Attempts at manipulation

The latter two are far more critical of the White House handling of the press corps that covers it than are the two veterans.

But all four are critical of the White House attempts to manipulate the news and to deny access by the news media to Reagan.

Speakes, acting White House press secretary, denies that the White House attempts to manipulate the news, but he acknowledges that, "Any President is certainly going to try to control how he presents his message to the American people."

Speakes served in the Nixon and Ford Republican White Houses, and worked for four years with the Hill & Knowlton public relations firm before returning to the White House with the Reagan administration, taking over when press secretary Jim Brady was shot and critically wounded during an attempt on Reagan's life.

Thus, Speakes says, "From the perspective of three houses, we don't manipulate the press any more than any other White House has ever done. We don't try to control the media."

Grudging credit

Donaldson grudgingly gives the White House and press operation under Speakes more credit: "They do it better than any other administration. These people know the arts of deadline-pushing, they know the arts of restrictive coverage, they know the arts of orchestrating every step of a public event better than their predecessors. But since we want the video—we want to show people the things that are happening—they have us, I think, more than they have print journalists."

Plante is more blunt: "Absolutely, we are used." He explains. "The White House sets the agenda for television coverage of the President to a greater degree than they do print coverage, simply because they determine each day what we can cover and what we cannot. The White House decides everyday what we get to cover inside the White House,



CBS' Bill Plante feels, "We are used. The White House sets the agenda for television coverage of the President to a greater degree than they do print coverage, simply because they determine each day what we can cover and what we cannot."

what we see of the President, in the Oval Office, or addressing groups in the East Room, or the old Executive Office Building, or the Rose Garden. So, in that way, they can tailor his agenda so that he is seen only once on a given day, if they have one particular point they want to make. By the same token, that allows them to keep him out of public view when there is a tricky issue on the table, and they don't want him to be put into a position of not responding to questions about that issue.

Wallace adds, "Of course, it's news management. What they're trying to do is put the best face on the story. They're trying to get their message across. They're not trying to give the news, they're trying to give their version of the news, their version of the truth." Miklaszewski agrees with Plante, that TV is "definitely" being used by the White House. "That's the fight we're always fighting. We try as hard as we can not to be managed by the news managers in the White House. But sometimes they're better at managing us than we are at not being managed."

'Handout bureau'

To the average viewer, covering the White House probably appears to be a glamorous job. To those who have covered it, and those who have refused to cover it, White House reporting may be



NBC's Chris Wallace says viewers who complain about shouted questions "don't stop to think that if we saw him (the President) more frequently, such as in news conferences, we'd like to ask the questions in a well-mannered way."

When it comes to White House coverage, is television being 'used' by the President and his aides? Or is it a contest between the networks and the presidency, with the prize the greater influence on American thinking? Correspondents from each of the four major networks tend to agree that they are involved in a contest that television is losing.

the most prestigious reporter's job in town, but it also can be one of the dullest. The beat often is referred to in media circles as a "handout bureau."

Insiders know that, although the beat is the most prestigious, it can hardly be called glamorous. The White House press corps is lucky if it gets to see the President once a day, and those opportunities usually come only at staged events, or when the President is boarding the helicopter on the South Lawn. The reporters are not allowed to mill about and perhaps chat with the President. They are kept behind stanchions and ropes, like animals at a zoo hungrily seeking a handout. Rarely are they allowed to get to within a few feet of the President. Donaldson says he gets into the Oval Office about once every 40 days.

Except for whatever they can find out on the telephone with White House aides (those who agree to return their calls) or from some of the other beats around Washington, where the leaks occur, the White House reporters are left to the mercy of Speakes and his staff.

Shouted questions

All parties agree that it is precisely that isolation that leads reporters to shout questions at the President, eliciting the adverse reaction from the American public. Donaldson, whose booming voice makes him stand out in the audio portion of tapes showing the President being barraged by shouted questions, says, "If I had the opportunity to sit down with Ronald Reagan for an hour and talk in front of the cameras, I might do it differently, but I've never had that oppor-

tunity.

"Normally, I'm going to have one shot at him. I'm going to ask the question of the day, the news question. What's at the top of the news. This is not very deep, this is not very philosophical, so I ask a quick and concise question, hoping for some sort of answer."

Miklaszewski says, "There's no doubt about it," that the isolation of the President leads to the shouted questions. "It makes us look somewhat amateurish and even childish, but since we have such limited access to this President, we just have to take every opportunity we can to sound out the leader. By the time you get whatever Reagan is thinking and you pass it through the various channels and it finally comes out through Larry Speakes in the briefing room, you don't know how many times it's been diluted, altered and amended." The TV reporters generally are the ones who shout the questions, he says, because they "are just starving for words."

Wallace says that viewers who complain about the shouted questions "don't stop to think that if we saw him more frequently, such as in news conferences, we'd like to ask the questions in a well-mannered way. If the only way we have any access to this President is to shout, obviously we're going to shout; and the fact is, you get a fair amount of news that way. It's not the best way, but it's the only avenue that's been left us by this



CNN's James Miklaszewski feels shouted questions make "us look somewhat amateurish and even childish, but since we have such limited access to this President, we just have to take every opportunity we can to sound out the leader."

White House most of the time, so we take it.”

Need regular forum

Plante says it has been pointed out to the people around Reagan since the beginning of his first administration, “that if we had some regular forum, or if he were more willing to respond on an off-the-cuff basis, there wouldn’t be as many shouted questions.” But Reagan, he says, “is somewhat detached. He prefers to let his staff run things. As a consequence, he isn’t prepared to answer a lot of questions off the bat. That doesn’t mean that we are not obliged to ask them. I think we are.”

“I don’t mean to be rude and I don’t think my colleague, Sam Donaldson, does either,” he adds. “On the other hand, there is no special reverence displayed, nor is there any special reason to display it. We don’t elect a monarch, we elect a constitutional executive.”

Although the shouted questions stir up controversy in the public mind, the reporters do not think—and Speakes does not deny it—that the White House minds all that much. There is one theory that the administration loves the activity the reporters are pushed into, because it makes the President look like a person besieged by a bunch of hounds baying at the fox.

Donaldson believes the White House is delighted to see a repeat of the days when former Vice President Spiro Agnew stirred up public sentiment



Larry Speakes, acting White House press secretary, points to competition among the networks for ratings that “has become so intense, I think it does lead to some distortion in the news. Unless there is some reassessment on the part of the networks about how they approach the news,” he feels they are in danger of abrogating their responsibility.

against the media. “Agnew and Nixon deliberately planned a strategy to try to make the press the villain of the piece. The interesting thing to me is that fre-

quently I find television station owners, and sometimes general managers, who subscribe to the same view.” One ABC affiliate, he says he once learned, even swore never to carry ABC News if Donaldson was on.

Plante says the shouted questioning “may look mean-spirited and nasty to an outsider, but in fact it isn’t. The reason it isn’t is that the whole mood inside the White House, the whole tone is set by one man, by the President. He shrugs this all off. It has almost never gotten nasty between the press and the President. If it did, then I think you would see a very definite change in mood on the inside.”

Donaldson says that the White House position, offered on background over drinks, is “they want to limit the access because they don’t want the President to be in a position to have to answer questions in an unguarded, off-the-cuff, unrehearsed moment, because they know that he quite frequently does not know the answer to questions that some people think the President of the United States ought to know; or they believe the President, being someone who wants to answer, will say some things that are not politic. Mr. Reagan wants to answer questions like I want to ask them.”

Plante agrees. “It’s no secret that the people around the President fear the random off-the-wall question, and even more than that, the random off-the-wall answer. The President hates to leave any question unanswered.”

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TV web evening news ratings drop 8.1% in 8 years

The audience for network television evening newcasts has eroded over the last eight years, according to Nielsen data comparing average ratings in February, 1984, with comparable periods of 1982, 1980, 1978 and 1976.

The decline in average household ratings from February, 1976, to February, 1984, was 8.1—from 13.5 to 12.4.

The drop in network evening news ratings, however, was not a steady one. From February, 1976, to February, 1978, average household ratings increased by 5.9 per cent to 14.3; from February, 1978 to February, 1980, rat-

ings for the network evening news rose again—by 5.6 per cent to 15.1. But from 1980 to ’82, households tuned into an average minute of the evening news declined by 9.3 per cent to 13.7; and from 1982 to ’84, dropped again, this time by 9.5 per cent, to 12.4.

Breaking down the viewing by network, ABC actually showed an increase of 5.6 per cent, from 10.8 in February, 1976, to 11.4 in February, 1980.

The other two networks had declines: NBC by 19.7 per cent to 11.4 from 14.2; and CBS by 7.1 per cent to 14.4 from 15.5.

An analysis of the eight-year viewing trends by income level shows there was an increase in ratings in the \$10–14,999 bracket and decrease in the —\$10,000 and \$20,000+ groups.

From an educational point of view, less educated viewers (three years of high school and less) increased viewing of network news, while higher levels of education all showed a slight decrease.

Older viewers

Older Americans have traditionally been the heaviest viewers of network

Network TV evening news—HH ratings

	February 1984	1982	1980	1978	1976
ABC	11.4	12.6	14.4	10.9	10.8
CBS	14.4	14.8	16.7	16.6	15.5
NBC	11.4	13.6	14.3	15.1	14.2
Average	12.4	13.7	15.1	14.3	13.5

evening news programs, and that trend continued in early 1984—although the average rating for viewers 55 and over watching the three networks' newscasts was also smaller than comparable figures for 1982, '80, '78 and '76.

Ratings for women 55 and older viewing the evening news decreased by 3.6 per cent—from an average 16.5 of women in that age bracket in February, 1976, to 15.9 per cent in February, 1984. The highest average viewing of women 55+ occurred in February, 1980—18.3 per cent.

However, older women, by far, remain the largest relative group of network news watchers in their gender. The others, February, 1984 vs. February, 1976: 25-54, 6.6 rating, down 16.5 per cent from 7.9; 18-49, 5.6, down 13.8 per cent from 6.5; 18-34, 4.9, down 12.5 per cent from 5.6; 18+, 9.0, down 9 per cent from 10.0.

The network with the largest average rating for 55+ women viewers in February, 1984, was CBS with 19.8 per cent, which represented a 4.2 per cent increase over '82's 19.0 but a 10 per cent drop from '80's 22.0 per cent.

NBC's 14.6 per cent of women 55+ in February, 1984, represented at 15.1 per cent drop from February, 1982's 17.2 and an 18.0 per cent decline from 1976's 17.8.

ABC's 13.3 per cent of older women viewers in '84 was an 8.9 per cent drop from '82's 14.6 but a 14.3 per cent increase over February, 1976's 11.9 per cent. ABC, in fact, experienced a major increase in the percentage of women viewers 55+ from February, 1978, to February, 1980—44.9 per cent, from 9.8 to 14.2.

The average rating for men 55+ watching the network evening news programs in February, 1984, was 14.7, some 8.2 per cent lower than older women's average of 15.9. The '84 men 55+ average represented a 6.8 per cent drop from February, 1976's 15.7 and a 7.5 per cent decline from '82's 15.8.

Once again, CBS has a significantly larger percentage of viewers—18.9 per cent vs. NBC's 13.2 and ABC's 12.0. A major difference, though, is that the CBS rating for men 55+ showed a major increase over February, 1982, after an even bigger decline from February, 1980, to February, 1982.

For February, 1984, CBS' rating for men 55+ was 18.9, a 16 per cent increase over February 1982's 16.3. That '82 figure, however, was 21.5 per cent lower than '80's 19.8. The drop from '80 to '82 undoubtedly reflected the switch in anchors during that time from Walter Cronkite to Dan Rather.

Network TV evening news—ratings for women 25-54

	February 1984	1982	1980	1978	1976
ABC	6.6	7.5	9.0	8.2	6.6
CBS	7.1	8.5	9.8	10.6	9.0
NBC	6.0	7.9	8.3	8.8	7.9
Average	6.6	8.0	9.0	9.2	7.9

Network TV evening news—ratings for men 25-54

	February 1984	1982	1980	1978	1976
ABC	6.7	6.8	9.7	7.1	5.8
CBS	7.0	8.4	9.6	9.6	8.0
NBC	6.2	7.3	8.9	8.1	7.6
Average	6.6	7.5	9.4	8.3	7.1

Source: A.C. Nielsen, February, 1984

Interestingly, neither of the other two networks was able to take advantage of CBS' drop in 55+ male viewers during the '80 to '82 period. ABC's older males dropped 4.7 per cent to 14.1 from 14.8; and NBC declined 6.1 per cent to 17.0 from 18.1. The overall result? Average viewing to all three network evening newscasts during the two years from February, 1980, to February, 1982, declined by 9.7 per cent from 17.5 to 15.8.

Chief victim of CBS' resurgence among men 55+ in February, 1984, was NBC, whose percentage of viewers in this category declined by 22.4 to 13.2 from 17.0. ABC's 55+ male viewers also declined from '82 to '84—by 14.9 per cent, from 14.1 to 12.0.

In the all-important 25-54 demographic, the percentage of potential viewers watching the network evening newscasts in February, 1984, is identical for both women and men—6.6. And the breakdown among networks is very close to being the same. For women, it's CBS, 7.1; ABC, 6.6; and NBC, 6.0. For men, it's CBS, 7.0; ABC, 6.7; NBC, 6.2.

The average 6.6 rating for women 25-54 represents a 28.3 per cent drop from the eight-year period's high of 9.2 in February, 1978, and a 17.5 per cent decline from 1982's 8.0.

The peak rating for men 25-54 occurred in February, 1980, with an average of 9.4, 42.4 per cent higher than '84's 6.6. In February, 1982, the average rating for men 25-54 watching the network

evening news was 7.5.

In February, 1980, ABC actually topped CBS in ratings for male viewers 25-54 with 9.7 vs. 9.6. However, from February, 1980, to February, 1982, ABC declined in male 25-54 ratings by 30 per cent to 6.8.

Income levels

Over the eight years measured, average ratings for evening network newscasts in the \$10-14,999 income bracket increased by 10.2 per cent to 14.1 in February, 1984, from 12.8 in February, 1976. The other two income brackets compared for those two periods showed declines:

■ \$20,000+, down 7.2 per cent to 11.6 from 12.5.

■ -\$10,000, down 12.3 per cent to 12.8 from 14.6.

Two other categories have figures available from Nielsen only for February, 1984, and 1982. These are \$30,000+ and \$15-19,999.

The \$15-19,999 bracket is the only one that showed an increase in average ratings from February, 1982, to February, 1984. The jump was by 8.9 per cent, from 12.3 to 13.4. The '82 to '84 declines in the other categories:

■ \$30,000+, down 3.3 per cent, from 12.0 to 11.4.

■ \$20,000+, down 4.1 per cent, from 12.1 to 11.6.

■ \$10-14,999, down only 0.6 per cent,

(Continued on page 84)

Fall program prospects for early fringe look 'gray'—no runaway hits, but no disasters either

By Robert Sobel

Color the fall season gray for syndicated off-network and first-run programming in early fringe on television. At least that's the consensus from station reps TV station execs and other sources who are saying that, based on initial returns, the new season portends no "whites" (runaways) or "blacks" (disasters). This contrasts with last year when *Wheel of Fortune* was introduced and handily took all the winnings in early fringe and other dayparts, while *Breakaway* experienced ill fortune. If there is one program that has hit potential, although hardly in the proportions of a *Wheel*, it appears to be *Diff'rent Strokes*, the off-network half-hour strip. The new off-network cupboard is not stocked as heavily as it was at the beginning of the 1983-84 season, however. This year, reflecting the shortage of network half hours coming into syndication, only two or three new off-network half-hour sitcoms are on the boards, no surprise. But what is noteworthy is the dwindling of off-network hours to a precious few this season. Last year, nearly a dozen were released all at once.

Also conspicuous by their absence are programs specifically designed for early fringe, not an unusual happenstance considering that the daypart has been a "death row" for untried new first-run strips for many years.

Other highlights regarding early fringe, based on interviews with stations, reps and other sources indicate:

- Game show strips, once used as access shows primarily by affiliates, are growing rapidly as early-fringe fare at the network affiliates as lead-in to their early news.

- Another fast developing trend is the availability of short off-network episodes in packages, and alone, to make up for the slack in half hours. Some numbers already indicate that indie stations, hungry for off-network half hours, are doing very well using the short-run groups as strips.

- The new early-fringe first-run strip planned for the fall, 1985, by Paramount Television *America Today*, is getting good reaction from reps, although they haven't seen a pilot of the news/information/entertainment show.

There are only two major off-network half-hour sitcoms fresh for this sea-

son—*Benson* and *Diff'rent Strokes* and, based on Nielsen overnights, the former's track record is fair, while the latter appears on its way to being a hit. In New York, on WPIX(TV) *Benson* went down a point the week of October 22 from its *Little House on the Prairie* lead-in, stayed somewhat below the networks' news but fared much better than WOR-TV's new entry, *Hart to Hart*, in the 6 p.m. time period. According to Leavitt Pope, president of WPIX, *Benson* is doing better than last year's program in the time period, *The Love Boat*. He continues that the station put in *Barney Miller* at 6:30 p.m. in conjunction with the *Benson* pickup, to try to make *Benson* a winner.

The latest Petry analysis of Nielsen overnights indicates that *Strokes'* numbers are continuing to grow, with the strongest performances generated in Chicago, Washington and Dallas. Both station executives and reps say the

numbers compiled by *Strokes* were expected. John von Soosten, Katz Television vice president, director of programming, says that *Strokes* is a good sitcom and, put into a block with similar type of shows, will appeal to women and to kids, whom he says control the TV set from 4-6 p.m.

Key to strategy

Strokes was one of the kingpins in the revamping this fall of the early-fringe schedule at KTVT(TV) in the highly competitive Dallas-Ft. Worth market, according to Charles Edwards, newly appointed vice president and general manager at the Gaylord Broadcasting indie. In the new lineup, *Happy Days* starts the early-fringe time period off at 4:30, followed by *Dukes of Hazzard*, *Strokes* and *Three's Company*. Both new shows, *Strokes* and *Hazzard*, are scoring strongly, says Edwards, with



Half-hour off-network sitcoms continue to be at a premium. Top r., is "Benson," distributed by Columbia Pictures Television, and, bottom, "Diff'rent Strokes," from Embassy Telecommunications. "Strokes," according to overnights, is performing very well.



Company getting an extra share because of the *Strokes* lead-in. Company last year was in the *Strokes* spot.

At least one station, WXNE-TV, Boston indie, is double-running *Diffrent Strokes*. Airing at both 6 and at 7 p.m., *Strokes* has been doing "quite well" in both time periods, according to Bill Knight, vice president/general manager. He says that both *Strokes* segments have registered a 100 per cent increase in both ratings and shares over its predecessors of last season. "We have been getting 3 and 4 ratings and 5 and 6 shares. Previously we were getting 1s and 2s in ratings and 2 and 3 shares."

Strokes, he continues, was put into the fall schedule as double-duty fare because it was perceived as being a very strong show, based on its successful network track record and because series being double-run on two other stations in the market were proving successful. Knight says the precedent was set in the market by WSBK-TV, Storer indie, which began double-running *M*A*S*H* several years ago at both 6 and 7 p.m., while WLVI-TV, Gannett indie, is running *Three's Company* in the same time periods.

Knight continues that *Strokes* appears to be helping its lead-out as well. *WKRP in Cincinnati* had been in the 7 p.m. slot but was moved to access, where its numbers are on par with *Strokes*. The 6 p.m. *Strokes* is followed by *Mork & Mindy*, which has been averaging a 2.6/4, and *Eight Is Enough* is on from 5-6 p.m., in the station's revamped lineup, which also includes *Dukes of Hazzard* from 4-5 p.m. Knight says that *Dukes*, while not setting the house on fire, is getting an average 2 rating, but, he adds, "we think it will build and is a good transition show from our kid block." *Eight Is Enough*, explains Knight, was returned to the air, after a layoff, because of its excellent track record on the station previously. "It has performed better at 5 p.m. than anything else we have had in the time period."

New 'M*A*S*H' direction

While *M*A*S*H* is being used on stations as a double-dipper, or as a single, the off-network series is being given an unusual early-fringe twist at WHIO-TV Dayton, where it is being unraveled in the sequence of its stories. Stan Mouse, president of the station, says that *M*A*S*H*, which the station owns until 1991, was being played over the years in the order the episodes were received. But beginning on October 31, from 5-5:30 p.m., the station is airing the first episode of *M*A*S*H* and will continue airing



Off-network hours new for this season are, above, "The Dukes of Hazzard," distributed by Warner Bros., and "Dallas", I., from Lorimar Television. The performance of "Dallas" is being watched closely by the industry, as a potential indicator of how other serial dramas set for airing in fall, 1985, will do.

sequentially the remaining 254 episodes, spanning the show's 11-year history. All told, the series will take 40 weeks to complete, notes Mouse. The station, he says, took a survey of viewers of the series at the beginning of the year with the findings indicating that they favored seeing the shows in sequence.

*M*A*S*H* was the Number 2-ranked syndicated program in early fringe, with an 8/24 average, on 51 outlets which aired the comedy in that daypart, according to the July Nielsen Cassandra report. Joseph Poulin, vice president of research and programming at Independent Television Sales, notes that sitcoms generally are doing very well in early-fringe on indies. He says that, for example, the five-market Nielsen preview of October 4-10 shows that both old and new sitcoms are getting shares ranging from 10-20 in markets reported by Nielsen, such as Cleveland, Houston, Miami, Pittsburgh and St. Louis.

According to Poulin, sitcoms pulling respectable numbers in early fringe in these five markets include

Barney Miller, *Three's Company*, *Mork and Mindy*, *M*A*S*H*, *Benson* and *Laverne & Shirley*, as well as oldies such as *Gomer Pyle*, *Andy Griffith* and *Brady Bunch*. While indies are following the classic pattern of programming in early fringe—using kid fare to kidadult to adults—one new outlet, KDTV-TV Tucson, which goes on the air by the end of the year, is going against the programming tide by planning to carry *I Love Lucy* at 4:30, followed by *Eight Is Enough* at 5, *PM Magazine* and *Family Feud*, with movies beginning at 7 p.m.

Poulin says that airing of *PM Magazine* and *Family Feud* is unusual for a UHF indie, and that the strategy was dictated primarily as counterprogramming measures against the station's competitors. *Lucy*, he points out, goes against the second-half of *Love Boat* and *Dukes of Hazzard*, news and *The Jeffersons* on the other stations. *Eight Is Enough* was put in to fight off news; *PM* also goes against news, in addition to *Wheel of Fortune*, *Three's Company* and the second half of *Little House on*

ROAD TO NATPE-II

the *Prairie*. *Feud* tackles *M*A*S*H*, *Benson* and *WKRP in Cincinnati* on the other stations.

WNUV-TV Baltimore, which went on the air as an STV station in July, 1982, is shifting slowly to a commercial outlet, and is now airing regular fare from 7 a.m.-7 p.m., with early-fringe comprised of young adult and adult-oriented programming, says Poulin. These consist of, beginning at 4 p.m., three one-hour programs, *Incredible Hulk*, *CHiPS Patrol* and *Starsky & Hutch*, as counterprogramming to the traditional fare on the other outlets.

Hours' stability

The hour form, which at one point was resisted strongly by stations for reasons such as lack of scheduling flexibility, has become an integral part of the early-fringe daypart, and recent industry estimates find that 40-45 per cent of all indies and some 20 per cent of affiliates use the hour form in the 4:30-7 p.m. time period. Of course, one of the major factors in their upward usage is the increasing shortage of off-network half-hour strips.

Actually, only three major off-network hours are new for the fall compet-

itive race—*Dukes of Hazzard*, *Dallas* and *Hart to Hart*, and, in most cases, the new off-network hour strips are "working" in early fringe, report the sources. *Dukes*, according to Nielsen overnights for the first four weeks beginning October 1, as compiled by Petry Television, appears to be gaining momentum after a slow start in some of the metered markets measured. For example, shown on WNEW-TV New York from 5-6 p.m., the show gained two share points, placing it second in the time period the week of October 22. Jim Major, Petry Television's director of programming, believes that *Dukes* will show better ratings generally when the full national syndication ratings story comes out. "It will do much better below the top 10, when you start getting results from southern markets such as Nashville and Atlanta."

Katz's von Soosten agrees that the overnights do not give a representative overview of *Dukes*. "It will do better in the C and D county markets because basically *Dukes* is a rural show." But in Dallas, on KTVT(TV), Edwards says that *Dukes* is doing 15-23 shares, depending on the day, based on daily metered reports, "so it's very successful for us."

Hart to Hart, carried in early fringe

in four of the overnight measured markets, is generating fair ratings. But, the reps stress, it's too early to make any comprehensive judgment calls on the strip. The Petry report notes that *Hart to Hart* has made gains in all metered markets, both in fringe and in other dayparts, except for Los Angeles.

To Petry's Major, *Dallas* is "a positive surprise to many people. The conventional wisdom was that as a serial drama it would do zip, and it's certainly not doing that. It may not be doing as well as Lorimar thought it would do, but it certainly is no disaster. A lot of stations which bought it right can make a decent profit from it."

It's pointed out that a lot is riding on *Dallas*, because how it fares in ratings may very well be the precursor of how well next year's two web primetime serial dramas will do in syndication, *Dynasty* and *Knots Landing*.

The popularity of hour forms such as *Dukes* and *Hart to Hart* also has to do with both being perceived as similar to an hour sitcom. KTVT's Edwards says that *Dukes* is "more or less a sitcom to begin with and fits our format perfectly." Petry's Major notes that future hour offerings such as *Magnum P.I.* and *The Fall Guy* are adult action-dramas which contain elements of humor, as does, "in a way," *Hart to Hart*. "It's not like years ago when hours were all very serious. I'm not sure at this point what the difference is between a half-hour sitcom and an hour of the kind I'm talking about—except 30 minutes. In many respects the new hours are elongated sitcoms."

Short-run sitcoms

Meanwhile, one trend that is surfacing rapidly is the opening by syndicators of funnels to sitcom series which have gone off the networks after short runs. This development is seen especially important to indies in helping them to shore up the diminishing supplies of off-network sitcoms and to give value to producers and syndicators of product which heretofore was simply put on the shelf by its owners.

Of course, the past year or two has seen the rise of "oldie" shorties, but they generally have been for the daytime daypart. The newer crop is mainly for early fringe or access on indies, to be used as a strip with other similar fare of short episodes.

The latest example is *Private Benjamin*, which is being distributed by Warner Bros. Set for release January, 1985, the series contains 39 episodes.

Committed stations for *Benjamin*,

(continued on page 90)



One fast developing trend is the making available by syndicators of short-run sitcom series which have gone off the networks. Stations are using them in groups, combining them as strips. One of the newer short-run titles is "Private Benjamin," being offered by Warner Bros. Television.

Viewpoints

Television can no longer be criticized for providing 'sop' to the masses



John C. Severino

TV is only medium reaching Americans at one grasp

Made-for-television movies treat sensitive subjects

For years, critics of virtually every persuasion have treated television as though it were some kind of step-child—a home appliance that provided a sop to the masses.

But during the past year, something happened. Important comment began to appear in influential newspapers and magazines—articles that spoke of television in a different light—that spoke of television as a medium that has come of age—of television as an art form as important as theatre or film.

People who used to claim they almost never watched television—except public television on rare occasions—are beginning to realize that it isn't fashionable to lie like that anymore. There is too much that's important on the networks' schedules—too many programs that command serious attention—too many programs that people talk about.

Critics and audiences alike began to recognize that there are art forms unique to television—that wouldn't be possible in any other medium. Certainly the mini-series is television's own distinct creation. So are situation comedies and made-for-television movies, particularly those that deal with sensitive or controversial subjects.

And we're continuing to explore the almost boundless promise of this medium. Once, we were more dependent on theatrical motion pictures. Now, largely as a result of cable television, we're producing our own made-for-television movies—movies that otherwise would not be made at all such as Jane Fonda's *The Dollmaker*. We're proving that network television can bring great theatre to a national audience—and to millions who would never have experienced Tennessee William's classic, *A Streetcar Named Desire*.

All of these trends simply underscore the role of network television as our only true, universal medium. It's the only medium that can reach the entire nation at one grasp, and engage everyone at the same time.

What was once called educational television has emerged as a national public network, with a rich prime-time program schedule. Public television aims at a fairly narrow audience most of the time, but television as a medium, is richer because of PBS, and Americans have more choices. Can this be anything but good?

Cable television can reach very specific and fragmented audiences, and the expanding pay-cable grid increases the promise and diversity of our medium even further. This, too, makes television a richer medium, increasingly important to Americans, as it engages their interests at more and more junctures. And Americans are responding by watching more television.

None of these developments changes the essential role of network television as the mass medium. In fact, they heighten the importance of that role and intensify its value. Because, while the medium as a whole has been changing, network television has been undergoing a far-reaching evolution.

Made for television movies—from *The Day After* and *Adam* to *Something About Amelia* and *The Burning Bed*—have proven that network television is a medium uniquely suited to treatment of sensitive subjects.

What these special programs demonstrate is not merely that network television has an immense audience reach. We've always known that. What we know now—and what advertisers are coming to learn—is that network television is able to create environment for both viewers and advertisers. And these environments are so compelling that people everywhere want to be a part of them.

Conventional wisdom has always said that watching television is a passive activity. Conventional wisdom is wrong. Watching television is a form of participation. Network television has evolved into the roadmap of the national consciousness. It is the grid to which virtually everybody in America is wired.

Our mandate, as network television broadcasters, is to stimulate the richness and diversity of that national consciousness. We must interact with it.—**John C. Severino, president, ABC Television, in a recent speech before the Arizona Broadcasters Association convention in Phoenix.**

Programming/Production

"New" Lionheart looks to U.S. commercial marketplace

Lionheart Television International, which became Western World's managing partner last May, has painstakingly sorted out its product and is being repositioned in terms of its identity in the U.S. The new approach, in a few words, is to make Lionheart a significant and viable entity in the commercial U.S. marketplace, without abandoning what previously had been one of its major strengths—supplying programming to the public broadcast sector.

According to Frank Miller, president of the "new" Lionheart Television International, the plan to bring the company into the mainstream U.S. market was prompted by what Miller terms the "semi-frustration" of the BBC in not clearing a significant share of commercial stations in the U.S. and by the low-key publicity approach taken by the old Lionheart regarding its successes. For example, Miller says, *Dr. Who* is on 138 stations in the U.S., albeit PBS outlets. "However, when you clear 138 of anything, it should be noted."

The programs now being distributed by the new Lionheart from a hand-chosen selective group have what Miller feels "a definite commercial flavor to them. However, by no means are we suggesting that we will not serve PBS. They are a very important client of ours and the BBC's." Lionheart's deal with the BBC gives Lionheart the exclusive rights, both TV and, recently cable, to BBC product in the U.S. with the exception of co-productions by the BBC and other companies. In these cases, the co-producer has the North American rights, Miller points out.

Miller, while admitting that most of the BBC programs may not be commercial in nature, adds that many of the shows, such as costume dramas, can be used by commercial stations. He points out that in the days when he was a program manager, he bought those types of programs and put them on the air to "either entice a local advertiser, such as a bank, to get involved in a quality program in a limited way, or to enhance the image of the television station."

Miller continues that Lionheart is going into the 1985 National Association of Television Program Executives International convention with fare which is action-oriented, and "more in the definition of American television." An example that fits this bill, according to Miller, is "The Great Detectives," the umbrella name for 52 hours, consisting of three different series, *Bergerac*, *Shoestring* and *Target*.

He figures that stations purchasing *Detectives* can help bring down programming costs inflated by off-network series which are getting record prices.

Miller feels he has a decided edge in cracking the U.S. commercial market by bringing in such product as *Detectives*, *Risking it All*, 13 half-hours; *Threads*, 110 minutes about the effects of a nuclear blast on a town; and *1915*, seven-hour miniseries from Australia. "We have a big plus, in that we can give complete programs, which they can see.



Miller

There are no big promises and small delivery, as is the case often encountered by stations. A station may buy a series based on the pilot of a series which costs \$400,000, but when he gets the series, he finds it's produced for much less money."

Miller believes that the programs being offered by Lionheart for NATPE contain something for everyone, including a Beatles one-hour special, *Blakes 7*, sci-fi series *The Wild Side*, 52 half-hours, and *Thunder Sub*, 27 animation half-hours, *Risking it All*, which is in 20 markets, the Beatles special and some other programs have become part of Lionheart, as U.S. distributor of programs from the Australian Broadcasting Corp. previously distributed by Western World Television as well as by the old Lionheart.

Lionheart is offering *Thunder Sub* for a June, 1985, start, and although all the company's product is going the cash route, the cartoon series may go via barter, says Miller. He notes, however, that *Risking It All* was initially marketed as a barter show, but he found that stations preferred to buy the program for cash because they didn't want to give up the required inventory during 1984, an election and Olympics year. Miller notes that *Thunder Sub* can "easily" be used in conjunction with other animated fare as a strip.

Miller sees the diversity of product being offered by Lionheart as a plus in

selling to stations. Up to now, notes Miller, the company was confined to trying to sell to one or two stations in the market—"certainly to the PBS station and maybe to an indie and never to a network affiliate. Now, all our thinking has been reoriented because we can furnish product to all the stations in the market."

Lionheart is not expected to get involved in future co-production ventures and will focus instead on putting money into Americanizing some BBC product, such as *The Wild Side*. An upcoming BBC series, *Mannox*, a spy story, already has an American actor featured. The show will be completed next fall, and will be offered for NATPE 1986.

Telepictures kid, film launch

Telepictures Corp. is launching a package of off-network animation specials, a film package of made-for-TV movies and a package of 15 Kung Fu films. The movie package, Telepictures III, will contain seven miniseries, with each unit considered a separate entity, and 13 other made-fors, for a total of 28 movies. The miniseries are *Ellis Island*, *The Dollmaker*, *World War III*, *The Scarlet Pimpernel*, *Kim*, *Eureka Stockade*, and *Surviving*. The other films are *Born Beautiful*, *The Sins of Dorian Gray*, *Not Just Another Affair*, *Rona Jaffe's Mazes and Monsters*, *Wet Gold*, *Coming Out of the Ice*, *The Cradle Will Fall*, *Arch of Triumph*, *The Flame Is Love*, *Second Sight: A Love Story*, *Forbidden*, *Living Proof* *The Hank Williams Story* and *Coward of the County*.

All the Telepictures movies are available after two network runs. *Surviving* will be shown on ABC in January, and *Forbidden* is a made-for pay-TV movie, to be shown on Home Box Office in January, according to Dick Robertson, executive vice president. The package is offered via cash, with seven runs over six years. Stations which have bought the previous film package, Telepictures II, will get first crack at buying the new package.

Three of the movies—*Ellis Island*, *Wet Gold* and *Surviving*—were produced by Telepictures, Robertson points out. The new package will be accompanied by an extensive promotion kit, "SuperSystem".

The animation package will consist of 19 first-run off-network specials, and is being made available to stations beginning with the fourth quarter, 1985, via a barter split of two-and-a-half minutes for national sale and three-and-a-half for local sale per half-hour. The package,

dubbed Telepictures All Family Prime Time First-Run Off-Network Animated Holiday Specials, is offered to stations over two runs, from two to four years, to be aired as 10 holiday showcases during the year.

The first run is to be played in a window from 7:30 to 10 p.m., and the second run from any time period between 7 a.m. and 10 p.m., except on Saturdays, when the air times are from 1-10 p.m., notes Scott Carlin, vice president and general sales manager at Telepictures Perennial, division handling all three new packages. Almost all of the specials were produced by Rankin and Bass, Windows for the animation holiday package generally begin over a nine-day period from the holiday itself.



Richard Burton and Faye Dunaway in "Ellis Island," one picture of the Telepictures III made-for-TV movie package.

Some of the holidays, holiday date, titles and telecast windows are: Halloween, holiday date of October 31, with telecast window from October 21-October 30, titles are *Witch's Night Out* and *The Coneheads*, 30 minutes each; Thanksgiving, November 28, November 20-30, *The Hobbit*, 90 minutes; Christmas No. 1, December 25, November 30-December 8, *Little Drummer Boy*, half-hour, *Pinocchio's Christmas*, one hour; Christmas No. 2, 3 and 4, also December 25; No. 2, December 7-15, *Nestor, the Long Haired Donkey*, 30 minutes, and *The Stingiest Man in Town*, 60 minutes; No. 3, December 14-22, *First Christmas*, half-hour, and *Year Without a Santa Claus*, 60 minutes; No. 4, *Leprechaun's Xmas Gold*, half-hour, and *Rudolph's Shiny New Year*, one hour.

Other titles in the animation package are, for Ground Hog's Day, *Frosty's Winter Wonderland* and *Jack Frost*; *First Easter Rabbit*, *Easter Bunny Is Comin' to Town*, for Easter; *Noah's*

Animals, King of the Beasts and *Last of the Red Hot Dragons*, for Be Kind to Animals Week and *Return of the King*, for Memorial Day.

The Kung Fu package is called *Masters of Fury* and consists of theatrical films starring Bruce Lee. It is being sold on a cash basis, Robertson notes. In another area, Robertson says that *Thundercats*, animation half-hour strip for the fall, 1985, has been cleared in more than 80 per cent of the country.

TPE plans two pilots

Television Program Enterprises is planning to introduce two hour weekly series as early as next spring. The two shows, *Exciting People Exotic Places* and *The Start of Something Big*, will get on-air tests sometime in mid-January. TPE is looking for the stations to air the shows back-to-back on a double-run basis from January 11-25. A primetime showing will be pitched for the initial run.

The pilots are being offered via barter, with 12 minutes for national and 12 for local in the two hour shows. The *Places* pilot will feature Brooke Shields from Kenya, Pam Dauber from Nepal and Persis Khambatta from India. The other hour pilot is hosted by Steve Allen and will focus on celebrities from sports and screen and on their background and beginnings. Celebrities include Bob Hope, Julio Iglesias and Joan Collins.

New Graham strip project

Five companies have formed a joint venture on a new first-run half-hour strip, for airing next fall. Sandy Carter Productions, Imero Fiorentino Associates, and Silverbach-Lazarus Group, will co-produce the projected series, while Program Syndication Services, the Dancer Fitzgerald Sample subsidiary, will clear the stations and Howard Mendelson Enterprises will handle national sales. The daytime strip, which will be introduced at the INTV and NATPE conventions, is called *Growing Young*, and stars Virginia Graham, with George Skinner as co-host. *Growing Young* is being touted as a "celebration of life—a fresh and original approach to contemporary lifestyles of all ages." The barter split is two-and-a-half minutes for national a sale and three-and-a-half for local each half-hour.

Each show will contain such segments as "People Ask Virginia," "Centerfold," and "Dear Virginia/Dear George." Graham has extensive experience on both radio and television, including duties on *The Today Show*.

Kempner files suit

M. A. Kempner Inc., Pompano Beach, has filed a suit against Access Radio charging AR with infringement of a patent on the "Telephone Poll," Kempner's automatic survey equipment. The "Telephone Poll" has been sold worldwide, according to Marvin Kempner, president, with 130 units now in use by TV, radio and newspapers.

The suit asks for an injunction and damages against Access Radio. However, M.A. Kempner Inc. is providing customers of Access Radio with an opportunity to convert to the "Telephone Poll," Kempner notes.

New life for "Living"

It's a Living, which had been doing a summer stint as part of an overall off-network package by Golden West Television, will get a new life via new episodes and an agreement with GWT and Syndivision. Called the first series to go from network to off-network syndication to first-run syndication, the series will be sold via barter, according to Richard S. Gold, vice president and general manager.

Living, which aired during 1980-1981 season on ABC, was part of Summer Gold, package of Witt/Thomas and Witt/Thomas/Harris half hours put together by Syndivision and distributed by GWT. "Exceptionally" high ratings triggered the new productions. According to Gold, *Living* on KTLA(TV) Los Angeles, outperformed all of the indies and outrated two of the network-owned stations. In Dallas-Ft. Worth, on KTVT(TV), *Living* took the time period, and in Detroit the series increased the rating and share in its time period by more than 100 per cent on WXON-TV, says Gold.

Syndication shorts

Embassy Telecommunications has sold *Diff'rent Strokes* to two more stations, bringing the total to 117. These are KPLC-TV Lake Charles and KVIA-TV El Paso.

King World has added four markets for *Jeopardy!* Bringing the current total to 119 are WRC-TV Washington, WCBD-TV Charleston, S.C., WKJG-TV Fort Wayne and WICZ-TV Birmingham.

Thirty-six stations have signed to carry *Christmas in America*, 30-second drop-in series being distributed by barter via Y&R Program Services on behalf of the philatelic division of the U.S. Postal

Service. Stations have the option of airing the series for local sale three times after the U.S. Postal Service's run. Outlets inked to carry the series so far include WOR-TV New York, KTTV(TV) Los Angeles, KYW-TV Philadelphia, WJZ-TV Baltimore and WTTG(TV) Washington.

D.L. Taffner's *Too Close for Comfort* has been reviewed in 35 markets, including eight of the top 10, for a second year of new episodes. These include Metromedia stations WNEW-TV New York, KTTV(TV) Los Angeles, WFLD-TV Chicago and WCVB-TV Boston as well as WPHL-TV Philadelphia.

It Came Upon the Midnight Clear, two-hour family-oriented Christmas special, has been cleared for airing week of December 8 in 130 markets by **LBS Communications**. Markets include 70 affiliates, which will air the program in primetime, with the majority being ABC affiliates. Metromedia and Taft are two major station groups which will broadcast *Midnight Clear*, produced by **Schenck/Cardea Productions** in association with **Columbia Pictures Television**. Mickey Rooney stars.

King World has begun selling *Headline Chasers* for airing fall, 1985. The half-hour game-show strip involves current events and newsmakers. The pilot was produced by Merv Griffin Enterprises in association with Wink Martindale.

Medtromedia Producers Corp. has cleared Premium III in 24 markets and 20 markets for Premium IV, two made-for-TV movie packages. Both packages are also enjoying a sales surge in the international marketplace, with Premium III licensed to over 40 foreign markets and IV to more than 20 countries. "III" garnered an average 17.6 rating, 28.4 average share on its 14 titles on their network run. "IV" did a 16.2/26.1 over the 11 TV movies.

Radio City into syndication

Radio City Music Hall Television/Production Services, a division of Radio City Music Hall Productions, has embarked on a major expansion program which will include its first solo-produced TV shows for networks, producing specials for syndication, and a projected game-show strip. On the network end, the division, which heretofore was co-producer of *Legs*, made-for-TV movie aired twice by ABC, and several efforts with Showtime and Home Box Office, will produce a one-hour holiday special, to air on NBC in mid-December.

On the syndication end, the division

will produce four one-hour concert specials featuring top artists, to be distributed on a barter basis by the division, according to Steve Alper, vice president of the TV production services division. The shows will be produced and taped at the Radio City Music Hall, and delivery of the first concert is set for March, 1985, notes Alper.

Alper says he is close to firming deals with two advertisers on the purchase of national minutes on the shows. Stations will get one run, to be aired on an ad-hoc network representing what Alper projects will be 70-80 per cent of the country. Wayne Baruch has been hired as consultant on selling the shows.

In the works is a game-show strip, developed by Alper. Alper says he is talking to a major studio and, if all goes well, clips of the projected series will be introduced at the 1985 National Association of Television Program Executives International convention.



Alper

The NBC holiday special will feature Emmanuel Lewis and "Mr. T." Called *Mr. T and Emmanuel Lewis in a Christmas Dream*, the special marks the initial program to be solely produced under the supervision of the TV productions division. It will be shot on location in New York City.

Alper says other projects are being developed and explored. The division has recently acquired the TV rights to produce a made-for-TV movie dealing with the aftermath of the Vietnam War from a woman's point of view. The story will be based on news clippings on women's reactions soon after the war ended. Other projects are being examined as well, says Alper. Upcoming in February is *Night of 100 Stars II* from Radio City, on ABC.

Alper, before his appointment as vice president of the division, was vice president of finance and business affairs at Radio City Music Hall Productions. Before that Alper, who joined Radio City in 1982, was at NBC for almost 10 years, holding positions of production manager and manager of production administration for NBC News, and director of production control and ad-

ministration for the Enterprises division. RCMHP is a Rockefeller Group company, formed in 1979.

Zooming in on people

Tony Brown, vice president, general sales manager at Blair Entertainment, has been promoted to senior vice president, general sales manager. Brown joined BE in July, 1983. Before that, he was vice president, national sales manager from 1979-1983 at Lormiar Television Distribution. Other stints were as eastern division sales manager at Time-Life Television.



Brown

Also at Blair, **Joseph Middleburg**, eastern regional sales manager, has been promoted to vice president, national sales manager. Middleburg was manager, mid-Atlantic division.

Andy Coscia has been named vice president, advertising, promotion and sales development at **Worldvision Enterprises**. Coscia's TV industry experience spans more than 20 years.

Most recently, Coscia had his own consultancy business, advising TV distributors on marketing/sales strategy and sales research and promotion.

Before that, Coscia was vice president, marketing, at United Artists Television; vice president and director of sales strategy and research at Adam Young; and director of operations, sales strategy division at Blair Television.



Coscia

Kay Dangarrd, recently appointed vice president, publicity and promotion at **Columbia Pictures Television**, has been named vice president of advertising, an additional post.

Steve Gordon has been appointed director of program development at **Viacom Enterprises**. He comes to Viacom from KMDY Thousand Oaks, Calif., where he was general manager. Previous to that, he was director of development at Sunn Classics Pictures.

Dennis Boyle has been named account executive, Midwest region, at **Embassy Telecommunications**. Boyle has been at the John Blair Co., where he was a station rep from in the Chicago office since 1977.

Glen Burnside has joined **Group W Productions** as media sales account executive. Burnside was with Group W Television Sales for more than 10 years, most recently as manager of the syndication division.

Marie Bowen and **John Mulderrig** have joined **On the Air** as account executives. Bowen was a sales rep from Orion Entertainment and its syndicated programs, *The Original Saturday Night Live* and *Twenty-Minute Workout*. Mulderrig was with Muzak/Group W as account executive and with Backer & Spielvogel, as assistant media buyer.



20th Century Fox Television has thrown its hat into the game show ring via an agreement with Bob Stewart Productions to produce an all new "\$100,000 Pyramid" strip for access. From l., Steve Roberts, president of 20th Century Fox Telecommunications; Dick Clark, who will host the show; Robert Morin, executive vice president, worldwide syndication; and Harris Katleman, president, 20th Fox Television.

CMBS satellite system

A subsidiary which will transmit classical programs via satellite has been formed by Concert Music Broadcast Sales, Inc., national rep firm for classical music stations. The new subsidiary, Concert Music Satellite System, will launch the service on December 1 with the season's opening broadcast of the

Texaco-Metropolitan Opera radio series.

CMSS will interconnect 18 of the commercial classical affiliates of the Concert Music Network, also a CMBS subsidiary, in the initial hookup. These include WQXR AM-FM New York, WFLN-FM Philadelphia, WCLV(FM) Cleveland, WFMT(FM) Chicago and WQM(FM) Detroit. Other commercial stations will be added in early 1985. Plans also call for CMSS to include 200 National Public Radio stations in the next few months.

The advent of CMSS is a first in the classical radio industry. Previously, syndicators used AT&T landlines and/or tape-delayed broadcasts for their program's delivery. CMSS programming will be distributed via Westar IV, with two full-time channels leased for 24-hour capability.

AT this point, commitments from syndicators total 40 hours of programming per week, including, besides the Met Opera broadcasts, the New York Philharmonic, The Boston Pops, and the Boston Symphony, from WCRB(FM) Boston; the Cleveland Orchestra and *Adventures in Good Music* from WCLV; and the Chicago Symphony and Lyric Opera and *Lincoln's Music in America*, from WFMT(FM) Chicago.

In development for national syndication via CMSS, according to Peter Besheer, a co-founder of CMBS with Peter Cleary, is a weekly series *The New Series* is being developed by Clemente D'Alessio.

Leonard to awards post

William A. (Bill) Leonard, former president of CBS News, has been named director of the Alfred I. duPont-Columbia University Awards in Broadcast Journalism. Leonard succeeds Marvin Barrett, who has retired after 16 years with the awards program. In addition to administering the awards, Leonard will oversee the preparation of the duPont-Columbia Survey, a continuing series of reports of recent trends in broadcast journalism. Leonard's career in radio and TV spans five decades.

NATAS Intl honors Wolper

David L. Wolper has been named recipient of the 1984 Founders Award of the International Council of the National Academy of Television Arts and Sciences. Wolper has produced more than 500 films and has won more than

150 awards including Oscars, Emmys and Peabodys. In a separate development, Richard Schneider, president of Cazadero Productions, has been named chairman of the national awards committee of NATAS. He succeeds Richard Auerbach.

Lochridge to Source post

William F. Lochridge has been appointed vice president and general manager, *The Source*, at NBC Radio. Before his appointment, Lochridge was vice president, special programming, ABC Radio Networks. From April, 1980, to May, 1984, he was vice president, ABC Radio Youth Networks (contemporary, FM and rock). After starting his career as an account executive, Lochridge was named vice president and general manager at WRIF(FM) Detroit and later went to WPLJ(FM) New York as vice president, general manager in 1974 and held a similar position with KAUM(FM) Houston from 1977-1980.

New Matsushita president

Kiyohi Seki, former president at National do Brasil, Ltd., has been named president of Matsushita Electric Corp. of America. He takes over from Keiichi Takeoka, who has retired as president and CEO. Seki joined the trading arm of ME in 1953 and for seven years was president of Matsushita Electric's Brazilian sales. In 1980, he was elected to the board of ME Trading Co., and since 1982 was in charge of the middle Eastern and African activities of the trading company.

News at the networks

Alfred A. Smith has been named vice president, daytime sales, **ABC Television**. Most recently, Smith was vice president and director, daytime sales, and has worked for ABC for the past 22 years. He joined the company in 1962 an account rep in the radio clearance department of the ABC Radio Network.

John Lane has been appointed senior vice president, **NBC News**. Lane has been vice president, daily news programs and coverage, since joining NBC News in March. Before that, he had been vice president, director, news coverage for CBS since July, 1982.

Herbert Gross has been named vice president, program services, and assistant to the president, **CBS Entertainment**. Gross has been vice president and assistant to the president since September, 1981. In 1980 he was vice president and director, sports programming, at **CBS Sports**.

Commercials

The new team at B&B



Rosenblatt and Levenson

Several months ago, Benton & Bowles, Inc. created somewhat of a stir when two of its leading creative executives, executive vice president Charles Blakemore then responsible for the shop's creative output, and Susan Fireman, senior vice president in charge of production, left the agency.

Fireman had been with the shop for 12 years. Possessing expertise in production, she had also taken on additional duties as manager of creative administration.

Blakemore, a recognized creative "star" had given birth to such vintage campaigns as "Charlie the Tuna" and was given high marks for recruiting top level creative talent who had improved the agency's product.

There was widespread speculation as to how their successors would fare.

Reports, thus far are positive, on Richard Levenson, who as senior vice president and executive creative director of the New York office, doesn't technically succeed Blakemore, but is responsible for creative product coming out of the New York office; and Charlotte Rosenblatt, newly minted senior vice president in charge of Broadcast Production, who has succeeded Fireman.

Levenson has interviewed creatives "from probably every agency in town," has already hired creative supervisor Michael Uris, a 12-year veteran at Doyle Dane Bernbach, an agency that over the past six months has seen some of its senior talent, move to other shops.

Levenson also has instituted some other practices at the agency heretofore considered unusual:

- Has production heads, in some, but not all cases, consulting with writer, art director teams in working up story boards.

- Has initiated a close working rapport with account head Tom Carey, who is

senior vice president, director of account management. The idea is to more closely synch the workings of both departments.

For her part, Rosenblatt, who had come with heavy duty production experience at Kenyon & Eckhardt, Inc. before joining B&B a little more than a decade ago, is said to have brought a relaxed camaraderie to the department that her colleagues find refreshing. Current word is Rosenblatt has not "lost" a producer since she has taken on her new assignment.

"It's tremendously exciting and challenging," she says. "I've passed the panic of the first two or three weeks. Functionally it is different for me, because I am continuing to produce, and I suppose that this is the single major difference. I plan to be a producing head of production, and, in fact, have been producing since my promotion into the job.

"I'm supported by Richard (Levenson) in this. That is one of the first things I mentioned to him when I took the job. I feel very strongly about this, and I think I'm a good producer.

"There is a perspective that you get as an online producer that I do not want to lose. I simply don't want to be administrative head of production, I don't want to lose the emotion of producing, which I think you can lose very easily if you stop doing it. I think you become a much more tolerant leader if you continue to share the same perspective as your colleagues.

"It's important," she continues, "to have direct experience with suppliers in the business. I don't want to get to the point where I know about directors, facilities and editors, vicariously."

"I inherited a very well organized department. I have a terrific support system. The production setup is extraordinary. The cost control department has been enormously helpful to me."

Rosenblatt does not plan to restructure her department, but she will hire another producer to replace her.

"I won't be able to produce all the time," she says, "I will have to select my assignments.

Levenson also took the opportunity to label B&B's media department as an active source for creative ideas. "They come up with copy and art suggestions that make sense."

When asked whether he felt B&B had any creative void to fill following Blakemore's exit, Levenson responds "I always used to kid Charlie about his title: Creative director of the world always seems a tough one to deliver on.

"The ability to have the creative im-

pact on all the offices, such as the one that I'm trying to have in New York is kind of tough. The offices are spread throughout the world. Blakemore did a great deal more traveling than I'm going to be doing.

"I don't see it as any problem as far as the agency is concerned. I had a close working relationship with him. I'm going to miss that, of course."

Levenson concludes with an invitation to view the agency's updated reel. "We've done some recent work for Corning. I'm very proud of it," he says, sounding every bit like what he is, an aggressive, creative director of the New York office of a major agency.

Levenson is also very conscious of B&B's reputation as primarily a marketing, account service shop. He is committed to building the agency's creative reputation through the infusion of new creative talent, utilization of the hands already on board, and the launching of campaigns that move the clients product.

The Corning campaign, Levenson believes, is a step in the right direction. The hegemony of the production, media, account departments, he contends, is a given advantage, and one he plans to exploit.

Conforming film to tape

Joe D'Alessandro began in the film editing business, at 16, right out of high school. (He skipped a grade).

After more than 25 years of good times and bad, D'Alessandro saw his income burgeon to six figures high, before the business that he built so carefully began drying up.

"I was doing alright," the swarthy, stocky intense entrepreneur says, "but I could see that finishing on film, was losing ground to video tape."

There was also something else. D'Alessandro thought he could develop a way to make film conform to videotape, and achieve a zero frame accuracy in the process, adjusting the 24 frames per second of film to the 30 frames of video tape.

"Before our process," D'Alessandro says proudly, "you either had to eyeball it, conforming by sight, or fiddle with it, to try to bring it within a two or three frame difference. Then if you had some dialogue to get over, the time difference might show up slightly in the lip synching.

With the process that D'Alessandro developed with Reeves Teletape, there is no time difference. The insertion of opticals, the film to tape transfer that can



D'Alessandro

take as long as a week, has been reduced to a 24-hour turnaround, with delivery, D'Alessandro asserts, of the video taped commercial within that timeframe to the client's desk.

"That's six-day saving, that allows the producer to go onto something else. That's six days, that the editor doesn't have to sweat out, six nights that he doesn't have to spend at the lab, listening to the whirring of the machines.

"That's six days that the client has to look at what he has received, with the wipes, dissolves, supers, all laid in exactly as specified." D'Alessandro says. The price is \$1,640.

Unlike the usual situation when part of the job is a flat fee, and the other is "on the clock," D'Alessandro says the editors can come to him knowing what their costs are going to be.

If a client is "lucky," he says, a transfer of this type could run as low as \$1,300. But many, according to D'Alessandro, run much more. Some as high as \$5,000.

At Reeves, two years ago, D'Alessandro started literally from the ground up. He had sold his own editing company, [Frameworks] and enrolled in Reeves training program. Taking home subsistence money, the technician, who had spent his life in film, learned the nuances of video tape.

After he had mastered the medium, he worked with editors, mathematicians and others to develop his conforming process.

Once satisfied, D'Alessandro opened up the Creative/Services division of Reeves Teletape as the creative coordinator, recruited five young film editors and put them through the Reeves training program.

This completed, he called on Colgate-Palmolive and demonstrated the conforming process. C-P, in the person of George Sullivan, director of advertising and production. Sullivan was impressed enough to ask D'Alessandro to

demonstrate it to the client's five agencies. The demonstration prompted the agencies to ask if Reeves would use the process on some of its spots.

Thus far, D'Alessandro reports, more than 40 commercials, for such agencies as D'Arcy, MacManus & Masius and Young & Rubicam, have used and benefitted from the time and price advantages of this process.

The D'Arcy spots were on behalf of the U.S. Air Force, Twik candy and J.C. Penney. The Young & Rubicam spots were for *Irish Spring* and Colgate.

Steve Martin, a producer for MVP Films, put through a spot for *Pennzoil*. Director Victor Milt shot the U.S. Air Force spot.

All give the conforming process rave reviews. D'Alessandro emphasizes that "the process is no threat to the editor. I send a man who is thoroughly versed in film and who has been through Reeves training course in tape, to the editor with a layout. They work side by side, with the editor able to render his judgments. He remains an integral part of the decision making process."

D'Alessandro doesn't think it will be long before other tape houses follow Reeves lead in developing and working through a similar conforming process. He maintains, however, that Reeves is two years ahead.

"There's plenty of work out there. During my two years in the wilderness," D'Alessandro says, "I took a survey to measure the demand. Then I cut it in half. That still leaves Reeves an opportunity to work on some 20,000 commercials."

D'Alessandro maintains he wants to start slowly. So far the creative department at Reeves will handle only commercials. He says they have already declined the four-minute music videos and predicts a subsequent call from filmmakers wanting to conform the longer form work, as well.

Trafficking in broadcast

Her name is Susan Bauman and she's come a long way from her beginnings at Jack Tinker and Partners.

As president of Broadcast Traffic & Residuals, Bauman buys time, and pays the bills for union talent, for a broad spectrum of clients who use BT&R rather than maintaining extensive time buying departments of their own.

She also advises clients on commercials production. "We look at the boards," the softspoken executive says, "and advise them what the talent costs are going to be for the spot."

Have commercial costs gone up over

the years? "Yes," Bauman says, "but talent costs haven't risen that much in comparison."

Bauman also believes that you can make a very effective commercial without spending a lot of money. "I don't get involved in the creative aspect unless I'm asked," she says.

Bauman's client list has grown substantially since BT&R opened more than 12 years ago. "Many of my charter clients still use us," she says. One of the reasons is that while it might be to BT&R's short term advantage to pad casting numbers for a commercial, Bauman follows her own prohibition: "I would never do that," she says.

Other advice that she passes on to clients—"if you have a question whether or not to use someone as an extra or a featured player in a spot, select the extra classification. You can always upgrade him later, but once committed to the higher classification, you must stick to it."



Bauman

Other advice includes the ins and outs of location shooting, What it will cost advertisers for talent in other locations. The difference in costs in transporting the crew or hiring on location, and the possible pitfalls of either option, have also been outlined by Bauman to BT&R clients.

Union negotiations are coming up again next January. Bauman sees the talent receiving a moderate rise, but not nearly an increase proportionate to that of production costs.

Over the past month, BT&R has been paying talent for the commercials made on behalf of The Tuesday Team's campaign to re-elect President Reagan. "We don't pay for man-on-the-street interviews," she says smiling, "we pay SAG and AFTRA talent who may work as voiceover people or narrators. We've been involved in election campaigns be-

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BANDELIER, INC., Albuquerque, NM

Gas-X • Drug Copy Associates



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

Magic Marker • Rapp Associates



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Million Dollar Movie • WOR-TV



LASZLO PRODUCTIONS, New York

WALA-TV • Mobile, Alabama



I-F STUDIOS, INC., New York

fore, and they are very hectic, particularly towards the end when you have to get everyone paid, and it is important to do that right away."

New campaigns

BBDO unleashes Contac

Cold season is upon us, and pharmaceutical manufacturers are putting their best over-the-counter medications forward. BBDO is upfront with the **Menley & James Laboratories** product, *Contac*, out of other consumer products division of **SmithKline Beckman Co.**

The \$12-million dollar campaign being labeled as "the most extensive in the capsule history, will be concentrated in network and spot TV with supporting magazine spreads.

Utilizing a positive slogan, "We keep America on its feet," BBDO has also come up with a new wrinkle called the *Contac-colds/flu alert*. The latter utilizes network weatherpersons **Willard Scott** and **Kathy Lee Johnson** of NBC's *The Today Show*, and ABC's *Good Morning America*, respectively, in the creation of live on-air TV spots, by reporting areas of cold and flu outbreaks, in concert with announcing winners of a *Hawaiian Sweepstakes* vacation for two, at the rate of one a week for 3 weeks.

Scripto lights up \$5-million campaign after \$35-million acquisition by **Tokai Seiki** of Yokohama, Japan.

The Japanese company intends to permit its American acquisition to continue under domestic management, pumping necessary revenue to boost its disposable lighter position from Number 2 to Number 1 (over Bic) in three years, and writing products division from Number 3 to Number 1 in five years.

The first step is a \$5-million network TV campaign via **Burton-Campbell** in Atlanta, starring **Jerry Stiller** and **Ann Meara** to who **Scripto Tokai**, name of the newly merged company, has signed to a multi year contract as spokespersons for the lighter products. The campaign pushes the *Scripto "Electra"* disposable lighter. The 30-second spot, directed by **Bruce Nadel**, of **Nadel/Moir**, New York-based commercials production company will be seen on *The Today Show*, *Good Morning America*, *General Hospital*, *All My Children*, *Dallas*, *Dynasty*, *60 Minutes* and the *Tonight Show*. Supporting print campaign will appear in magazines. A radio campaign, utilizing **Stiller & Meara's** expertise is also being planned, but the specific media schedule has not yet been decided.

J. Walter Thompson is kicking off a

new television campaign on behalf of **Baby Fresh**, a pre-moistened towlette for babies manufactured by **Scott Paper**.

Jingle waiter **Jake Holmes** performs his own composition in the musical commercial that features eight infants to emphasize that each baby is different and has its own personality.

The campaign kicked off in mid-November and builds through 1985. **Bernie Owett** and **Richard DiLallo** are co-creative directors. **Pat LeBaron** was the art director, and **Linda Ruik** was the agency producer. **Klaus Lucka** helmed the spot under the aegis of Luckafilms. Black Tower, via **William Esty Advertising, Inc.** has wrapped the third television commercial on behalf of Black Tower, the white wine in the black bottle, imported by the Seagram Wine Co.

The spot, titled *Island Fantasy*, kicked off on national television earlier this month and will run throughout 1985 on network news and feature presentations. **David Dryer** helmed the spot that was conceived and written by **Buddy Radisch**, senior vice president and creative director at William Esty Advertising.

SSC&B has snared ex-pugilist and welterweight champ **Sugar Ray Leonard** to promote its sugar-free cocoa from **Carnation**.

The vehicle is a 30-second spot with Leonard touting the product to his son, Sugar Ray, Jr. The story board is a simple, straightforward pitch with lots of heart, family feeling, and five product shots in 12 frames. Working title, appropriately enough, is *Face to Face*. Spot is destined for network television, with full-color magazine ad support.

Ad makers

Gianino named senior vp at Y&R

Susan Gianino, director of creative research services at **Young & Rubicam, Inc.**, has been named a senior vice president of the agency. She joined the shop in 1981, coming from Needham, Harper Worldwide.

At **Needham Harper Worldwide's** Chicago office, creative director **Jim Cass** and account supervisor **Elizabeth Brennan** have both been elevated to vice president status.

Cass came to the agency in 1982 as an executive art director and was named a creative director a year later.

Brennan joined Needham Harper in 1982 as an account executive and was upped to her present position a year later.

Kay Meyer has joined **Fahlgren & Swink**, Cincinnati ad shop, as an art di-

rector. She formerly worked as an art director for Martiny and Co. of the same city.

Ben Counts has joined the creative department of **D'Arcy MacManus Masius** in St. Louis as a senior writer for that shop's Budweiser business. He formerly served as associate creative director for Vince Cullers Advertising, Chicago. Before that he was a senior writer with the Garfield-Linn agency and Burrell Advertising, both of Chicago.

Dave Idema has returned to **Geer, Dubois** as a vice president and copywriter, after a nostalgic career return to his native Michigan.

Idema first joined GDB in 1979 as an account executive, moving into creative a year later. He has been instrumental in the development of IBM's Smart Desk campaign and in the launching of Brown & Williamson's new Richland cigarette.

Idema will resume his creative responsibilities on Brown & Williamson and IBM.

Kenyon & Eckhardt, Inc. has named **Rita Katz** a vice president. She is an associate research director in the agency's New York office, joining K&E last April after a five-year stint at SSC&B as a group research manager.

Susan Brass has joined **Louis Benito Advertising, Tampa**, ad shop, as broadcast manager. She formerly worked in broadcast production for **Young & Rubicam/Zemp** in St. Petersburg. Finally at **Benton & Bowles**, **Michael Uris** has been appointed a creative supervisor. He comes to B&B from Doyle Dane Bernbach.

Commercials circuit

Linville NAPA spokesman

Larry Linville, an actor who made his name as **Loretta Swit's** long suffering consort in *M*A*S*H*, has signed on as a spokesman for the **National Automotive Parts Association**.

Consistent with the type he played in the long running series, Linville exhibits a macho confidence that is undone in the humorous context of the spot. **Fahlgren & Swink Advertising** is the agency that created the situation spot in which Linville challenges an off-camera adversary to knock the battery (chip) off his shoulder. The adversary finds a way, but the message, concerning the price promotion for the NAPA battery gets across.

Just Jaeckin, feature film director, has just completed a highly stylized spot for **Eastern Airlines**. The commercial, di-

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rected to potential vacationers, is calculated to capture the spirit and sensuality of Florida and the Caribbean.

Spot shows bronzed men and women sunbathing, watching other vacationers as they cavort on the beach and in the pool. **Campbell Ewald** conceived the spot that is currently airing and will continue to run throughout the winter. **Bob Schenkel** produced for Campbell Ewald, **Wood Litwhiler** was the art director and **Ted Charron** wrote the copy. **N. Lee Lacy Associates** provided producer **Laurie Kay** and **David Johnson**, as head of production. **Bass/Francis Films**, San Francisco has a shot four spots for **Roundtable Pizza**. Spots were conceived by **John Crawford Creative**, San Francisco shop and feature a weight lifting pizza baker, a conversation with a cow, a dialogue in a sandbox, and a dream of elegant leisure.

The spots involve an actor playing off ludicrous situations by weighing the responsibilities of making a full blown pizza with all the ingredients or cheating and providing an inferior product. The latter option brings about humorous results, forging the resolve to put the best ingredients in each Round Table Pizza.

Sandra Marshall was executive producer of the four spots, produced on a soundstage in Sausalito, and a dairy farm in Petaluma, using San Francisco crews ... **Stew Birbrower** has just wrapped two television spots for **WJBK-TV Detroit**. (See *Sidelights* in this issue.) The spots feature key newscasters in real-life situations. One features anchorman **George Sells** finding parents for a homeless four-year-old boy.

The second spot dramatizes anchorwoman **Kathy Adams'** separation from her husband. Spot focuses on Adams' momentary reverie in front of her family home before the departure. She packs her belongings into the car. The real time sequence is intercut with family stills. The agency is **Zechman & Associates**. **Jan Zechman** served as creative/director copywriter on the campaign. **Liz Wedlan** produced for the agency and **Dick Lemmon** was art director. **Chris Stefani** produced for **Birbrower Films**. Purpose of the campaign was to show that anchorpersons are human beings with personal experiences they could transfer to professional journalistic situations.

Roy Eaton produced the music for three 30-second TV spots on behalf of the **Marine Midland Bank**, via **Benton & Bowles, Inc.** Using a composition by **Willy Strickland**. Eaton utilized his own new synchronization technique.

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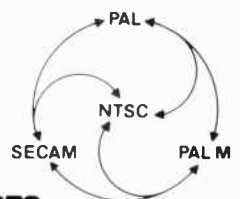
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**9-MONTH
UPDATE**
Spot, local,
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Jan.-Sept./63

**SELLER'S
OPINION**
An answer
to MTV
radio threat/69

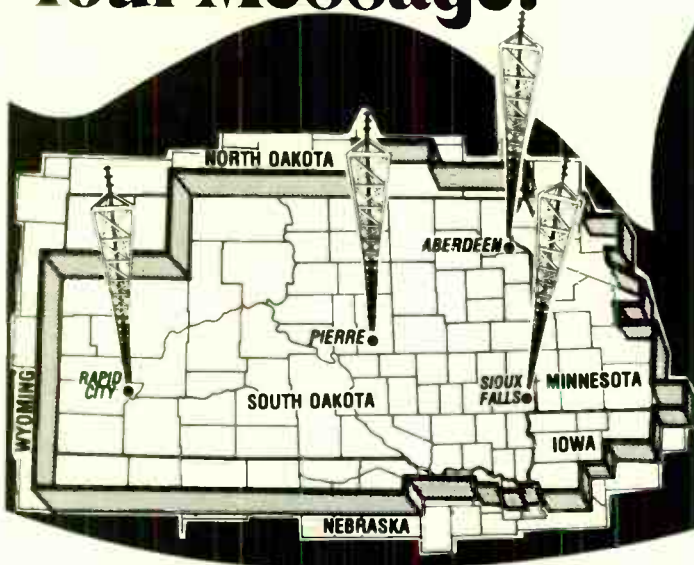
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Those extras
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sponsors/70

TELEVISION/RADIO AGE

Spot Report

November 26, 1984

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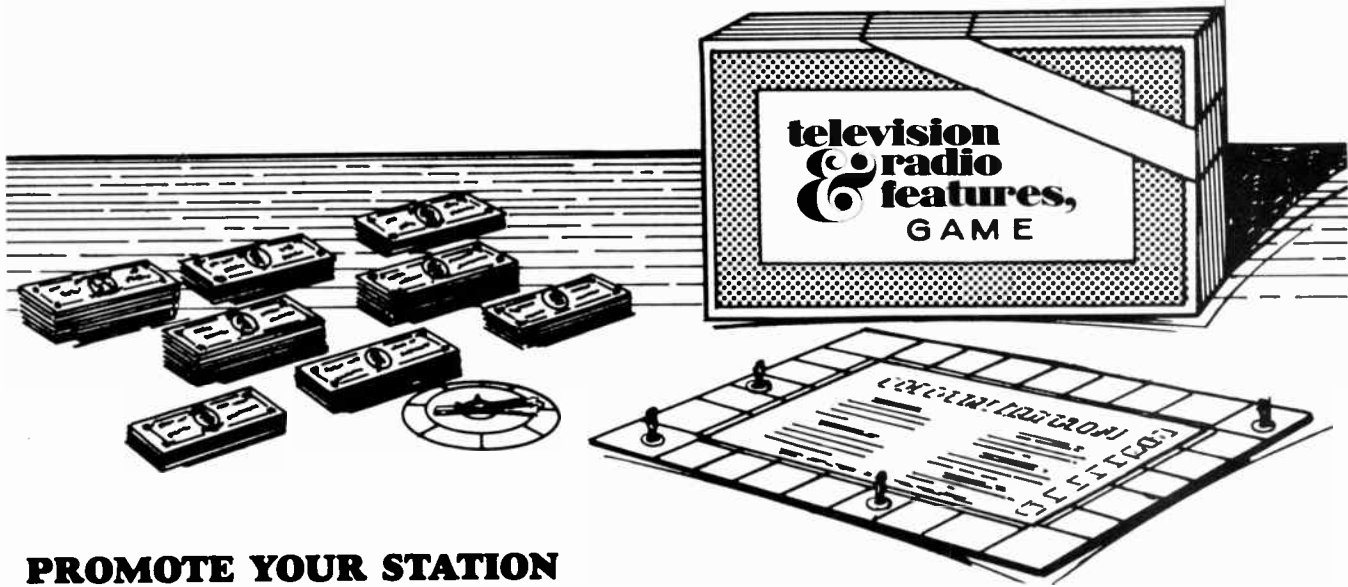
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Spot Report

GM, A.H. Robins show big spot TV 9-month increases

Nissan Auto Dealers Association, A.H. Robins and General Motors each posted the largest percentage increases among the top 25 spot TV spenders for the first nine months of 1984, according to the Television Bureau of Advertising analysis of data from Broadcast Advertisers Reports. Nissan Auto Dealers (25th) had a 192 per cent jump to \$22 million (although Nissan Motor Co., Ltd.'s expenditures dropped 6 per cent to \$33.0 million). Robins (21st) had an increase of 56 per cent, to \$23.1 million, while General Motors (18th) spent an additional 53 per cent, to \$25.5 million.

The leading spot TV advertiser spender remains Procter & Gamble, which plunked down \$146.8 million. However, this represents a decline of 8 per cent from the comparable period last year.

The home electronics equipment category suffered the largest decline of the top 25 spot TV classifications, according to TvB/BAR. Advertising dollars were off 41 per cent in the category. On the other hand, some categories realized sharp increases. Consumer services' budget, for example, rose 35 per cent. Also posting 35 per cent increases were automotives; travel, hotels, and resorts outside the U.S.; and household furnishings.

Analysis of indie spenders

Three of the top 25 spot advertisers spent more than 75 per cent of their spot dollars on independent stations for the first nine months of this year, according to data released by the Association of Independent Television Stations, based on BAR monitoring and a special 15-market tabulation to derive independent shares. The 15 markets are said to be representative of BAR's 75-market universe, represent 42 per cent of the TV homes in the 75 markets and 45 per cent of the TV ad volume. Anheuser-Busch headed the list, allocating 87 per cent of its spot budget to indies. It was followed by Warner-Lambert at 82 per cent and General Mills at 78 per cent. The top 25 TV spot purchasers earmarked 54 per cent of their spot dollars for independents for the first nine months, the same percentage they spent for the first half of 1984. Total spot expenditures amounted to \$1.002 billion, and independents garnered \$538.1 million.

Despite the fact that Anheuser-Busch racked up the largest percentage of spot spent on independents, Procter & Gamble shelled out the most money. It spent \$96.9 million on indies, representing 66 per cent of its spot budget. Other advertisers who spent more than \$20 million on independent TV stations include, in rank order, General Mills, \$46.2 million;

General Foods, \$44.0 million; Anheuser-Busch, \$39.5 million; Pepsico, \$26.8 million; Toyota Motor Sales, \$24.0 million; Mars, Inc., \$24.0 million; Warner-Lambert, \$22.8 million; Coca-Cola, \$20.2 million; and Kellogg Co., \$20.1 million.

Leading category. Sporting goods and toys was the category that devoted the largest percentage of spot TV dollars to independents for the first nine months. Over 87 per cent of the spot dollars for this category were channeled into indies. No other category in the top spot TV categories approaches this kind of percentage. In fact, just five of the top 20 spent 50 per cent of their spot dollars on indies. These are home electronic equipment, 55 per cent; publishing and media, 55 per cent; toiletries and toilet goods, 53 per cent; confectionary and soft drinks, 52 per cent, and travel, hotels and resorts, 50 per cent.

Local movie dollars decline

Restaurants and drive-ins remained the leading local television advertising category for the first nine months of 1984, according to the Television Bureau of Advertising from data supplied by Broadcast Advertisers Reports in 75 markets. That category gained 19 per cent, from \$358,838,500 for the 75 markets in '83 to \$426,099,900 in '84.

Among the top 25 categories, only one—movies—registered a decline during the nine month measurement period, slipping 14 per cent, from \$73,200,300 to \$62,740,900. Other categories which gained in local TV advertising among the top 10 were (2) auto dealers, up 52 per cent, from \$123,400,500 to \$187,961,500; (3) food stores and supermarkets, up 7 per cent, from \$165,129,900 to \$177,043,200; (4) banks, savings and loans, \$115,702,200 to \$147,729,800, for a gain of 28 per cent; (5) furniture stores, a gain of 13 per cent, from \$106,405,800 to \$119,745,300.

In the sixth slot for the nine-month period ending September were department stores, a gain of 15 per cent, \$92,206,700 vs. \$105,855,300; (7) radio stations and cable television, which went from \$90,748,100 to \$92,312,200, up 2 per cent; (8) amusements and entertainment, up 2 per cent, \$79,743,200 to \$81,693,700; (9) leisure time activities and services, an increase of 4 per cent, \$72,706,500 vs. \$75,909,100; taking up the 10th slot was movies.

When it comes to the top 25 local TV advertisers, McDonald's Corp. again leads the pack. However, it spent 12 per cent less in the 1984 nine-month period as compared to the 1983 January-September period. In the 1983 period, its local expenditures were \$74,519,700 vs. \$65,938,600. On the other hand, the second top advertiser was Pillsbury Co. (Burger King), whose expenditures rose a whopping 72 per cent, going from \$35,132,300 to \$60,572,000.



Cultivating a celebration.

Michigan's Kalamazoo County is the nation's largest producer of annual bedding plants. In fact, local growers distribute over 2.5 million flats of flowers yearly. To showcase the bounties of this industry, Kalamazoo recently held its first annual "Flowerfest."

Due to the tremendous investment required to prepare new bedding areas and mounds for the many floral displays in Kalamazoo's downtown park and pedestrian mall, limited money was left to promote the new four-day celebration. So the Flowerfest committee depended on WKZO-TV to spread the word. Afterward, the director wrote saying, "We feel strongly that Flowerfest will bring national recognition to Kalamazoo in the very near future. We are very happy that WKZO-TV is a part of the festival's foundation."

Helping area industry receive positive recognition is all part of the Fetzer tradition of total community involvement.



The Fetzer Stations

WKZO Kalamazoo, Michigan	WKZO-TV Kalamazoo- Grand Rapids	KOLN-TV Lincoln, Nebraska	KGIN-TV Grand Island, Nebraska
WJFM Grand Rapids, Michigan	WKJF Cadillac, Michigan	WKJF-FM Cadillac, Michigan	KMEG-TV Sioux City, Iowa

Spot Report

Campaigns

Carnation Co., TV

SSC&B, Inc., Los Angeles

SUGAR FREE HOT COCOA MIX started three weeks of television appearances in late November in a select but widespread lineup of markets. Negotiators worked to reach women 25 and up with daytime and fringe showings.

H. J. Heinz Co., TV

Leo Burnett Co., Chicago

GRAVY and OTHER FOOD ITEMS are scheduled for eight to 10 weeks of spot exposure that started on various October air dates in a select but nationwide list of television markets. Media team worked with the full arsenal of dayparts to attract women in various age groups, depending on product.

Howard Johnson Co., RADIO

Ingalls Associates, Boston

GROUND ROUND RESTAURANT CHAIN is using four weeks of radio that began in early November in a long lineup of northeastern and midwestern markets. Buyers set schedules to attract women 18 and up.

Johnson Products Co., TV

Burrell Advertising Inc., Chicago

GENTLE TREATMENT is being recommended for 13 weeks during fourth quarter in a select but nationwide spread of major television markets. Media group lined up a full spectrum of dayparts to reach women 18 and up.

The Kroger Co., TV

Campbell-Mithun, Chicago

FOOD CHAIN is set for six to eight weeks of spot advertising that started on various November air dates in a good many southeastern and Texas

Colgate's new pump

Ted Bates is spearheading the rollout of Colgate-Palmolive's new pump-topped toothpaste dispenser, using both spot television and spot radio in New York, New England and other eastern markets. The Colgate entry follows earlier success of Minnetonka, Inc. with its first pump toothpaste dispenser; and Procter & Gamble and Lever Brothers are reportedly testing similar packaging.

For the Colgate entry, four-week television flights set to reach adults broke in October, and were followed by four to five week radio flights that kicked off this month, aimed at women 18 and up.

television markets. Buyers placed a full spread of dayparts to appeal to women 18 and up.

Norseland Foods, Inc. RADIO

Knudsen Moore, Schropfer, Inc., Stamford, Conn.

JARLSBERG CHEESE is being offered for five weeks that started in early November in a select but nationwide list of radio markets. Media plan calls for reaching women 25-plus.

Revco Drug Stores, Inc., TV

Stern Advertising, Pepper Pike, Ohio
DISCOUNT DRUG CHAIN is scheduled for 10 weeks of spot exposure that started in late October in a long and widespread list of television markets. Media team lined up fringe, news and daytime avails to reach women 25 and up.

R. J. Reynolds Industries, Inc., TV

The Marschalk Co., New York

HARVEY'S BRISTOL CREAM is using five weeks of pre-holiday advertising that started in late November in a nationwide spread of major television markets. Buyers selected news and fringe positions to appeal to adults 25 and up.

Subaru Dealers, TV

Levine, Huntley, Schmidt & Beaver, New York

AUTOS are rolling for four to 13 weeks that started in early November in a select but widespread list of television markets. Lindsay Brooks is among negotiators who placed sports, news and primetime inventory to impress men 25 and up.

Zale Corp., RADIO

The Bloom Agency, Dallas

JEWELRY STORES are promoting Christmas gift giving for four weeks that started in late November in a long and widespread lineup of radio markets. Target audience includes both men and women 18-plus.

Saving time and money

Radio and print in 15 major markets are reinforcing "the IBM connection" of Skyline, the long distance telephone service offered by Satellite Business Systems. IBM is the parent company of SBS. Agency is Saatchi & Saatchi Compton, New York.

One radio commercial, directed at business users, tells them about Skyline's "small phone bill," comparing Skyline's charges to those sent out by competitors like AT&T and MCI. The other radio spot points up Skyline's "E-Z Dial" feature: users need no longer dial all those extra digits to earn reduced rates on long-distance calls.

Retail Report

The vendor-station connection

Some vendors feel they get hounded by the media. They almost think of radio salespeople as real estate salesmen. But a manufacturer's regional sales specialist working with a station can often open doors and get co-op money spent by forming groups of smaller retailers in the same market."

The manufacturer who made that comment prefers to remain anonymous, but his point is an important one. More and more, companies that want their retail accounts to spend co-op money on radio or television are working with stations directly, rather than relying on retailers to get the ball rolling.

At the Wrangler apparel divisions of Blue Bell, Inc., for instance, Craig Veazey, manager of cooperative advertising, points out that, "our preference is that stations contact our local rep, and he can provide them with a nice introduction (to his retail accounts)."

And W. Donald Wallen, vice president of the Armour Food Co., says he is "always seeking contacts with aggressive radio representatives."

Wrangler's job is currently being made easier, Veazey reports, by a new service called Kwik Radio Broadcast System (KRBS), part of Peoria, Ill.-based Multi-Ad Inc. "They were traditionally in the print area," Veazey says, "providing newspapers with ad slicks and other materials. But now they've branched out into broadcast; they group manufacturers' materials in a binder and send it out to stations three or four times a year."

The KRBS materials currently go out to 4,300 radio stations, according to Steve Ganz, product manager. "It's free, but they have to sign up." A typical package includes a sound disk, and four pages of printed material, including scripts. The disk, says Ganz, is "relatively thin but of very high quality. It's pressed on both sides—6½ minutes per side—and includes a 60-second music bed, a 30-second music bed and a couple of the more popular spots already voiced that can be used as a donut with the dealer's name plugged in."

Multi-Ad also has a division that produces ad planners, on behalf of manufacturers, for retailers. KRBS was started, he says, in recognition of the fact that many retailers "don't have their act together. They will look at the material, but so many of them don't understand how to buy radio and TV. The local station, though, will make sure to go to that local dealer."

Aside from including television story boards in its ad planners, Multi-Ad isn't involved in television, but a TV version of KRBS is, Ganz says, "a couple of years down the road."

On the radio side, in addition to Wrangler, manufacturer clients include several auto companies such as Pontiac, Buick, Subaru, Nissan and Toyota; FTD; Bigelow carpets; and Polaroid.

The company started about 40 years ago, Ganz explains as "a clip art service, providing generic illustrations, which newspapers would purchase. Then it decided to go to manufacturers and charge them to have their slicks or illustrations distributed to newspapers." Today the company distributes these materials to virtually all daily and weekly newspapers in the U.S., Ganz says. "The idea is to get the manufacturer's approved materials into the hands of the people selling the space."

Wrangler's Veazey says stations were skeptical of the quality of KRBS materials at first, "but now they're sold on it. They love the idea of having all the materials in a single binder.

"Many of our accounts are traditionally print," he continues, "so we have our work cut out," moving them into broadcast. Wrangler's key motivation for getting more of its co-op spent on radio is because of the medium's "principal strength—reaching the more youthful consumer. We're missing him via print."—**Sanford Josephson**

MASH IS IT

M*A*S*H
37
SHARE

WONDER WOMAN
8
SHARE

M*A*S*H
32
SHARE

GOOD TIMES
29
SHARE

M*A*S*H
30
SHARE

LITTLE HOUSE
8
SHARE

Atlanta

M*A*S*H
31
SHARE

MUPPETS
8
SHARE

M*A*S*H
36
SHARE

SOAP
23
SHARE

IN ATLANTA!

**AND NUMBER 1 IN ITS TIME SLOT
FOR FOUR YEARS, TOO!**

For the past four years,
MASH has been the
perfect vehicle to lead into
our six o'clock news.

*BROOKE SPECTORSKY
STATION MANAGER
WSB-TV*



MASH is one of the all-
time great syndicated
shows in Atlanta, per-
forming well both early
and late.

*VAN CANTFORT
PROGRAM MANAGER
WSB-TV*

Here's the latest word from the war in
Atlanta: MASH sank "Gilligan's Island," evicted
"The Jeffersons" and worked its magic on
"Bewitched" on its way to an average 13.2
rating and 33 share for four years!

There can only be one Number One, and
in more than 50% of its markets, MASH is it!

Long after the cheers are over, MASH
lives on! Enlist in MASH today!

M*A*S*H

The biggest winner of all time.



Spot Report

Appointments

Agencies



J. Walter Reed has resumed direction of the New York media department of Foote, Cone & Belding. He joined the agency in 1960, was media director by 1979, then later became a senior vice president with additional administrative responsibilities for the entire New York office while retaining executive responsibility for the media operation.

Diane Meskill and **Nancy Smith** have been named senior vice presidents of Young & Rubicam USA. Smith joined the agency in 1970 and is now a group supervisor in the agency's communications services department. Meskill came aboard in 1973 and is currently a planning group supervisor in communications services.

Bartos heads ARF



Rena Bartos, senior vice president and director of communications development at J. Walter Thompson, has been elected new chairwoman of the Advertising Research Foundation for 1985. Other new ARF officers include John H. Kofron, senior vice president, International Thomson Business Press, ARF vice chairman; and George S. Fabian as next year's ARF secretary. Fabian is executive vice president and director of research for SSC&B Lintas Worldwide. Re-elected for a 1985 term as ARF treasurer was Robert F. Lyman, group executive and senior vice president for finance at Benton & Bowles.



Martin Hollinger has been elected a senior vice president, director of media at BDA/BBDO Atlanta. He came to the agency in 1959 from Plough's Lake-Spiro-Shurman agency in Memphis and was promoted to director of media following the merger of BDA and BBDO in 1964.

Christopher Clements has been promoted to corporate director of media at Fahlgrén & Swink Advertising, Marion, Ohio. He came to the agency in 1972 and now steps up from vice president, marketing services to head media operations at all eight agency offices.



Joanne Gooley has moved up to media director of Thompson, Torchia & Dymond Advertising in Charlotte, and Jan Giordano has joined the agency as director of media buying. Gooley came to the agency at its inception in 1977.

Michael Robinson, research director at Tatham-Laird & Kudner, Chicago, has been elected a senior partner of the agency. He joined TLK in 1976 from J. Walter Thompson, coming in as an associate research director.

Susan Chamberlin and **Ellen Oppenheim** have been promoted to vice presidents at Young & Rubicam USA in New York. Both joined the agency in 1975 and both are currently planning group supervisors in communications services.

James Bell, **Robert Giacomino** and **John Jacobs**, all vice presidents and associate media directors at Grey

Advertising, have been named to the new posts of group media directors. Bell joined Grey in 1971, Giacomino came aboard in 1976, and Jacobs has been with Grey for 11 years.

Representatives



Vicki Parr has been appointed sales manager for the Detroit office of CBS Radio Spot Sales. She was formerly an account executive for Katz Radio and before that was on the agency side, in media at Leo Burnett, Chicago.

Skip Vose and **John Wall** have been named division vice presidents of Katz Television Continental. Both joined Katz in 1979 and today Wall

Katz backfield shift



Olson



Ozer

Tom Olson has been named president of Katz Television Continental, and Marty Ozer steps up to president of Katz Independent Television. At the same time Dick Goldstein, who has been president of Katz Independent TV, and Pete Goulazian, who headed Continental, move to new management posts as senior vice presidents. They'll have responsibility for overall direction and coordination of sales operations, sales development and management services.

Olson steps up from vice president, general sales manager at Katz TV Continental. Ozer comes to Katz from Embassy Telecommunications where he was vice president, Embassy Media. Before that he had held sales management posts with Times Mirror Television, Metromedia Television and Metro Television sales, where he had been vice president, general sales manager.

heads the Silver sales team in Chicago, while Vose is manager of the San Francisco sales office.

Eileen M. Peters has been promoted to vice president-director of computer services at Seltel, Inc. She joined the company in 1972 and has been manager of its data center since installation of the Mini-Pak computer system at Seltel in 1978.

Charlie Holmes has been promoted and transferred as new manager of the Boston sales office of Katz Independent Television. Holmes joined Katz in 1981 and has most recently been an account executive in the Chicago office.

Margaret Agsteribbe has joined Storer Television Sales as research director. She moves in from similar responsibilities at Seltel, Inc. to succeed **Peter Storer, Jr.** He's scheduled to stay with the rep sales arm during its changeover from Marketron to Mini-Pak, then transfer to Milwaukee in April, where he'll be national sales manager of WITI-TV.

T. C. Schultz has been promoted to

Group W shifts brass



Oxarart

Shapiro

Frank Oxarart, vice president, general manager of KFVB Los Angeles, has been named vice president, radio sales, and Nelson Cohen becomes vice president, AM radio operations, leading off a series of management changes at Group W Radio.

Cohen is succeeded as vice president, general manager of KYW Philadelphia by Roy Shapiro, a senior vice president of Group W Radio. New vice president and general manager at KFVB is David Graves, who in turn is replaced as vice president, general manager of WIND Chicago by Jan Shay who steps up from general sales manager there. Also moving up at KFVB is Erle Younker, from general sales manager to station manager, reporting to Graves.

One Seller's Opinion



Hartley

Better out of home ratings the answer to MTV radio threat?

In 1951 a certain former radio telegrapher, who had in the course of years become the super tycoon of the industry, told a trade reporter, "Radio is dead."

After a stumbling year or two, radio's "corpse" experienced a startling parousia. It conceded to television those areas where competition was clearly impossible—drama, variety, documentaries, and finally, even soap operas. It was left with news and informational talk, and with music.

On this basis, total audience grew, rates climbed high; FM came into its own; Sol Paul changed the name of his publication to TV/RADIO AGE: and station prices went to the skies, despite the fact that between 1945 and 1984 the number of radio stations in the country multiplied by 10.

And just where are we in 1984?

For one thing, we are being told that more than 50 per cent of the audience is now dependent on television as a prime source of news rather than radio.

For another, we have 24-hour MTV as a contender for the popular music audience.

Before you fluff off the significance of this event, try something; Make an audio cassette of a couple of hours of MTV and listen to the playback. You won't miss the video. You could run the MTV channel in the parlor, dustmop the house while listening, and miss nothing except the slightly sick, surreal demimonde shown on the screen.

Let's face it: ENG and satellites have changed the competitive relationship between TV and radio news. Now MTV is assaulting the last exclusive bastion of radio supremacy: popular music. If MTV does turn out to be the hottest thing on the air over the near term, rock radio in its various modulations will feel it in its home listening numbers.

The corollary of this is that we are long overdue for a much more accurate reading of listening at those mobile points where radio's dominance remains intact—in cars, the walkmen, the big stereo boxes on the street, and people at work. Does any broadcaster really think the numbers give him a fair shake on this type of ubiquitous, out-of-home listening? Control Data notwithstanding, I deeply doubt it.

Years ago, Metromedia's WNEW in New York went so far as to do its own study at busy stop-light intersections. Whatever the method, we've got to find a way to learn what the listening choices are—and the actual rate of tune in and listening among the millions of people constantly on the move everywhere.

We used to say, "Radio is everywhere." Yes, it is. And television ain't. So can't we find a way to quantify this principle and run with it?

To be on the safe side, radio will have to consider MTV an *aural* competitor. In TV's early days, when product was scarce, the FCC made it clear you couldn't use your TV channel to transmit audio without putting something on the screen at the same time. Today, MTV is putting something on the screen, all right. But you don't have to look at it to get the message, and what is that? It's radio, and we in this corner had better be ready for it.—**Arnold Hartley**, president, Key Broadcast Management, Inc., Garden City Park, N.Y.

Media Professionals

Marsteller media chief describes extras for sports sponsors



Jack Valente

Senior vice president
Media director
Marsteller, Inc.
Los Angeles

Jack Valente, new media director at Marsteller, Inc., in Los Angeles, and whose people have placed commercials for client Flying Tigers in Los Angeles Raiders radio game coverage, observes that even though his client is only an occasional sponsor, the Raiders provide game tickets for the freight carrier's customers. For major sponsors, he says, sports franchises offer an excellent variety of merchandising pluses.

Noting that radio play-by-play action of many NFL teams is carried by statewide TV networks, Valente describes how teams like the Dallas

Cowboys, Chicago Bears and others will throw a "client day" for Texas or Illinois Honda dealers affiliated with such statewide networks. The dealers may be invited to the team's training camp, where, "after watching a practice game, they'll have box lunches with the players. During the season, there may be a team dinner, after which the dealers are invited to watch films of last week's game, with critiques of the action by key players and coaching staff. Gifts that a sponsor's dealers or sales staffers can take home with them can run from sweat shirts to hats and pennants in the team's colors."

For national radio advertisers, says Valente, sponsors of *Monday Night Football*, the World Series, or the NCAA basketball finals on the CBS Radio Network, "not only have game tickets for their guests, but get first class air fare and hotel rooms thrown in." All this, he explains, "comes out of the network's merchandising budget. It's built into the price of the advertiser's total sponsorship package."

That's not all. Valente describes pre-game cocktail parties and dinners, with network sportscasters mixing among the sponsors' guests. These guests, he adds, "might be the sponsor's customers, distributors, or high-producing members of his own sales force, for whom a trip to these events has been part of sales management's incentive program." Valente speaks from wide experience with client sports sponsorships. Before joining Marsteller this fall, he had worked for male-targeted accounts at both Needham, Harper Worldwide (Honda) and at Young & Rubicam (Pabst).



They sell quantity.

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

Spot Report

manager of the Blue sales team in the New York office of Katz American Television. He joined Katz in 1979 following sales posts with TeleRep and Bolton Broadcasting, both in Chicago.

Joe San George has been named an account executive on the Thunderbirds sales team of Petry Television in New York. He had been selling for MMT Sales and before that was with Seltel, Inc. in both their New York and Chicago offices.

Kristopher Augusta has been named an account executive for the Ravens sales team at Petry Television in New York. He was formerly national sales manager for WTVR-TV Richmond, Va. and before that had been with Blair Television.

Terri Johnsen and **Steven Herlocker** are now with the New York sales staff of Independent Television Sales. Herlocker had been with Wells, Rich, Greene and Johnson comes aboard from Adam Young.

Dee Rizzuto has been promoted to account executive at Blair Television in Philadelphia. She joined Blair there in 1981 as a sales assistant and last year moved up to computer systems specialist before entering Blair's sales associate training program.

Stations



Robert G. Lee, Jr. has been named vice president and general manager of Park Communications' WDEF-TV Chattanooga, Tenn. Lee moves in from Columbus, Ga. where he had been general manager of WTVM-TV.

Robert L. Nordmeyer has been appointed general manager of KDTV-TV, new station scheduled to go on the air next month in

Tucson, Ariz.; **Mauricio D. Mendez** will be the station's general sales manager.

Douglas W. Brown, Jr. has joined Midwest Communications, Inc., as general manager of WLTE(FM) Minneapolis-St. Paul. He had been vice president, general manager of KGGB(FM), also serving the Twin Cities.

Joan Homa has been promoted to sales manager at WGMS AM-FM Rockville, Md. (Washington). She joined the station in 1979 and now steps up from retail sales manager.

Harvey L. Ostroff has advanced to general sales manager at WYSP(FM) Bala Cynwyd (Philadelphia). He succeeds **Richard Marks** who moves up to general manager. Ostroff came to the station in 1982 as an account executive and now steps up from local sales manager.

Stuart Pruzansky has joined the sales staff of WCIX(TV) Miami as an account executive. He had been selling for WSHE in Fort Lauderdale.



We sell quality.

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

BLAIR RAR INC.

Selling Stations, Not Just Numbers.
World Radio History

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

THE RADIO LIST

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

Spot Report



Barry Baldwin has been promoted to national sales manager at WABC-TV New York. He joined the station as an account executive in 1981, moving in from the sales staff of ABC Television Network.

Dean Kapneck is now national sales manager of new station WBFS-TV Miami. He had been selling for the station's rep, Seltel, Inc., where he worked out of the New York office.

David Alpert has moved up to national sales manager at WEEI Boston. He joined the station as an account executive from WHOM(FM) Portland, Me., where he had been sales manager.

James C. Vickery, Jr. has been promoted to national sales manager for WGRZ-TV Buffalo. He came to the station 13 years ago and now steps up from account executive.

Stew Park has been tapped as national sales manager of KNTV(TV) San Jose, Calif. He joined the station 22 years ago and in his new post will retain his previous responsibilities as program director.

Candy Campbell has been promoted to regional sales manager of Meredith Broadcasting's WTVH-TV Syracuse. She is succeeded as national sales manager by **Mark Roberts**, who moves up from account executive.

Leon Rosenthal has stepped up to co-op manager at WCLR(FM) Chicago. He had been an account executive at the Bonneville station.

Frank J. Vulpi has been named an account executive at NBC-owned WYNY(FM) New York. He was formerly a research analyst for the CBS Radio Networks.

John Stonis has been appointed to the new post of research director at WPEN and WMGK(FM) Philadelphia. He moves in from Hiber & Hart where he had been director of client services for the broadcast research firm.

New Stations

KASK-TV Las Cruces, N.M.; Channel 48; ADI, El Paso; Licensee, Las Cruces Full Power TV, Inc., 900 First National Tower, Las Cruces, N.M. 88001; Telephone (505) 524-2103. Logan D. Matthews, general manager; Al Gabalis, general sales manager. Represented by Spot Time, Ltd. Air date, mid-November.

Buyer's Checklist

New Representatives

Avery-Knodel Television has been appointed national sales representative for KLMG-TV Longview-Tyler, Texas and WENY-TV Elmira, N.Y. WENY-TV is an ABC affiliate, and KLMG-TV is affiliated with CBS.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KWLO and KFMW(FM) Waterloo and WMRZ Davenport, both Iowa. WMRZ broadcasts golden oldies, KWLO carries an adult contemporary format, and KFMW is a contemporary hit rock station.

Independent Television Sales has been named national sales representative for WVEU-TV Atlanta and for KDTU-TV Tucson. KDTU-TV is scheduled to debut in December and is owned and operated by the Diocese of Tucson. WVEU-TV is owned and operated by the Broadcast Corp. of Georgia.

Wilkins returns

D. Wilkins Media Services is back in business in Indianapolis, reports president Durenda J. Wilkins, formerly senior vice president of Carlson and Company, Inc. Wilkins says her company, first formed in 1980, will work with retail and industrial clients, as well as with advertising agencies wishing to contract independently for media placement services.

Major Market Radio has been appointed to sell nationally for WROW AM-FM Albany—Schenectady-Troy WROW is a light music/adult contemporary station, and its FM sister programs beautiful music.

Republic Radio is now representing WQIZ and WKQB(FM) Charleston, S.C., KMGX(FM) Fresno, Calif., and WKPT and WTFM(FM) Johnson City, Tenn. WTFM offers an easy listening format, and both WKPT

and WKQB feature adult contemporary music. WQIZ is programmed for black listeners, and KMGX plays top 40 tunes.

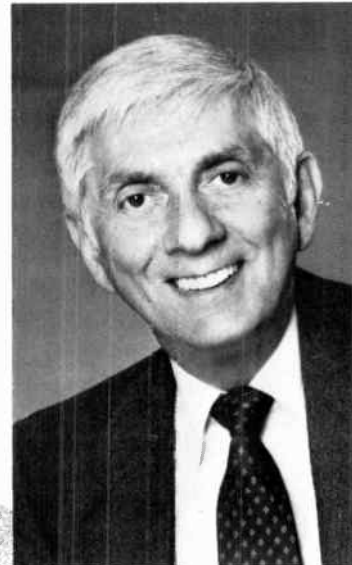
Torbet Radio has been named national sales voice for WZZU(FM) Raleigh-Durham, N.C. The station airs contemporary hits.

Weiss & Powell has assumed national sales representation of KQXL(FM) Baton Rouge, WXQT and WGRD(FM) Grand Rapids, Mich.,

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Aaron Spelling

In the intensely competitive world of prime-time television no producer can rely just on the quality of his show and the promotional efforts of a network to attract viewers. That's why I've been using TV Log since 1973, the "Rookies" rookie season. I've continued using TV Log ever since because I'm convinced that TV Log offers an important edge in influencing viewer choices. I'm not saying that "Starksy and Hutch", "Charlie's Angels", "Love Boat", "Fantasy Island", "Dynasty", "Matt Houston" and "Hotel" have all been hits because of TV Log. A hit series is made up of a lot of things: concept, story, actors and more. What I do know is that with a newspaper circulation of 73 million, TV Log creates tremendous viewer awareness. The kind of awareness that helps a hit happen.



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Spot Report

and WZLD(FM) Columbia, S.C. WZLD offers contemporary hits, and so does WGRD. WXQT broadcasts oldies, and KQXL features an urban contemporary sound.

New Call Letters

KLZS(FM) is the new call designation of KBRA(FM) Wichita, Kan. Listener votes were solicited to

suggest call letter that would reflect "a class image" for the station.

OK52AO Tucson, on Channel 52, is the new call designation of SIN affiliate OK40AC, which was formerly on Channel 40. The Spanish language station is operated by Seven Hills Television Co.

New Affiliates

ABC Direction Radio Network has added new affiliates WWWE Cleveland, KEBC(FM) Oklahoma

City, KNTS Phoenix, WTRY Albany-Schenectady-Troy, N.Y., KADL(FM) Pine Bluff, Ark., and KLZK(FM) Farwell, Texas.

ABC Entertainment Network programming is now carried by new affiliates WKY Oklahoma City, WWWO Naples and WAJX(FM) Titusville, both Florida, KSRV Ontario, Ore., and WAWK and WBTU(FM) Kendallville, Ind.

Mutual Broadcasting System has signed WMLF Indianapolis as a basic affiliate, and WLAM(FM) Lancaster, Pa. and WQUE New Orleans will be taking Mutual's *Dick Clark National Music Survey*.

Transactions

Sillerman Morrow Broadcasting Group, Inc. has agreed to sell four of its radio stations to newly formed **Bell Broadcasting Co., Inc.** for \$10.3 million. The stations are WALL and WKGL(FM), Middletown, and WJJB(FM) Poughkeepsie, all New York, and WRAN Dover, N.J. Bell Broadcasting is headed by Richard C. Bell who has been executive vice president and chief operating officer of Sillerman Morrow.

Joyner Broadcasting Co. is acquiring WLDS and WEAI(FM) Jacksonville, Ill. from Jacksonville Radio & Television Broadcasting Corp. for \$1.5 million, subject to FCC approval. Joyner is based in Goldsboro, N.C. Broker in the transaction is Americom Media Brokers, Inc., Washington, D.C.

ScanAmerica closer

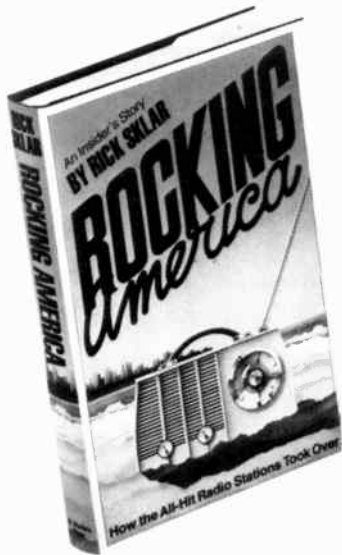
Arbitron and Burke Marketing Services have finalized agreement on their joint venture to put together a new syndicated research service, ScanAmerica. The system is an electronic meter system designed to measure television viewing of individuals, as well as product purchases within the same household.

Under the agreement, Arbitron parent company Control Data acquires "a significant minority interest" in Burke Marketing, plus the option to purchase the remainder of Burke after five years.

Arbitron describes ScanAmerica as a service that will be equally useful to both broadcasters and advertisers, adding that since both groups will share equally in the benefits, both will be charged an equal share of the costs.

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

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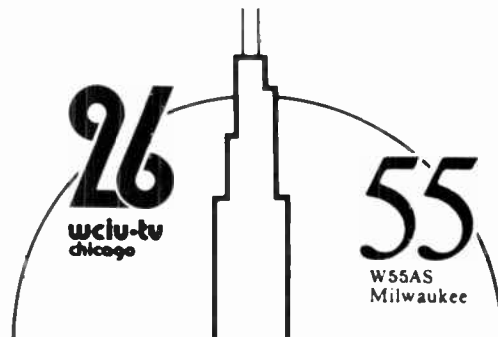
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UP + 13% ON WJZ-TV BALTIMORE



More Than A Program.
A Commitment.



Source: NSI Oct. 1984 vs. Oct. 1983 PM Magazine is Known as Evening Magazine in Group W Markets

Wall Street Report

'Forbes' listing of analysts' 1985 earnings projections include 20 media firms

Twenty media companies were included among the 1,000 firms whose earnings and earnings potential were scrutinized in the November 19 issue of *Forbes* in a feature entitled "How analysts see 1985 earnings."

Six of those companies' earnings for 1985 were projected to increase by 20 per cent or more over anticipated 1984 EPS. In descending order, they were: Telepictures, 29.1 per cent; RCA, 23.3 per cent; AH Belo, 22.4; Gannett, 21.9; Tribune Co., 21.5; and Viacom International, 20.3.

Lowest percentage increase was assigned to Media General, expected to be up 10 per cent from '84 to '85. The change for one company, Storer Communications, was listed as "not meaningful" because it is estimated to go from an 87c per share loss in 1984 to earnings of \$1.04 per share in 1985.

Analysts' '85 earnings projections for 20 media companies

(extracted from 'Forbes')

	Earnings per share estimates		% change 85 vs. 84
	1984	1985	
American Broadcasting	\$ 6.49	\$ 7.63	+17.6
AH Belo	2.81	3.44	22.4
CBS Inc.	8.58	9.73	13.4
Capital Cities Communications	10.54	12.10	14.8
Cox Communications	3.08	3.64	18.2
Gannett	2.79	3.40	21.9
Knight-Ridder News	2.21	2.54	14.9
Lin Broadcasting	1.26	1.44	14.3
Media General	5.31	5.84	10.0
Multimedia	2.47	2.85	15.4
New York Times	2.52	2.94	16.7
RCA	3.31	4.08	23.3
Storer Communications	-0.87	1.04	NM
Taft Broadcasting	4.94	5.62	13.8
Telepictures	1.17	1.51	29.1
Times Mirror	3.30	3.76	13.9
Tribune Co.	2.37	2.88	21.5
Viacom International	2.41	2.90	20.3
Washington Post	5.87	6.81	16.0
Westinghouse Electric	3.01	3.52	16.9

Source: Institutional Brokers Estimate System (IBES), a service of Lynch, Jones & Ryan via Micro/Scan Data on diskette from Isys Corp. (as published in 'Forbes' November 19, 1984.

*NM—Not Meaningful.

Highest EPS of \$12.10 anticipated for CapCities

Highest dollar value earnings per share in 1985 are projected for Capital Cities Communications—\$12.10, a 14.8 per cent increase over 1984. Following Cap Cities are: CBS Inc., \$9.73, up 13.4 per cent over '84; American Broadcasting Cos., \$7.63, up 17.6 per cent; and Washington Post, \$6.81, up 16.0 per cent.

The *Forbes* analysis also indexed companies by a "confidence factor" ranging from "very low" to "very high." Of the 20 media companies listed here, nine of them were rated "high"; five, "very high"; four "average"; and one—Storer—"very low." The five "very highs" were: Cox Communications, Gannett, Knight-Ridder Newspapers, Multimedia and Westinghouse Electric.

The number of analysts interviewed on any one media company ranged from a low of five to a high of 21. And the companies singled out here range from those with heavy concentration in broadcast properties such as CapCities, Cox and Taft to those with minor broadcast interests (compared to other media) such as New York Times.

Services (from page 43)

transmitted by satellite, comes from three sources, Visnews, INN's Washington bureau, and the member stations.

Though local stations use their network feeds extensively, a substantial number of outlets, particularly those holding the top one or two positions in their market, subscribe to syndicated services. These services, which have sprung up over the past five years, are expanding their station lists and moving ahead on a number of fronts, to tailor their services to the demands of their clients.

High renewal rate

What's more, the renewal rate, particularly for such established services as Turner Broadcasting Service's CNN or the Group W Newsfeed, runs from 95 to 100 per cent. Robert Scheussler, TBS's vice president of Broadcast Syndication, says "of the stations up for renewal, we haven't lost a one." The TBS renewal pacts are for two years.

CNN-1, a syndicated service, begun several years ago, continues to proliferate. "We have 164 stations on board now," Scheussler says, "up from 148 a year ago."

"We have the excerpt service, the hard news and the CNN Headline service," says Robert Riersen, director of news programming for TBS. "We offer up to 10 minutes of hard news per hour, that's the CNN Headline service. The first eight minutes is updated. CNN-1 offers the longform news program, with a medical story, political coverage."

Both TBS executives agree that there is more "of a demand for news than ever before. The stations are using more product," Riersen reports, "and they are using it better."

About two-thirds of TBS' customers are network affiliates, Scheussler says. The rest are independents, mostly from major markets. Prominent members of the TBS client list are WCVB-TV Boston (ABC), KRON-TV San Francisco (NBC), and WFAA-TV Dallas-Ft. Worth (ABC).

TBS sees no falloff in the cauldron for syndicated news service. "We think it's going to continue to grow," Scheussler says. "One of the major areas of growth is the early time slot, usually from 6 to 6:30 a.m. The stations are intent on getting that early pattern established sooner."

Another reason for the popularity of the CNN service, according to Riersen, is its abundance of national news. "Every affiliate is different," Riersen emphasizes, reporting the positive response to CNN's half hour headlines, and over-

night half hours, that keeps the news pot boiling for their subscribers.

One of the well established specialists in the field of providing hard news to affiliates is Group W with its Newsfeed Network operation.

Richard P. Sabreen, vice president and general manager says that the network has realized a 90 to 100 per cent gain in stations over the past year, going from 40 to 80 subscriber stations.

Sabreen reports that 90 per cent of its subscribers are network affiliates, and this does not include the foreign stations in Canada (4); Australia (4) and Spain (6), who also subscribe to the Group W service.

"We have a weekend feed," Sabreen reports, "which began in January of last year. It's a non-preemptable news feed service. During the week we have a one-hour feed from four to five in the afternoon and a half hour late feed at 10 p.m. What you're talking about, Sabreen adds, "is eight and a half hours worth of content.

"More than 80 per cent of our product is hard news," Sabreen says, but emphasizes that "we consider sports results and the weather, hard news as well."

Sabreen mentions that 52 per cent of the stations that subscribe to the Group W Newsfeed are Number 1 in their respective ADIs, while another 33 1/3 per cent are Number 2.

Local angles

"Many station news directors," Sabreen concludes, "are concerned about the time lead on their stories. We try to help them with this, as well as with local angles for their newscasts. For instance, if a Cleveland mayor is making a speech in Denver, we try to get that speech for that Cleveland station, complete with how it was received, and any on-the-spot development that will apply."

N.I.W.S., the news and information division of Telepictures, one of the pioneers of this genre of syndicated news services, reports that it is doing "extremely well," maintaining an impressive list of 135 stations.

"We're coming up on our fifth anniversary," reports executive vice president Ross. "When we began, primarily as a clearing house for television stations with only minor re-editing involved, I didn't know how long we would continue."

But Ross reports dramatic changes in the news service business. "There have been significant changes in content. We now have fast paced, involved reports. We have voiceover reports that allow local anchors the opportunity to comment at the head and the tail of the piece. We have a trade out agreement with the ABC owned and operated stations. They provide us with some material. For their

part, the local stations seem to be much more sensitive to the significance of national stories and their subsequent effect on local and regional affairs."

The N.I.W.S.-Telepictures weekly package, according to Ross, provides subscribers with a veritable potpourri of topics from which to choose. There is the *Medical Report* with Dr. Art Ulene; the advisory on money with Dan Dare; the entertainment segment with David Sheehan; and the kickers, lighthearted information that affiliates usually use as a tag-on.

N.I.W.S. also offers an *Auto Report* with John Harter, and a multi-part series, both in long and in short form. Ross reports that the shorter form of these series is currently in vogue.

Another incentive being held out to N.I.W.S. subscribers, according to Ross, is the N.I.W.S. "extra" a three-part package that includes a fully produced multi-part series, a voiceover segment on tape, and motion graphics produced at Telepictures headquarters and sent to the subscribing station.

Networks' service to affiliates is monitored by NBC's Jo Moring, (bottom) and ABC's Don Dunphy, Jr. The webs are moving to satisfy mounting demand for product from their affiliates.





Newsfeed's Richard Sabreen, top, and N.I.W.S.' Don Ross, bottom. Both groups report healthy growth over past year.

N.I.W.S. has also co-produced stories with several of its affiliate-subscribers, and is currently preparing a series on political kingmakers. Under the arrangement the co-producing affiliate gets the rights to run the series, which N.I.W.S., in turn, offers to other subscribing stations. According to Ross, the demand for special news-oriented service from affiliate stations, and the bulk of N.I.W.S. subscribers are network affiliated, continues unabated.

Special requests include short takes on consumerism, informational kickers, sports, entertainment, particularly when it is based in Hollywood, with green light priority given to medical breakthrough items.

One of the new kids on the block that has grown significantly over the past year is the Local Program Network, a consortium of broadcast stations sharing in the cost, development and distribution of local news and programming. Their offering is a 90-minute delivered news

and magazine story service.

LPN doesn't characterize the bulk of its material as hard news. "Much of it is feature, magazine style programming," says Jim Hayden, president. Distribution of the service, which was put on line, July 20, 1983, is being handled by the Local Program Distribution Co. formed as a co-venture of All American Television, and Fox/Lorber, to line up clearances.

LPN is a division of WCCO-TV Minneapolis-St. Paul, one of the eight original outlets. In the past year and a half (and Fox/Lorber principal David Fox, says its earnest selling offensive really got underway last January), the number of subscribers, has grown from a core number of eight, to 37 stations.

Reason for the rapid increase, according to Hayden, is LPN's "difference. We go behind the headline with our magazine features. There is also a real need for kicker material, movie reviews, human interest stories; and we provide that."

'Wish list'

Hayden was particularly excited about the "new tier of service" that LPN has recently unveiled. "We call it the one-on-one, a significant amount of non-hard news, magazine, public affairs type feature in the long form." Another aspect of the new wrinkles to LPN service is a "wish list" that enables subscribers to select a person from the list who they would most like interviewed. "If six or seven stations select a person we will try to sit-him-down in our Washington studio for a one-on-one."

According to Hayden and All American Television President George Back, the sale on the new one-on-one feature is brisk. "Seventeen stations have already subscribed," Hayden reports, including stations in major markets, such as WGN-TV Chicago; WXYZ-TV Detroit, WEWS-TV Cleveland; KRON-TV, San Francisco, WCVB-TV Boston and WFAA-TV Dallas-Ft. Worth.

Hubbard Broadcasting Co.'s entry into the news service supplying business is Conus, a service that operates high technological mobile vans that can originate the broadcast at the site.

Charles Dutcher, vice president and general manager of the Conus operation, has two words for the venture that, for all intents and purposes, began with the close of the National Association of Broadcasters conclave this spring.

"Going great," he says. "We signed 10 stations since June of '84," and he promptly breaks out the list: KRON-TV San Francisco; WCVB-TV Boston; WJLA-TV Washington; KPRC-TV Houston; KSTP-TV Minneapolis-St. Paul; WTVT-TV Tampa-St. Petersburg; WBTV-TV Charlotte; WRAL-TV Raleigh-Durham; KOB-TV Albuquerque; WCSC-TV Charleston, S.C. (KSTP-TV, WTVT and KOB-TV are owned by Hubbard).

Dutcher also adds that John Blair & Co., the station rep firm, owns 3 per cent of the company.

Dutcher defines the Conus operation as a total turnkey satellite operation. "Conus schedules satellite time, schedules transponder time. We run the sophisticated communications system that maintains the tie between truck and

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satellite," he explains.

"What it amounts to," Dutcher continues, "is that we're building a national news service. Product will be supplied and shared by member stations. Thus far," Dutcher continues, "nine of the 10 stations have trucks, with WCSC-TV, Charleston, taking possession of theirs next year."

Dutcher concludes by saying that several more signings are imminent, but cannot yet be announced. Conus, however, expects to have at least 12 stations in the fold by the end of the year.

The most exotic, and newest of the news services is Newslink, which according to president Brad Nimceck, is built around the opening of the service's Washington Bureau.

Newslink came into operation just prior to the national political conventions this year, and provided approximately 45 local stations with coverage, by satellite, of the conventions. "We didn't have an outage, Nimceck reports, "in providing a total coverage of 275 hours." The coverage also went to 21 nations. Newslink recently merged with Evening News Broadcasting, Inc., with the intent of gathering, editing and transmitting stories.

Master plan in the drawing board stage is to have offices in Washington, with a facility in New York, and another in Burbank.

Thriving business

From all appearances, it seems as though the syndication of news inserts, magazine pieces, interviews, sports and financial news to local stations as a product supplement, is thriving.

The competitors have now gotten down to the fine points of what the local stations want. The local stations, for their part, are sophisticated enough with the material to be able to make their requests specific.

The product, according to the practitioners in the field, will not change a great deal. The news takes will be shorter. The consumerism items will be more pointed.

The technology, however, will go even more toward the way of much mid-'80s communication, via satellite.

The news services seem to have survived the early treacherous years, and will compete within their own niches for pacts with the stations that require their services.

Two developments, however, bear watching. The networks might find a way to service their affiliates on a full-time basis making the news service coverage a luxury. The stations might get caught in a cost squeeze, and decide to sacrifice one of the two news services they carry. □

White House (from page 46)

Miklaszewski believes the Reagan administration often has reduced the television reporter to a role secondary to that of his camera and sound crew. "Unfortunately, sometimes that's the case," the CNN correspondent says.

He and others agree that television needs visuals, and they are painfully aware that the White House knows of the same need.

The opportunities to tape the President are staged ones, he says, and no amount of explanation by the reporter standing on the lawn in front of the White House can erase the images that the American people receive. "Those

administration did not occur earlier than it did. He disagrees with some of his colleagues who say that television is being used, in the pejorative sense, by the Reagan administration.

"I don't think so. We can do it with graphics. We're able to do quite a lot of stuff without ever having seen the President. I don't think that's such a terrible problem."

Plante agrees that graphics have helped fill in the presidential-picture gaps.

"If we have a very good story that has no tape, we'll still get on the air. And we're in a better position to do that now than we were three or four years ago, because of the quality in graphics.



To the average viewer, covering the White House probably appears to be a glamorous job. To those who have covered it, White House reporting may be the most prestigious reporter's job in town, but it also can be one of the dullest. The beat often is referred to in media circles as a 'handout bureau.'

images are what stick in peoples' minds and, too often, unfortunately, what the reporter has to say about what is going on is lost."

Donaldson agrees, saying, "I am trying to set the record straight, and I'm trying to put it in perspective. But when the eye and ear clash, the eye always predominates. They (the White House) use this, and it is very difficult to escape that."

Miklaszewski adds, "They are not going to remember Miklaszewski's explaining that this was all staged to cover up the fact that he's done nothing on the environment, or Donaldson saying that Reagan's policies failed in Lebanon, or Wallace or (Leslie) Stahl (of CBS) or any of these people."

Wallace is happy, however, that the increased control of the Reagan admin-

Graphics have made a tremendous difference in our ability to present information in picture form."

Technology's impact

Speakes, a student of developments in television as a White House press officer and public relations man for the past 10 years, sees other advancements in television that have changed the way the White House is covered on the tube. He calls it "the explosion in television."

At the beginning of the Ford administration, he says, television consisted of only three networks. Today there are four major networks and two independents that cover the White House regularly. In addition to an explosion in numbers, there has been a concomitant explosion in technology, including sat-

ellites and video tape, he says.

Satellites and tape make it possible for "virtually every major-market station in the country to have a bureau, if not their own people here, an affiliation with a group that provides for them." If six governors visit the President, he says, "that's going to be at least six, if not 12, more cameras that come in. So from the sheer numbers standpoint, it has become a major explosion of coverage."

"Video tape and satellite ground stations, and such technology" he adds, "were just being used when we came in in late '74," when Gerald Ford took over after the resignation of Richard Nixon. "Now, with that technology, everything is instantaneous."

That makes a harder job for the White House press office, he says, because it

hour news has prompted the three major networks to go live almost at the drop of a hat. The 24-hour syndrome has made the three major networks much more aggressive."

Another factor in aggressiveness that Speakes cites is the increased number of TV news shows. They run "throughout the day," he says, "the 6 a.m. and 7 a.m. and 8 a.m. morning news shows, and then the evening news shows, plus the late-night *Nightline* or the early morning whatever they have on now. All of it has made the competition not only greater among networks, but within the network.

"Say a story breaks for us after the evening news show on Monday night. It then becomes the morning show news story. Even if it's a major, big-impact story, the evening show of Tuesday is

adds, for greater distortions. "Unless there is some reassessment on the part of the networks about how they approach the news," they are in danger of abrogating their responsibility, he says.

Mini press conference

If the network correspondents complain about press access to the President, Speakes puts some of the blame on the networks themselves. He has tried in the past, and may attempt to reinstate, he says, the "mini press conference" where

CNN' James Miklaszewski believes the Reagan administration often has reduced the television reporter to a role secondary to that of his camera and sound crew. The opportunities to tape the President are staged ones, he says, and no amount of explanation by the reporter standing on the lawn in front of the White House can erase the images that the American people receive. "Those images are what stick in peoples' minds and, too often, unfortunately, what the reporter has to say about what is going on is lost." ABC's Sam Donaldson agrees, saying, "I am trying to set the record straight, and I'm trying to put it in perspective. But when the eye and ear clash, the eye always predominates. They (the White House) use this, and it is very difficult to escape that."

has to spend a greater amount of its time and effort making logistical decisions about television transmission.

"For example, when we were in Normandy," Speakes says, "one of the things we had to plan for was a helicopter to be allowed into the Normandy (beach area) to pick up tape to carry it to an editing point. We had to deal with satellite access and times. So it has made a tremendous impact on how we deal with the press."

Intensity of coverage

Another difference Speakes has seen in television coverage of the White House over the past 10 years "is the intensity with which they cover the President. There was a time when it was a major event for a network to go live. The advent of Cable News Network's 24-

looking for a new angle on it. So you've got that constant probing by the network correspondents to look for a new angle, to seek some different approach to it. So the competition, and the drive, and the energy, and the sheer force of television competition has made it much more aggressive. And, of course, the magnifying glass with which they view the presidency has become a lot more powerful."

All that, Speakes says, "often leads to some distortions in the news. It becomes a bit out of kilter because the networks are trying for something new. The competition among each other for ratings has become so intense and the competition to have something new on in each cycle, morning and evening, has become so intense I think it does lead to some distortion in the news.

"I think the potential is there," he

APPOINTMENT NOTICE



PAUL CADIEUX

William T. Armstrong, Executive Vice-President of the Canadian Broadcasting Corporation, announces the appointment of Paul Cadieux as General Manager of CBC Enterprises/Les Entreprises Radio-Canada, effective immediately.

CBC Enterprises/Les Entreprises Radio-Canada, with headquarters in Montreal, is the international marketing arm of the Canadian Broadcasting Corporation.

As General Manager of CBC Enterprises/Les Entreprises Radio-Canada Mr. Cadieux's objectives will be to increase the foreign sales of CBC radio and television programming, and to take advantage of the developing technology to open potential markets at home and abroad in the areas of Pay-TV, video discs, video cassettes, CBC books and records.

Mr. Cadieux, who held the positions of Assistant General Manager since March of this year and Acting General Manager since July, has had a wide range of experience in international co-production and sales in both the Canadian public and private sectors.



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TV-1

the regular White House reporters are called into the Oval Office on little notice to question the president.

"I guess we're looking for a modern-day version of when the press could come into the Oval Office once or twice a week, like they did with (Franklin D.) Roosevelt, and gather around the desk and in an orderly manner ask the question on a given subject, and if he doesn't want to talk, they don't badger him, they don't try to trap him. And when they get through with that subject, they change the subject."

Ten-minute conferences were tried in the past, he says. "We wanted them to be spontaneous. We didn't want to gather a crowd from the outside, just the people who happened to be here. We were holding the announcements to about 10 minutes prior, but we got major complaints from the television networks that

conflict that is present. "Personal conflict seems to be the major criteria of the news," he says, and "It tends to get a little off the scene of focus."

But Speakes also takes a philosophical view of TV coverage of the White House. For all the complaints he has about coverage, he generally ends up judging the networks to have reported fairly, he says.

"I think, by and large, television reports us fairly. No President, no press secretary, is ever satisfied 100 per cent with the coverage you get from television or in the newspapers. We question them, and we point it out to them when we think they've done us wrong. But I would think 90 per cent of the time, when I can pull back and look objectively at a guy's close on television, I'll say, 'Well, he's probably right.'

"We often find a little zinger in there,

"I think, by and large, television reports us fairly," says acting press secretary Larry Speakes. "No President, no press secretary, is ever satisfied 100 per cent with the coverage you get from television or in the newspapers. We question them, and we point it out to them when we think they've done us wrong. But I would think 90 per cent of the time, when I can pull back and look objectively at a guy's close on television, I'll say, 'Well, he's probably right.' We often find a little zinger in there, a little nick with the knife in a piece we don't like, but sometimes when you back up and look at it objectively, it's hard to quarrel with it. So I don't fault television. By and large we get a fair shake. That's what it amounts to."

they wanted to carry them live. They needed an hour or an hour and a half notice so they could negotiate with their New York entertainment division to get the time." So, Speakes says, the networks were given an hour's notice, which meant everyone else was given an hour's notice and reporters "came streaming up through the northwest gate" to cover it, destroying the spontaneous atmosphere he had wanted to create.

Reagan has held few nighttime televised press conferences, and Speakes says that is because they don't really serve anyone. "It just hasn't become a useful vehicle for communication between the press and the President, and the President and the people," he says.

Another fault of the TV networks that Speakes says he has noted is that they seem to judge news by the amount of

a little nick with the knife in a piece that we don't like, but sometimes when you back up and look at it objectively, it's hard to quarrel with it. So I don't fault television. By and large we get a fair shake. That's what it amounts to."

In any case, the next four years of the presidency on television are not expected to be the same as the previous four years, at least not from the viewers perspective. Two of the major actors, Donaldson and Speakes, probably won't be there.

Speakes is known to be planning to leave the White House job in a few months; Donaldson is seeking reassignment by the end of the year.

Plante says that CBS is planning some major, unspecified changes in its Washington coverage that almost certainly will change the White House assignment. □

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Evening (from page 47)

from 14.2 to 14.1.

■ -\$10,000, down 25.1 per cent, from 17.1 to 12.8.

Average ratings for network evening news among those with four-plus years of college declined in the eight years from February, 1976, to February, 1984,

ings for NBC's *The Today Show* and relative increase in households watching *The CBS Morning News*. During the same period, ABC's *Good Morning America* held steady in the top spot.

From February, 1980, to February, 1984, average percentage of households tuned to *The Today Show*, declined by 17.3 per cent from 5.2 to 4.3. Conversely,

Global (from page 41)

the point of marketing and advertising as a universe with local variations," he points out.

"There are 17 or 18 countries in the free part of that world. The fundamental difference between the European countries is language. They dress the same. They go to the same movies. Music is universal. Literature is translated."

Network TV evening news—average HH ratings by education

	February 1984	1982	1980	1978	1976
4 years college or more	11.4	13.1	14.4	11.8	13.4
1 year college or more	11.2	12.2	13.3	12.1	12.9
4 years high school	11.7	12.6	14.8	13.4	12.2
0-3 years high school	14.9	16.6	17.7	15.9	13.5

Source: A.C. Nielsen, February, 1984

by 14.9 per cent, from 13.4 to 11.4.

All three networks experienced the decline relatively evenly.

The only major variance in this pattern was the period from February, 1978, to February, 1980, when the average rating among college graduates rose by 22 per cent, from 11.8 to 14.4.

Two of the three networks showed significant increases in college-educated ratings during these two years. CBS experienced a 22.6 per cent increase from 13.7 to 16.8, while ABC was up a whopping 54.4 per cent, from 9.0 to 13.0. NBC declined slightly, by 2.4 per cent, from 12.6 to 12.3.

The only educational category to show an increase in network evening news ratings from February, 1976, to February, 1984, was that of people with three

average households watching *The CBS Morning News* rose by 26.7 per cent, from 3.0 to 3.8. *Good Morning America* had an average household rating of 5.5 for both periods.

Another way of looking at it: in February, 1980, the network morning news lineup, by average household rating, looked like this—ABC, 5.5; NBC, 5.2; CBS, 3.0. In February, 1984, it was—ABC, 5.5; NBC, 4.3; CBS, 3.8.

With women 55+, CBS showed a ratings gain, from '80 to '84 of nearly double, from 2.4 to 4.7, while ABC declined by 7.5 per cent from 5.3 to 4.9; and NBC, the leader in this demo, dropped by 9.8 per cent from 6.1 to 5.5.

An interesting twist in this category is that in February, 1982, ABC zoomed up 35.8 per cent (over '80) to 7.2 (beating

Specific brands

As for specific brands that work well globally, JWT executives single out Kodak film; Close-Up toothpaste; Impulse, a body spray that started in Europe and worked its way back to the United States; and the previously-men-

"We see Europe, from the point of marketing and advertising, as a universe with local variations," says Grey's Norman Vale. "There are 17 or 18 countries in the free part of that world. The fundamental difference between the European countries is language. They dress the same. They go to the same movies. Music is universal. Literature is translated."

Network TV evening news—average HH ratings by income

	February 1984	1982	1980	1978	1976
\$20,000+	11.6	12.1	14.0	13.4	12.5
10-14,999	14.1	14.2	14.6	13.4	12.8
-10,000	12.8	17.1	17.1	15.9	14.6

Source: A.C. Nielsen, February, 1984

years or less of high school. The average ratings for this group rose by 10.4 per cent, from 13.5 in '76 to 14.9 per cent in '84. However, this group's viewing peaked in February, 1980, with an average of 17.7.

The most significant trend among all households for network morning news, measured for three periods—February, 1984, '82 and '80—is the decline in rat-

ing out NBC's 6.9), before dropping to its '84 percentage of 4.9.

CBS, which showed impressive gains in total household and older women average ratings in the morning, failed to make inroads with women 25-54 over the four-year-period from February, 1980, to '84. Its 1.8 in '84 was a 5.3 per cent drop from '80's 1.9, although it was a rebound from '82's 1.1. □

tioned Timotei.

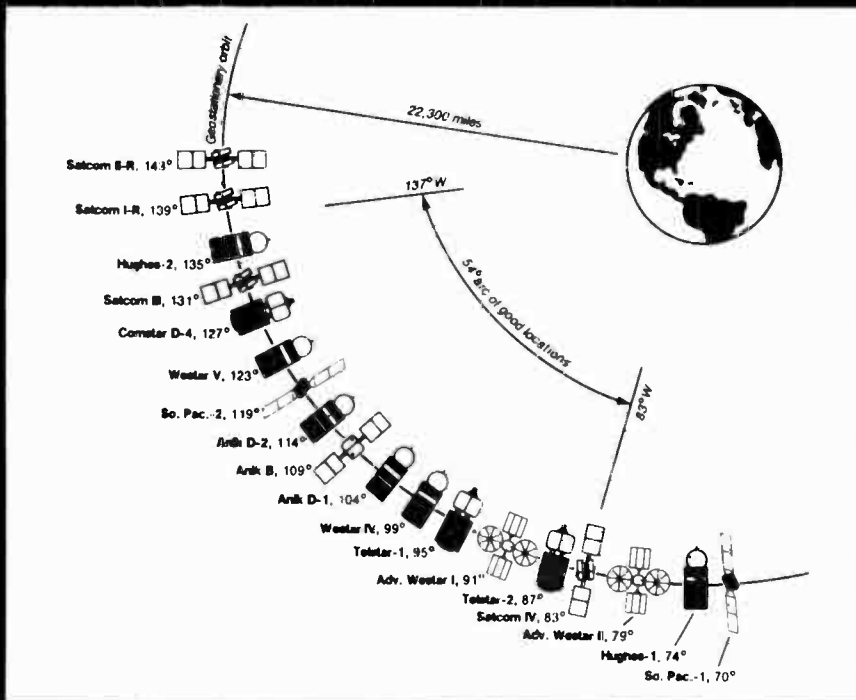
Kodak, O'Brien explains, demonstrated how "companies will have a strategy on a worldwide basis but allow the local markets to execute it."

As an illustration, he points to the introduction of Kodacolor's VR film. "Essentially," he says, "the same strategy was created here and used in 15 countries."

The overall concept was to focus on the four kinds of VR film (100, 200, 400 and 1,000 ASAs) in 60-second commercials but to zero in on one of the four in 30-second spots. Sometimes the particular type chosen for emphasis was dictated by the country involved. For instance, O'Brien points out, the consumer in Japan is a much more sophisticated camera user than consumers in most other markets.

What Broadcasters Should Know About Satellites

by John P. Taylor



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"You have to start at the bottom and work up. Most of the discussion about global marketing has been about starting from the top down. I don't necessarily subscribe to that."



Wally O'Brien
Vice Chairman
J. Walter Thompson Co.

The concept of a general, overall strategy, modified at the local level, is also employed by McCann-Erickson for marketing Coca-Cola worldwide.

While most agency execs interviewed point to Coke as the definitive global brand, McCann's Barry Day says it's "an oversimplification to call Coke a global brand. People think you create an ad and press a button. It's never been as simple as that. As the world shrinks, and the more people know about each other, in some ways, they're more individual. They like parochial things, local things. Coke sees these cultural differences emerging. We look at these subtleties of expression and blend them in before we create." For instance, Day explains, "In some markets we have to say, 'try Coke with pizza' or some type of food, because it isn't as ingrained as in the United States." Also, "some markets are more youth-oriented; and some are more family-oriented."

Early in the planning stage, McCann-Erickson's service team on Coke makes a worldwide trip to "talk about strategy for the year ahead." Then a second trip is made "with concepts—22 to 25 concepts."

The 22-25 concepts are edited down to between eight and 10 films for the third trip, which is taking place now for 1985. "All key markets are represented at these meetings," says Day. "It saves

money, but it's not done to save money. You have to have an overall franchise, but we believe you have to tailor it to people's lives. You can have global execution without necessarily having a global brand."

Close-Up, according to Steve Bowen, executive vice president and general manager of J. Walter Thompson USA's New York office, is currently in 10-12 markets with virtually the same campaign, using the song, "Get Close-Up," sung to the music of Linda Ronstadt's hit, "Get Closer." The U.S., he says, is viewed as the lead market.

But Impulse, a cologne-based body spray, was launched in several Scandinavian countries, and, says Bowen, "it spread to 15 markets. It was introduced here three or four years ago, and it's been a major product success for Lever Brothers" with basically the same creative strategy in all markets.

At Grey, the best example of a global brand is Kool-Aid, personified by the Kool-Aid Pitcher Man. "You're talking to kids," explains Tony Thurston, vice president, general manager of Grey International. "The Pitcher Man has tremendous appeal." Adds Hunter Yager: "You may have to adapt to a local sport (after which everyone quenches their thirst with Kool-Aid poured by the Pitcher Man)," but the rest of the execution remains the same throughout the world. "Children," he says, "haven't had enough years to become embedded in a culture."

"There is some confusion over what we mean by global marketing. It's important to make a distinction between marketing and advertising."



Hunter Yager
Executive vice president
Grey Advertising

"People think you create an ad and press a button. It's never been as simple as that. As the world shrinks, and the more people know about each other, in some ways, they're more individual."



Barry Day
Vice Chairman
McCann-Erickson Worldwide

The purest example of a global brand at Foote, Cone & Belding, says Roncarelli, is Raid insect repellent. "The brand is marketed in over 35 countries. It's called the same thing, uses the same positioning and the same type of advertising." The nearest thing to a global brand at Ogilvy & Mather is Parker Pens. "The strategy is identical worldwide," says Weed, "and the advertising is running in 21 countries."

Trend toward individualism

Weed echoes some of the same reservations about blanket acceptance of the global marketing concept as those expressed by McCann's Day. "It's true the world is getting smaller," he says, "but there's also a counter trend toward individualism that's becoming more important. While strategy may often be the same, it may be inappropriate for the execution to be the same. The customer is an individual living in a particular place. You have to be sure you're selling him on a worldwide basis."

The American Express credit card, Weed points out, is marketed with a worldwide strategy, "but it is not a global brand because the way a credit card is used varies from country-to-country.

"TWA," he continues, "is worldwide in nature, but you can't call it global

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because it doesn't go everywhere. And there is a great deal of segmentation—different classes of fliers. But we certainly think of it in global terms.”

The Grey executives can cite several instances in which global strategy is successful, albeit by varying forms of execution. Three such examples are Tang powdered orange juice substitute, Camay soap and Polident denture adhesive.

Tang, which Grey does not handle domestically, developed as a successful product in the U.S. as a substitute for orange juice at breakfast. When General Foods and Grey prepared to market the beverage in France, they discovered that orange juice is not a breakfast tradition there. So, instead, the product was marketed as a multifavored “anytime” cold refreshment beverage.

Avoiding taboos

Camay's worldwide strategy, says Thurston, “is positioned on the basis of its attractiveness to men. The international campaign, developed by our French office, shows a woman in a bathtub getting ready to go out. A man comes into the bathroom. You don't see him except for his hand, which touches her.” The original campaign spread from France to Italy, Spain, the U.K., West Germany, Latin America and Japan. In Japan, however, the commercial had to be changed because it would have been

“Sometimes it works, sometimes it doesn't. I don't think it's appropriate for every product.”



Ed Roncarelli
President, Multinational Business Group
Foote, Cone & Belding Communications

considered taboo for the man to come into the bathroom while a woman was bathing. “It's the same general idea,” says Thurston, “but you don't see the man until they're outside the home.”

Adds Yager: “The execution doesn't change. But you have to avoid embarrassment that would be caused by being out of step with local attitudes.”

Polident commercials in the United States utilize comedienne Martha Raye as spokeswoman.

Internationally, says Yager, “we could probably have found a spokesperson who would have had universal appeal, but to miss an opportunity to find a person in each country would not have been a good tradeoff. We took the extra step and changed the person country-by-country.” In France, for example, another well-known comedienne, Jackie Sardou, was used.

But even this strategy has exceptions, Yager points out. Such American spokeswomen as Victoria Principal (Jhirmack shampoo) and Joan Collins (Scoundrel by Revlon) are effective worldwide, he says, because of the universal appeal of such TV programs as *Dallas* and *Dynasty*.

At McCann, Day points out that Nescafe, in about 30 markets, is a product “that means something when people hear it.” But there are differences country-to-country.

“In countries that have a coffee culture, they want information about the ingredients and where the coffee comes from. In other markets, they want to know if it tastes good or what coffee means. It would be difficult to mount a world campaign for Nescafe.”

A product that would normally fit the global mold, he says, is Exxon. “It has a global presence. The Exxon tiger stands for power, grace, leadership.

“But in different markets there are government regulations as to what oil companies can say. In some countries, they can sell gas; in others, it has to be a corporate message.”

Generally speaking, ad executives say food is difficult to market globally; cosmetics and technological products are easiest; and new products can be mounted more readily than established brands.

Foods, says Grey's Yager, “are very difficult to globalize.” He cites, as an example, General Foods' decision not to market Stove Top stuffing outside the U.S. “Nobody knew what stuffing was, so how could you promote a mix?”

But JWT's O'Brien, while agreeing in principle, points out that it is possible to change eating customs.

“Kellogg's,” he says, “had to teach most of the world to buy the box, pour the cereal into the bowl, pour milk on it and eat it. It's a direct result of understanding what it takes to create a new habit in an environment.”

Cosmetics, says Yager, “lend themselves to globalization because they essentially promise to make you look beautiful, young and attractive. These are universal images. What's in the bottle isn't as important as what you believe.” □

“You can set up the most elaborate system in the world, but unless the client wants it to happen, nothing that an agency can do will make it happen.”



Bill Weed
Director for international accounts
Ogilvy & Mather International

“You are seeing more and more new products and brands being designed from the beginning with the world market in mind—rather than trying to change multinational brands into global brands.”



Willi Schalk
President, International Group
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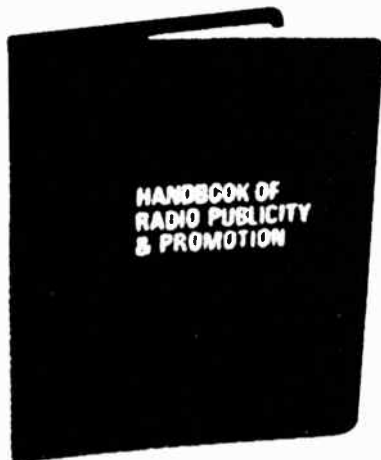
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Early fringe (from page 50)

which premiered in April, 1981, include KTLA(TV) Los Angeles, WGN-TV Chicago, WTAJ-TV Philadelphia and WXNE-TV Boston. WB is offering the series for cash, for six runs over six years. It's NTI weighted average on CBS was 21/32, but it was canceled primarily because one of its stars, Eileen Brennan, was seriously injured in an auto accident.

WXNE's Knight says *Benjamin* is a strong show, and it can be run on weekends "without any trouble, or you possibly can pop it in for a month or two as a strip and rest it. But we will have to work out where we will run it."

Another station which bought *Benjamin*, KTVT(TV) is also uncertain on when it will air, although, according to Edwards, a once-per-week outing is a possibility. Edwards notes that while the station is doing well in early fringe and access, there is no rush to put *Benjamin* on the air. Also, he adds, the station has *Black Sheep Squadron*, 35 episodes, purchased from MCA TV. The MCA series has been getting strong station commitments as well.

Golden West's success

One of the factors that has triggered the move by syndicators to supply stations with short episodes is that Golden West Television has been successful with a three-package group consisting of the 27 episodes of *It's a Living: I'm a Big Girl Now*, 19 episodes; and *It Takes Two*, 22 episodes. Says Richard Gold, vice president, based on their ratings success, GWE has added two packages, *On the Rocks*, 23 episodes, which aired originally on ABC from September, 1975, to May 1976, and *The Practice*, on NBC in the 1976 season.

Basically, the three sitcom packages, which were marketed under the umbrella name of Summer Gold, were offered as summer fare, to replace and/or to rest the "heavy guns." The package was being positioned as an alternative to high-priced off-network care being offered by other syndicators, Gold says. The additional episodes are seen by Gold as giving the package impetus for stripping all year around by stations, and helping add to the packages' original station lineup of about 40.

Outlets which did very well with the three titles as strips in early fringe in the summer included KTVT, WXON-TV Detroit and KTLA Los Angeles, a Golden West station. Steve Bell, vice president, general manager at KTLA, says that the three sitcoms were hardly failures on the networks. "All three ran on ABC and did 28 or 29 shares. In those days these kind

of shares were not considered as renewable network product, but by today's standards they would be automatic renewable numbers." Bell continues that all three are owned by Witt/Thomas Productions. He has played only *Living* and *Girl* in strip form, but expects to broadcast the third sitcom next year, plus more runs of both other product.

Game shows on affiliates

Michael Levinton, Blair Television's director of programming, says that if there is one programming trend in early fringe it's that affiliates are moving heavily into game shows. At one point, he says, games were the province of affiliates for use in access time only. "But now a lot of affiliates are looking to build game show blocks in the afternoon with such things as *Jeopardy!* *The New Let's Make a Deal* and *The All-New Name That Tune* and in some cases with *Family Feud*, *Joker's Wild* and *Wheel of Fortune*."

The use of games in early fringe at affiliates is due in part to the good showings of *Wheel of Fortune* and *Family Feud* and because game strips are less expensive to buy than off-network product, adds Katz's von Soosten. Also, he continues, game shows attract the 25-54 group, which fits the demo profile leading into affiliates' early news, which is sometimes as early as 4 or 5 p.m.

Major at Petry notes that as of last May at least four affiliates, KPX(TV) San Francisco, Group W CBS affiliate; NBC's WSMV(TV) Nashville; WDSU-TV New Orleans, NBC; and CBS' WNEV-TV Boston, were airing syndicated game shows in early fringe, and with a "fair amount of success—enough so that there are other affiliates willing to get on the bandwagon to see if they work." One of the major reasons for the proliferation of syndicated game shows by affiliates in the daypart, Major points out, is that there is a lack of alternatives in early fringe for them. "There are no new talk shows this season, and the death of *Breakaway* has opened a lot of available early-fringe time as well. Other affiliates entering the game show arena in early fringe, according to Major, are WJLA-TV Washington, ABC station, and WBT(TV) Charlotte, CBS outlet, and many others.

Also, it's understood, two NBC-owned outlets, WNBC-TV, the flagship station, and WMAQ-TV Chicago, have a handshake agreement with Firestone Programs on the *New Newlywed Game*, which is a "go" for fall, 1985. While the dayparts the program will air have not yet been firmed, it's expected that WMAQ-TV will carry the strip in early

In the Picture



Michael Widener

Now senior vice president, media director at A C & R Advertising, Widener looks at television's power to move merchandise at retail, talks trends in audience measurement, and about "a lesson that over-the-air broadcasters might do well to learn from cable."

In the four years that Mike Widener has been working more closely with more retail accounts at A C & R Advertising, he says he's developed a greater appreciation for the need for higher GRP levels in spot television than he used to have. Actually, he reflects, "The 150 household rating points over four weeks that we used to assume were sufficient, probably *were* enough to do the job—before clutter reached the stage it's gotten to today, and before so many more viewing options came along to slice up the audience so many more ways.

But today, continues Widener, recently promoted to senior vice president and media director, to compensate for these growing levels of segmentation and clutter, "we not only need an outstanding commercial, creatively, to cut through, but we also have to back that commercial with a lot of weight. And it helps if the commercial can be placed in a compatible programming environment. When we get that combination, there's nothing else in the media world that can beat television. The cost is well worth it, in terms of the sell-through achieved at retail."

Widener explains that A C & R is involved in many store promotions, "and the best substitute I know of for ratings, next to direct response, is a store promotion carried by just one medium. You know you're in the right medium with the right message when the merchandise moves out fast."

The problem is though that, "We don't always have a promotion going that involves only one medium, and we have other kinds of clients. It's for all these other situations that we keep looking for that more exact measure of who is watching what, that everybody hopes the people meter will give us. And with the growing numbers of remote control buttons and growing use of VCRs," he adds, "quarter hour measurement is no longer enough. Today, we need minute-by-minute audience measurement, so we'll know who's seeing our commercials. Today stations have to prove more. Years ago the household rating for each program was enough. Later, we wanted to know the demographics—who was watching in each household. Now, we're also looking at psychographics and clamoring for the kind of minute-by-minute measurement that will give us ratings for our commercials."

Widener also sees advertisers placing more emphasis on the product identification that comes with program sponsorship, to help build viewer awareness for their brands. Much of this, he observes, "is the result of watching cable's example." In this respect, he believes that over-the-air television broadcasters "could learn a lesson from cable about placement of their advertisers' messages. More TV stations would do well by creating special segments in their own local programming, and then seek out matching advertisers who could benefit most from that particular program environment." An obvious match would be a food product in a cooking show. "Not quite so obvious," he observes, "might be watches or clocks sponsoring sports events where time is a crucial factor in the outcome of the game or race. After watching this kind of product-program match on cable, people start to think about broadcast commercial environment in much the same way that advertisers think about editorial environment for their messages in special interest magazines."

Widener adds that the right program environment "can make time slots that are less attractive from the point of view of audience size more appealing to advertisers marketing products that fit naturally into that program environment. And that's a two way street. Advertisers and their agencies can help, the way they have, for instance in the case of the many brewers who have taken advantage of sports programming, by featuring big-name sports stars in their beer commercials."

Though his mother, Lucille, retired last year from Young & Rubicam after a long time buying career, Widener himself "didn't know I was going to wind up in media" when he was in school majoring in business. Today, he says, when considering applicants for entry-level positions in media, he likes to see people with MBAs. But among BAs, he adds that he'd just as soon interview prospects "with a strong liberal arts background that's provided them with the training to write a coherent report."

fringe, and WNBC-TV will air it in access. Two other NBC-owned stations, WKYC-TV Cleveland and WRC-TV Washington, have expressed interest in acquiring the game show, it's understood.

One of the success stories regarding an affiliate airing syndicated game shows in early fringe is at WNEV-TV, where Jeff Schiffman, vice president, programming, notes the affiliate has a two-hour block from 4-6 p.m. Carried this fall are *Let's Make a Deal*, *Match Game*, *Tune* and *Wheel* into the news. Previously, the station had a local information program from 4-5 p.m., *Joker's Wild* and *Wheel*. Schiffman says the game show half-hours are either the top-rated program or tied for the top spot in each half hour, based on early numbers.

"However, I think it's safe to say that our numbers are holding and *Wheel* is doing very well, *Wheel* is the hub for us, because it tends to spin numbers back into *Tune* and spin numbers ahead for our news, which is up about 2 or 3 rating points as a result," says Schiffman. He agrees that affiliates are moving increasingly into using game shows in early fringe. "The economics of the business is such that the 4-6 p.m. time period is cumulatively the second largest generator of business for local stations, after the networks. But as the stakes go up and the spot dollar costs increase 4-6 p.m. becomes more important."

Chess game

In addition, he continues, when an affiliate is competing against stations which have long-range syndicated buys, such as *Magnum P.I.* and *The Fall Guy*, positioning becomes a chess game, and "we have tried to position ourselves, vis-a-vis the game shows, as a station which has year-to-year flexibility. Also, the time period block is one of the few which an affiliate can control." Schiffman notes that his bullishness on games in early fringe is reflected by the fact that WNEV-TV had renewed *Wheel* for the next two years, despite that the station is paying "substantially" more for the strip.

But while Katz' von Soosten notes that early-fringe game shows are working on affiliates such as WNEV-TV, he believes they can be a double-edged sword. He says that because game shows skew toward an older demo, they may end up failing to attract the younger viewers to affiliates' early news, and von Soosten adds that a station may do better with sitcoms if the outlet's goal is to draw the younger-skewing audience into the news. Of course, he says, it all depends on what a station is striving for and the competition in the market, but, he points out, sometimes a station may have to sacrifice

Early-fringe game shows, warns Katz's John von Soosten, can be a double-edged sword. Because they skew toward an older demo, he says they may fail to attract younger viewers to affiliate news.

one demo for the other.

However, WNEV-TV's Schiffman says game shows such as *Wheel* and *Tune* skew a "somewhat younger audience than some other game shows. When you go from a 5 rating to a 13 at 5:30 p.m. with *Wheel*, that's a mighty big house filled with people of all ages. Also, we went from an average 3 or 4 rating points at 4 p.m. to 7 or 8 rating points, so that's very nice growth for us, regardless of where it comes from."

One reversal of the early-fringe game show acceleration occurred recently at KCBS-TV Los Angeles, the CBS-owned outlet, which tossed in the towel on games, after giving them a shot via a block from 3-4:30 p.m. for five weeks this fall. The shows, *Jeopardy!*, *Let's Make a Deal* and *Anything for Money*, called an experiment on the part of the station, didn't get the audience numbers anticipated, says a station spokesman.

According to the spokesman, the canceling of the three shows was made only after it was felt they had received a good trial run—25 episodes each, "which is more of a test than a new network program gets in primetime." In putting on the game show block, the station believed it would be good counterprogramming fare against the other networks' soap fare. But what really did in the game block was that it was producing declining numbers for the news, which it preceded, explains the spokesman.

Going against the KCBS-TV block was the established "game-show indie," KHJ-TV Los Angeles, whose games in some instances went head-to-head with the owned-station's, specifically, *Love Connection*, *The Dating Game* and *The Newlywed Game*. Charles S. Velona, general manager of the RKO indie, says the station has been playing heavy doses of game shows for some time, including blocks in the morning, early afternoon and in primetime, as well as in early fringe, and getting consistently good ratings, making it difficult for another station to crack its game show bastion.

KCBS-TV was airing *Barney Miller* at 3 p.m., followed by *Quincy* in the 3:30-

4:30 time slot last year, and has returned both to their former time periods. Petry's Major notes that the jury is still out on how games are doing in early fringe on affiliates. He says KCBS-TV's present replacements "don't seem to be that good either, from looking at the initial numbers. Last year, the shows weren't good enough, or they wouldn't have made the changes to game shows at the beginning of the season."

Paramount's news lead-in

While one of the primary reasons for the step-up in use of game shows in early fringe on the part of affiliates is the lack of new first-run adult programming for the daypart, Paramount next season has set a talk/information/entertainment half-hour strip, *America Today*, due for the fall, 1985. The program, designed for the news lead-in on affiliates, is getting mixed to positive initial reaction from the sources interviewed, although recent similar attempts have failed. Katz's von Soosten says he has seen only a presentation and not a pilot of the show, so it's too early to make a clear or binding judgment on the show. "I can't say that a first-run show won't work as lead-in to early news. It depends on the quality and any show done well and with the right ingredients has potential."

Breakaway, von Soosten continues, had to settle on getting many indies signed, although the distributors were looking for affiliates initially. "They couldn't get affiliates, which may have hurt the show because most indies played *Breakaway* in daytime. At this point, Paramount is looking only for affiliates and it remains to be seen if they can just get affiliates, as is their plan."

Petry's Major says that *Breakaway* was badly handled from the start and notes that the program wouldn't have gotten to the tube last fall without the help of Metromedia, which committed its stations to airing the strip. At the very least, *America Today* is an alternative, notes Major. "Also, Paramount has the expertise in that type of programming, and if anyone can do it, they can."

Meanwhile, one of the first-run holdovers from last year, *Divorce Court*, is doing well, in early fringe, and performing better generally than in daytime. According to Ken Kagen, vice president of marketing and research at Blair Entertainment, the show racked up an 8/27 on WAGA-TV Atlanta, in the October Nielsen, at 5 p.m., vs *People's Court* 7/24 on WSB-TV, and *Family Feud*'s 4/14 on WXIA-TV. In Cleveland, on WJKW-TV, it has gone from a 4 to a 13, from October 1983, to this October, getting 29,000 women, 18-49, competing against *CHiPS*, which has 27,000 women, 18-49. □

Inside the FCC

The following is excerpted from a recent speech made by FCC Commissioner Mimi Weyforth Dawson, before the New York Chapter of the Federal Communications Bar Association.

Proposed alteration of multiple ownership rules fraught with controversy



Mimi Weyforth Dawson

Arbitrary restrictions were continued by 12-station rule

Increase in programs is generated by audience size

An issue which has been and will, I am sure, continue to be the focus of a great deal of controversy is the proposed change of the multiple ownership rules, fondly referred to throughout the industry as the seven station rule or rule of sevens.

Now let me quickly say that the seven-station rule is certainly not the only controversial issue in which the commission is involved. From my vantage point, it seems that we are continually in the eye of the storm.

But I have come to believe that this may be inevitable, given the role of the commission. You see it in all areas of commission jurisdiction: private radio, satellite, mass media, common carrier. New technologies and new services create new entrants in the telecommunications marketplace. The stakes are very high and the players are understandably impatient with outmoded regulatory constraints such as 7-7-7.

Let's look at the history.

Adopted in 1953, these rules prohibited a single person or entity from owning more than seven AM, seven FM, and seven TV stations (5 of which could be VHF). The seven-station rule was intended to encourage diversity of viewpoints and programming through limiting ownership. And this was to be accomplished by limiting the number of outlets any *one* voice could have.

Thirty years have passed and, unfortunately, the rule of sevens turned out to be an impediment rather than an enhancement to competition and thus diversity.

And a broad consensus emerged that the time had come to ease the ownership restrictions. The seven-station rule had come under increasing criticism as arbitrary, irrational and irrelevant to the realities of today's television market. And so on July 24, 1984, in a 4 to 1 decision, the commission changed the seven-station rule to a 12-station rule.

I dissented to that decision because I firmly believe that the new rule continues the arbitrary and, most importantly, irrelevant restrictions of the rule of seven. The policy goal remains as it was in 1953; to promote competition and enhance diversity. It's clear to me that if a new rule is to realize this goal, it must be based on a relevant measure. To suggest that we continue to equate a TV station in New York City, the nation's largest market, with a station in Glendive, Montana, the nation's smallest, is hardly rational or relevant. This is why I support the concept of measuring audience through reach, and I'd like to spend a little time today talking about why I came to this conclusion and the problems which I see with a number of stations limitations, be it seven or 12.

The absolute number of radio and television stations owned by a given entity is of substantial interest only to the FCC. Network and station advertising rates are set not according to an aggregate number of stations but according to the size of the audience.

The key to increased production of competitive programming lies not in the number of stations owned but in the size of the potential audience of the stations owned and that is why a new rule should be based on the concept of reach.

The Department of Justice, in its comments in this proceeding, recognized that the television business is concerned not with the number of stations but with the number of viewers.

"Programming, the apparent product of television, is merely an input into generating audiences. Broadcasters compete to obtain programming that will produce the largest audiences with the demographic characteristics most highly valued by advertisers. Advertisers acquire time on programs to deliver commercial messages to audiences. The price of audiences is measured in terms of dollars per 1,000 viewers per unit of time."

Inside the FCC

(continued)

Number rule has been unfair to group owners

Another serious problem with the number of stations approach has been its basic unfairness to group owners. That unfairness is rooted in the history of commission policy. Let me go back for a minute to the situation in the early 1950's when fewer than 100 TV stations were licensed and on the air in this country.

Of these, the networks, which had pioneered the development of television, already owned attributable interests in 15 television stations in the largest television markets—virtually the same stations the networks own today. Through these facilities, each network was able to reach, through owned-and-operated stations, substantial segments of the nascent, but growing television audience.

Two FCC policy decisions at about this same time virtually assured that no non-network group owner would be able to reach the level of the audience base available to the networks; the rule of 7's and the 1952 table of allocations, which allocated no more than three VHF outlets in most television markets—including some very large markets. In doing so, the commission virtually assured that no more than three networks could reach a sufficient audience over competitively superior VHF channels.

Dual handicap imposed on non-network owners

A dual handicap was thus imposed on non-network group owners with national programming ambitions. They were foreclosed from obtaining major market VHF outlets (because of the commission's allocation policies and the fact that many of these channels were already occupied) and they were restrained by a numerical limitation imposed by the commission which prevented them from accumulating a comparable audience base by acquiring more than five VHF stations in smaller markets.

This basic unfairness was not changed by the 12-station rule. Indeed, it would have been perpetuated. A reach approach, on the other hand, would be fair to all group owners, allowing them to own however many stations they could, thus giving them the opportunity to reach a comparable audience size. It is the audience which is the relevant measure.

And finally, and perhaps most importantly, I believe a new rule based on the concept of reach would more nearly serve the commission's policy goal of promoting competition and enhancing diversity.

The commission itself noted this in the NPRM saying that the seven-station rule "may actually limit the 'diversification of program and service viewpoints' that it was intended to advance." This was so, the commission said, because the numerical limitation: "may in some instances preclude the possibility of realizing the benefits inherent in program production or acquisition for large audiences. This view was also expressed in many of the comments received in this proceeding.

Reach approach is not without some problems

Of course, a reach approach—the measurement of audience—is not without problems. One criticism is that a reach approach must necessarily factor in alternative video delivery systems, particularly cable houses. But is this necessary? The simple fact is that we are talking about a rule that historically has dealt only with broadcast television station ownership and not other video delivery systems. It does not matter whether the commission expresses this national ownership concern in terms of the number of stations or in terms of potential audience; neither requires that cable ownership somehow be factored into this rule.

Another criticism deals with the fact that most of the reach proposals being discussed are based on *potential* rather than *actual* audience. Since this criticism generally comes from those who want the commission to pick a number of stations, I'm tempted to wonder why they would hold reach to such a high standard of precision yet hold a numerical approach to no particular standard of relevance. Let's make sure that what we are measuring is relevant and then work toward making the method of measurement as precise as necessary. A reach approach balances the need for certainty and ease of application with the desirability of using an appropriate yardstick, which, as the Department of Justice suggested, is audience.

A News Director's News Director



In December 1984, Lou Adler becomes President of the Radio Television News Directors Association. Lou Adler's career in broadcast journalism has spanned thirty years. Over those years he has been recognized by his peers with some of the industry's most prestigious awards—OHIO STATE, PEABODY, and the EDWARD R. MORROW, NATIONAL AWARD FOR BEST OVERALL NEWS PROGRAMMING IN THE COUNTRY (1981).

As a tribute to WOR's News Director, RKO General, Inc. is sponsoring a day long seminar in journalism ethics and news gathering. This



seminar will be one of the highlights of the 1984 RTNDA International Conference in San Antonio. The program will be produced by Media Society Seminars, whose director is Fred Friendly, and which is affiliated with the Columbia School of Journalism. Arthur Miller, prominent Boston lawyer and star of the syndicated television program "Miller's Court," will moderate.

Lee Simonson, Vice President and General Manager of WOR Radio said, "Lou Adler is not only a man of awards, he is a man who runs a first-rate newsroom, day-to-day. We proudly join his colleagues to salute him." **WOR 710-AM**

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