

Was TV meter expansion worth it? 41

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Boston's rejuvenated ad scene 48

# Television/Radio Age

NOVEMBER 12, 1984 • \$3.50

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# SMASH THE "FURY!" Killer Movies! • Killer Promos!

Let's face it! All kung fu packages are not created equal. Never was this more true than now. Enter "Masters of Fury," the ultimate kung fu ratings weapon! 15 hard-hitting kung fu theatricals, featuring Bruce Le, the newest worldwide box office superstar.

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**KILLER KIT™**  
Promotion is what makes kung fu films smash the competition. But with most packages you even have to produce your own promos. Not so with "Masters of Fury" because you get the **Killer Kit™**, the ultimate promotional arsenal which includes fully produced TV promos for each and every movie and lots more.

**EXTRA BONUS**  
With most kung fu packages you don't get any extras. But buy "Masters of Fury" now and you'll also get the world premiere free television rights to two top theatrical action movies, "Silent Scream" and "Kill Squad."

Turn your movie line-up into a killer. Unleash the power of "Masters of Fury!"



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1984 Telepictures Corporation

**CAROLINA KIDS  
ARE LOOKING GOOD  
ON CHANNEL NINE  
KIDSWORLD**



by Karen Peckham, Producer  
WSOC-TV, Charlotte, NC

Carolina kids are looking good on CHANNEL NINE KIDSWORLD. It's Charlotte's only weekly half hour news magazine for kids, at least 51% locally produced every week. We have our own studio set, two kids who appear as hosts and two kids who work as field reporters. Other kids get on the show as reporters when they suggest a story idea that we accept for production.

We also produce weekly features that involve Carolina kids. They work out in our exercise segment, voice their opinion in our editorial segment, tell us what's going on in our school news segment, give movie or book reviews, or join the "Super Cheer" in which a squad of kids cheers for their squad and KIDSWORLD.

CHANNEL NINE KIDSWORLD runs at 7:30 a.m. on Saturdays and is repeated at 8:00 a.m. on Sundays.

We also produce six half-hour local Children's Specials each year for prime time play, usually on Sunday night. Three of these are 100% local CHANNEL NINE KIDSWORLD NIGHT EDITIONS. Three are specially themed programs about area kids. We recently produced a half hour Special on kids in a local clogging group who went to the National Clogging Festival in Provo, Utah.

By giving local children a chance to report their own story ideas, or to appear in a segment that features their talent, they are learning how TV operates. They develop respect for the effort it takes to do good work on television. And they love to watch themselves and their friends on TV. We're glad that kids are looking good on CHANNEL NINE KIDSWORLD.



**KIDSWORLD**

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

# Television/Radio Age

Volume XXXII, No. 8 November 12, 1984

## 41 Was TV meter expansion really worth it?

As rating services turn to other projects, broadcasters and agencies assess value of meters, which reportedly cost almost \$25 million more annually in 11 markets they're in.

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## 44 Flood of new first-run kids, game show strips set

Indies finding new animated product outrating older shows, while affiliates have success programming game shows during daytime.

## AMIP PREVIEW

## 46 Buyers hoping last year's errors are corrected

Key issues include realistic pricing of product, better quality dubbing of foreign language programs and manning of booths by knowledgeable company representatives.

## 48 Lively Boston agency scene erasing city's lackluster ad image

Winning of creative awards, siphoning of business from other areas and a special expertise in the computers field are all drawing attention to this growing market.

## 52 DBS picture: full of confusing and conflicting signals

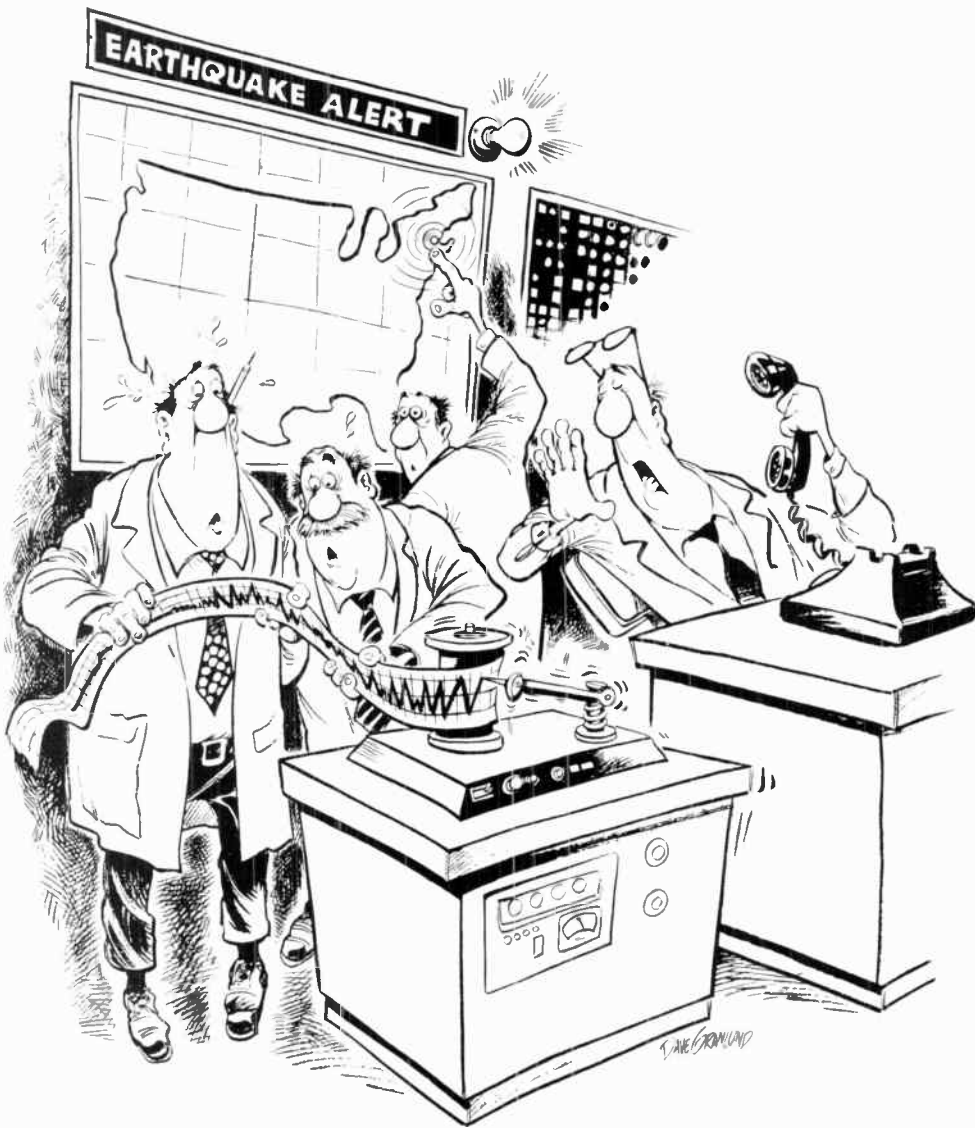
Suppliers, competitors and federal agencies are all spending substantial time trying to establish a sound foundation for this nascent and hopefully burgeoning industry.

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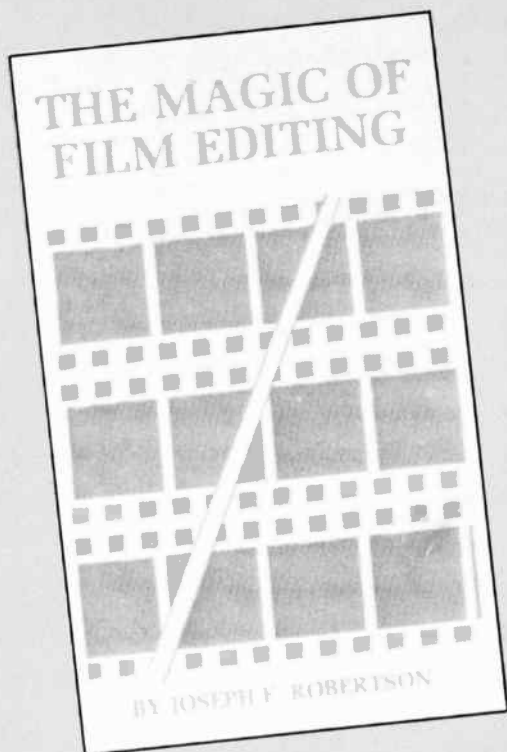


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shaking things up in Boston.”

*Feel Good  
about  
that*

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WNEV-TV New England Television Corp. A CBS Affiliate Represented by **TELE**



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

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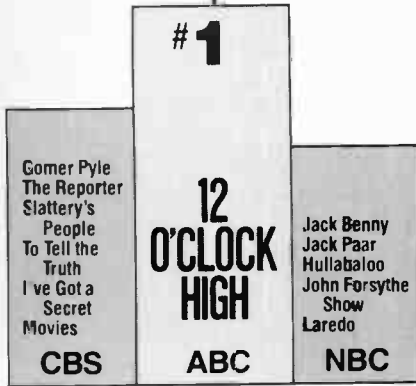
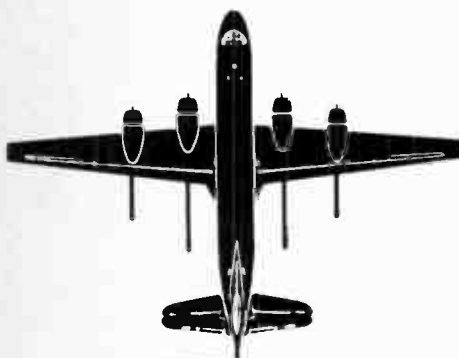
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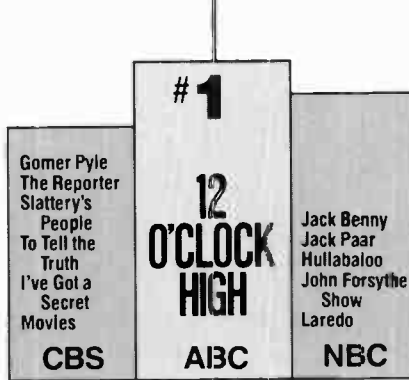


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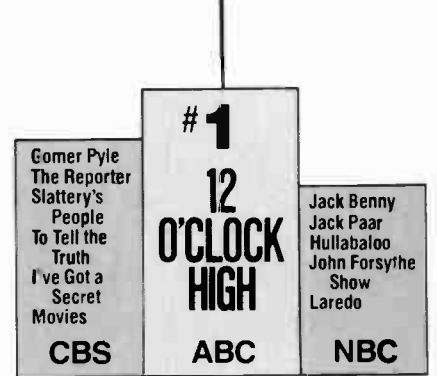
# 12 O'CLOCK HIGH



MEN 18-49



TEENS



CHILDREN

**Air Power.** 12 O'Clock High is the network success that'll win today's air battles. During its three-year network run—while scheduled in three different time slots—12 O'Clock High led all competition in key ratings categories. In one season at 7:30 pm (today's prime access), opposite two popular game shows, a youth-oriented variety show and a top sitcom, 12 O'Clock High won handily with Women and Men 18-49.

**Action, drama and a commanding cast.**

Guided by the skilled hand of producer Quinn Martin, 12 O'Clock High tells the timeless story of the London-based 918th Bombardment Group,



who, under wartime stress, compressed a whole lifetime of living and loving into a few short years.

*Robert Lansing and Paul Burke* ("Naked City," "Dynasty") star in the series, which is rich with guests such as *Burt Reynolds, William Shatner, Sally Kellerman, Jack Lord, Robert Blake, Bruce Dern, Dina Merrill, Wayne Rogers, Dabney Coleman, Ted Knight, Peter Graves, Martin Milner, Beau Bridges and Peter Fonda.*

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78 hours in color & B/W  
Pre-sold to the Gaylord Broadcasting Co.







# There's only one real king of comedy.

The incomparable Johnny Carson  
in the most hilarious, timeless moments  
from "The Tonight Show." It's pure comedy...  
from an American comedy institution!

**130 fast-paced half-hours.**



A St. Cloud Corporation Production distributed by



# Publisher's Letter

Television/Radio Age, November 12, 1984

**National spot projections for 4th quarter range from single digit to 12%**

The economic indicators for the fourth quarter are rather clouded. As a result, most station managers are concerned about the fourth quarter since the initial indicators are that it will be the first time in several years when the fourth quarter may be below the similar period for 1983. There are many reasons advanced for this dip. There is no question that the Olympics drained off spot revenues from August on. As Wally Schwartz's memo to Blair clients pointed out (*Spot Report*, October 29), the billings of ABC-TV in August tripled—an increase from \$168 million in '83 to \$492 million in '84.

But as Bob Kizer, president, Avery-Knodel, pointed out, national spot has always been a cyclical business and this year, with its variables of both the Olympics and politics, is certainly no exception. The billings from the politicals from most stations have been considerably under what management had projected.

When the polls predicted a landslide, there was a disinclination on the part of both parties to spend heavily in television. At the same time, most of the political billings were chalked up by the networks.

Projections for national spot for the fourth quarter range all the way from single digit to 12 per cent. Over the years, attempts have been made to correlate national spot expenditure with economic indicators. There is one indicator, even though on a delayed basis, that has some parallelism with the national spot curve, and that is the gross national product. Taking into account the inflationary factor, GNP in the third quarter increased only 2.7 per cent. Some economists are predicting that the economy will grow more in the final quarter than in the third quarter.

**Corporate profits also affect the spot picture**

Another factor that definitely affects the national spot picture is corporate profits. As the *Financial Digest* of Manufacturers Hanover Bank points out, pretax profits rose almost 60 per cent in the first six quarters in the current recovery period. This was a faster pace than the average gain registered in other post war recovery periods.

Four dozen leading economists were interviewed by the newsletter, *Blue Chips Economic Indicator*. On the average, they predict that the inflation-adjusted gross national product will grow by 3.5 per cent in 1985. They also predicted the rise in consumer prices will reach about 5.3 per cent in the fourth quarter.

If this is so, it would seem that the interest rates will hold through next year. If interest rates hold or, edge up slightly, this should be a welcome harbinger for local television businesses. Retail merchants usually get caught in the squeeze when interest rates fluctuate upwards.

Next year should be a good one for the television business. We will make our specific projections for 1985 in our Outlook Issue of December 31.

**Forecasters present conflicting '85 analyses**

What about 1985? There are conflicting analyses from the professional forecasters. Some are predicting a continuing cooling off of the economy, while others, such as Pierre Rinfret, based primarily on orders for capital goods in the non-defense sector, are predicting a thumping increase. Capital spending increased by 14 per cent in 1984, and Rinfret predicts that it will increase by 11.4 per cent in 1985.

Personal income, always an important indicator, increased almost 1 per cent in September. This was the highest increase since last Spring. Consumer spending increased by 1.4 per cent in September, the largest increase in five months.



A comprehensive newscast with local, national and international news, live, on-location reporting, sports and weather at a new more convenient time.



THE TIME IS RIGHT!



# The News at TEN

JACK HYNES JULIE EMRY BILL O'CONNELL JERRY BROWN



WEEKNIGHTS  
AT 10:00 PM

**WLVI  
TV 56**





# INDO

INDEPENDENT DAYTIME

INDAY.

Brand new, first-run programming for daytime viewers, seen on independent stations across the nation.

Promotable, saleable, *watchable* programs, developed and produced to entertain America's young women.

A full two-hour block. Five days a week.

It's a breakthrough opportunity for independents to compete head to head with network stations for daytime audiences. And daytime advertising dollars.

And it's a strategic option of such importance for national advertisers that it will change the patterns of national daytime advertising.

INDAY is a joint project of LBS Communications Inc. and Tribune Broadcasting Company, two of television's strongest and most successful independent companies.

The investment in program development and production, plus the advertising and promotion campaign, will be the most extensive ever committed for any syndicated programming project.

Watch for more announcements.

INDAY is going to make your day for you.

**INDAY**™

N E T W O R K

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



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

## Building Store Traffic with Broadcast Advertising

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

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

Specifically, they'll learn "How to:"

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

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

Let your sales team help their retail accounts:

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

### ORDER YOUR COPY TODAY!

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

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

NAME \_\_\_\_\_  
FIRM \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY/STATE/ZIP \_\_\_\_\_

TV-1

# Letters

## Threat to radio

Your September 3 *Publisher's Letter* ("MTV surprised skeptics . . .") is another instance of your sensitivity to what is currently significant in the trade. I mean the whole industry—not merely cable and broadcast television. MTV implications for radio are, in my opinion, serious, even though this notion of mine is poohpoohed by the few to whom I've expressed it.

I can't see how MTV can fail to have an effect on what in the old days used to be called "HUR"—in short, non-automotive listening.

I suggest, for one thing, that the skeptics get a demonstration of the new television receivers with stereo FM audio.

I suggest also that they reflect on the fact that public dependence on broadcast media for news now shows more than 50 percent for television as a news source as opposed to radio.

We may want to remember also that it took a little while, but television soap operas ended up replacing all the radio soaps despite the relative cheapness of the latter in a production sense.

Now comes MTV, a direct effort to subvert non-automotive radio listening to television. MTV is directly meant to drain off numbers from the huge radio pool of rock—and soon enough, non-rock—music aficionados.

I think we're incubating a situation that raises the question, what next for radio?

If not tomorrow, the day after? A thousand other questions hang from this, but I won't start on the list here. From 1949 to the present, television has been preempting audience from radio, zone by zone.

Now it's music, the last mass programming area left.

ARNOLD HARTLEY  
*Key Broadcast Management, Inc.,  
Garden City, N.Y.*

## British preview

Congratulations on the special feature *The British TV Scene* in the September 3rd issue.

Interesting, reading. Enjoyable.

BILL TURNER  
*President & general manager,  
KCAU-TV,  
Sioux City, Iowa*

## Corrections

Following are additional corrected rankings from TV/RADIO AGE's computerized listing of radio stations

appearing in the September 17 issue, as supplied by the Radio Information Center.

## Rank by women, men

Women 25-54      Men 25-54

Avg. qtr. hr. Cume Avg. qtr. hr. Cume

Mon.-Fri., 6-10 a.m., 3-7 p.m.

### OKLAHOMA CITY metro

KXXY-FM-c	KXXT-FM-c	KEBC(I)-c	KEBC(F)-c
KEBC(F)-c	KEBC(F)-c	KTOK-ml	KTOK-ml
KZBS(F)-ac	KZBS(F)-ac	KLTE(F)-ac	KXXY-FM-c
KLTE(F)-ac	KLTE(F)-ac	KKNG(F)-a	KZBS(F)-ac
KKNG(F)-a	KKNG(F)-a	KXXY-FM-c	KLTE(F)-ac

### WEST PALM BEACH metro

WRMF(F)-ac	WRMF(F)-ac	WRMF(F)-ac	WRMF(F)-ac
WIRK(F)-c	WHYI(F)-r	WIRK(F)-c	WIRK(F)-c
WPOM-uc	WIRK(F)-c	WHYI(F)-r	WHYI(F)-r
WHYI(F)-r	WEAT(F)-a	WEAT(F)-a	WEAT(F)-a
WEAT(F)-a	WAXY(F)-ac	WJNO-ml	WKGR(F)-ao

Mon.-Fri., 10 a.m.-3 p.m.

### OKLAHOMA CITY metro

KKNG(F)-a	KEBC(F)-c	KZBS(F)-ac	KKNG(F)-a
KZBS(F)-ac	KKNG(F)-a	KXXY-FM-c	KEBC(F)-c
KLTE(F)-ac	KZBS(F)-ac	KLTE(F)-ac	KLTE(F)-ac
KXXY-FM-c	KXXY-FM-c	KKNG(F)-a	KTOK-ml
KEBC(F)-c	KTOK-ml	KEBC(F)-c	KXXY-FM-c

### WEST PALM BEACH metro

WRMF(F)-ac	WRMF(F)-ac	WIRK(F)-c	WRMF(F)-ac
WIRK(F)-c	WHYI(F)-r	WRMF(F)-ac	WIRK(F)-c
WEAT(F)-a	WEAT(F)-a	WKGR(F)-ao	WKGR(F)-ao
WHYI(F)-r	WIRK(F)-c	WEAT(F)-a	WHYI(F)-r
WNJY(F)-sl	WWJF(F)-sc	WNJY(F)-sl	WEAT(F)-a

## Average 1/4-hour rank

Morn. drivetime

25-54W

25-54M

### OKLAHOMA CITY ADI

KXXY-FM-c	KEBC(F)-c
KEBC(F)-c	KXXY-FM-c
KKNG(F)-a	KTOK-ml
KZBS(F)-ac	KLTE(F)-ac
KOMA-c	KOMA-c

# FIRST AGAIN.

**NEWSCENTER 5 WAS THE FIRST TO BRING YOU LIVE, INSTANT COVERAGE OF LOCAL EVENTS. NOW, WE'RE FIRST AGAIN.**

**INTRODUCING ■ ■ NEWSTAR 5 ■ ■ ■ ■ ■ ■ ■ ■  
THE ADVANCED PORTABLE  
SATELLITE TECHNOLOGY THAT  
ENABLES US TO BRING YOU  
THE INCISIVE REPORTING OF  
THE NEWSCENTER 5 TEAM LIVE,  
ANYWHERE WE CAN DRIVE.**

**WHEN IT AFFECTS YOU, NO STORY IS BEYOND OUR REACH.**



NewsCenter 5's Chet Curtis and Natalie Jacobson represented the only New England station to present instant reports and analysis of the Presidential Candidates Debate in Kansas City--live via NewStar 5.

EXCLUSIVELY ON  
**NewsCenter 5 WCVB**  
METROMEDIA BOSTON

Nationally represented by  
Katz Television America 



# Sidelights

## Gannett a-x the board

How does this sound? A package advertising deal, involving a national newspaper, a selection of dailies from a group of 85, six TV stations, 16 radio outlets, a market research firm, a TV production facility, plenty of outdoor exposure and an offset printing operation—or parts of the above.

That—and more—is being offered by the Gannett media empire via its Gannett Media Sales. “What we’re selling,” says Joseph Welty, executive vice president of GMS, “is Gannett as a brand, as an entity.” What we’re selling, says Ray Gaulke, GMS president, “is media creativity.”



“What we’re selling,” says Gannett Media Sales’ Ray Gaulke, “is media creativity.”

Gaulke should know something about the subject. He was president of Marsteller for five years (1975-’80) and subsequently set up the Intermarco agency as a joint venture with the French ad shop, Publicis.

GMS was set up about a year ago because, according to Welty, Gannett chairman Allen Neuharth saw opportunities for “synergism” among the various Gannett media and properties (though there had been some package selling previously). These add up to a considerable advertising universe. Gannett’s 85 dailies (and 35 weeklies) make it the biggest newspaper publisher in the U.S. in terms of both circulation and number of papers; its outdoor plant is the largest in North America. Having agreed in principle to buy two radio stations in Houston (subject to FCC okay), Gannett now has more broadcast properties than any other group owner—22 in all. It owns five TV affiliates and one indie, with five of the six TV stations in the top 25 ADIS, plus 16 radio stations in eight markets.

Gannett also owns the Louis Harris & Associates polling and market research

firm; Gannett Production Services in New York (formerly Gateway Productions); Gannett Offset and PIA Merchandising Co. Most important—in terms of current effort, if not in revenue—is Gannett’s national newspaper, *USA Today*, which seems to be the centerpiece of its package offerings.

The basic lure in the Gannett pitch is “bonus” advertising. If the advertiser buys so much time or so much space, he gets more advertising. For example, if you spend \$1 million in *USA Today* and another million in Gannett Outdoor annually you get a bonus of \$250,000 in each medium.

Most of the existing package plans—packages can also be tailored—are in print media. There is a plan by which an expenditure of \$250,000 in broadcast will get you bonus space in print. But it doesn’t work the other way, says Gaulke, because “You have to be careful about pricing” in a regulated industry.

Actually, Gaulke and Welty concede, tying in broadcast is not easy and there hasn’t been any major broadcast package sold. Currently, Gaulke is trying to sell a parlay of *USA Today* plus TV and radio spots to a brewer in connection with a sports event.

Among the reasons Gaulke cites for lack of broadcast use in the ad packages: “For TV, there are only six markets and if an advertiser has no interest in them, there’s nothing to sell.” Also, says Gaulke, the packages appeal particularly to the top 100 advertisers, most of whom are already big TV users. “Chances are that many of them are already using our stations.”

Gaulke has no intention of getting into a media efficiency battle. He’s selling the “sizzle, not the steak,” on the presumption that the right combinations of media can provide a creative edge for an advertiser. For that reason, the thrust of the pitches is aimed at clients, not agencies, though Welty adds that “Agencies are not our enemies. Actually, we have found them responsive.”

All the Gannett media have their own sales forces, of course, and the policy has been laid down that they get the commissions for whatever GMS sells (Blair reps most of the TV stations). However, because of the multiplicity of Gannett media, it is complicated for GMS to work out advertising deals with each publication, station, or whatever, Welty notes. But the Gannett executive says that GMS and Gannett media sales staffers often double-team.

Among the advertisers already buying across Gannett media are MCI, Stroh and Seagrams. MCI bought a \$1.5 million package, explains Gaulke, including

a four-page pullout in the *USA Today* sports section every Monday for 16 weeks, tied into *Monday Night Football* on ABC-TV, plus the same in *Pro Football Weekly* (not a Gannett publication) plus support promotion in individual newspapers in the home towns of the teams that are playing that particular week.

Despite the lack of broadcast media in the Gannett packages, Gaulke feels there will be more “as we go along.” One factor that would help is a greater number of broadcast markets, i.e., more Gannett stations. And that’s in the cards, too, says the GMS president.

## ABC broadcast center

The ABC radio networks today (November 12) begin a revised schedule of news broadcasts in the wake of the opening of ABC’s \$12 million radio broadcast center, which the company describes as the “largest and most sophisticated commercial radio facility in the world.”

Previously, the six commercial webs aired their regular news broadcasts sequentially starting at the half-hour.

The new schedule calls for two simultaneous “60 minute clocks,” with three networks on each clock. Each of the two simultaneous schedules begin at



From l.: ABC Radio president Ben Hoberman, ABC Broadcast Group president Anthony D. Thomopoulos and ABC Radio Networks president Edward F. McLaughlin at launch of new broadcast center.

15 minutes before the hour and ends with a newscast at the top of the hour. The order of newscasts is as follows: Rock, Contemporary and Information networks on one clock and FM, Direction and Entertainment on the other clock.

The new order of things also embodies collapsing the Central and Mountain Time Zone feeds so that there are now three zonal broadcasts. This affects commercials that formerly could be



# Great Music is Back on TV!

The TV Special for January!  
The Weekly TV Series for Fall!

Music That Recalls Magic Moments in Your Life.  
Performed by the Original Artists and the Music  
Of Your Life Singers and Dancers. An Hour Filled  
Up To The Present— from the 40s, 50s, 60s and 70s Right  
Tears. Plus Salutes to Those Memorable Years.  
Lavishly Produced in the Bob Banner Tradition.

## The Music of Your Life

Your Host  
**TONI TENNILLE**



Special  
Guest Star

**JOHNNY  
MATHIS**

Special Guest Star  
**PATTI PAGE**



Special Guest Star  
**ANDY GIBB**



Musical Theme by Barry Manilow

Produced by  
bob  
banner  
associates



in association with  
**GROUP W  
PRODUCTIONS**

Call (212) 507-3670 now to bring  
The Music of Your Life  
to your station.

# Sidelights

(continued)

aired at the same local time in each of the four time zones. The three-way zonal feed is now the typical method at the TV networks, according to Peter Flannery, vice president, ABC News, radio.

ABC's new broadcast center, which handles the Talkradio program service, in addition to the half-dozen conventional webs, incorporates 13 state-of-the-art studios—including two production studios that "float"—and technical facilities primarily designed for digital transmission by satellite to 1,800 affiliates. The two floating studios with

high-quality acoustics will also be available for outside customers. With 19 audio channels plus one for data bouncing off Satcom F1-R, the facility, noted ABC Radio president Ben Hoberman at the formal launch ceremony October 29, has an expanded ability to feed multiple programs simultaneously. ABC, he added, has more dedicated satellite channels than any other radio network operation in the world.

All commercials material for the networks is handled by the Technical Operations Center (TOC), which is the

master control for the entire complex, including the 20 satellite channels.

The console "really does look like the control panel of Starship Enterprise," insisted Edward McLaughlin, ABC Radio Networks president, who also spoke at the opening ceremony, as did Anthony Thomopoulos, president of the ABC Broadcast Group.

The console, computerized and automated, scans program and commercials schedules and automatically inserts commercials at the proper time for all seven networks. The hardware is a custom-made IGM Instacart system containing 16 racks, each holding 48 commercials for a total of 768 cartridges.

Programs and commercials are converted into digital signals at the broadcast center, which is located on the west side of Manhattan, just above the midtown area, and transmitted through optical fibers to RCA offices in downtown Manhattan five miles away. The signals are then sent by microwave across the Hudson River to Vernon Valley, N.J., where they are uplinked to Satcom F1-R.

Covering 3,000 square feet, the newsroom at the broadcast center is called "the largest radio newsroom of its kind in the country."

A staff of more than 200 will work in the new center, which will be in operation 24 hours a day, seven days a week.

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

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

### we got great performance.



Stanley H. Moger  
President,  
SFM Entertainment

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

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ADVERTISING

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The right audience

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about TV LOG'S  
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## Media forecasting

It seems that major media outlets know as little about the future of the economy as some of the politicians. According to a new study released by The Media Institute, economic forecasts reported on NBC News and in publications such as *The Los Angeles Times* and *Newsweek* are poor predictors of what the future holds economically. The study, *Economic Forecasts, Election Years, and the Media*, finds that the three major outlets correctly predicted the direction of key economic indicators only 50 per cent of the time, on average. They correctly predicted the magnitude of movement only 22 per cent of the time.

## Lost yardage

Why have football ratings declined on television?

Howard Cosell attempted to tackle that question recently when he was interviewed on the *CBS Morning News* by Phyllis George.

Saying there are "multiple factors involved," Cosell, when pressed by

# ***RADIO MARKET REPORTS***

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



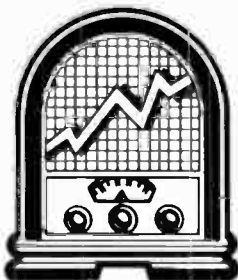
Detailed advertising expenditures in each market are reported monthly by product category, company and brand.

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

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



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



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**•TOP MANAGEMENT BRIEFING•**

# Sidelights

(continued)

George to enumerate them, added that, "It's really a very long list and somewhat complicated." The list:

- "First of all, there is the advent of the United States Football League."
- "Second, there is a spillover, potential oversaturation, from the plethora of college games."
- "Thirdly, there's still the unpleasant aftermath of the players' strike."
- "Fourth, the proliferation of drug

abuse, all of which lead to public disenchantment."

■ "Fifth, there's the game itself. It's become a stereotype. One may like to listen to John Madden, if one is an alleged TV critic, or another might like Dick Vermeil or a third might like Merlin Olsen.

"But it's a stereotype. They all say the same things only in different ways, and they are reaching, in my opinion, the

jockocracy—I mean, the smallest number of people.

When asked if football can make a



Howard Cosell says football TV ratings "will never be again what they once were."

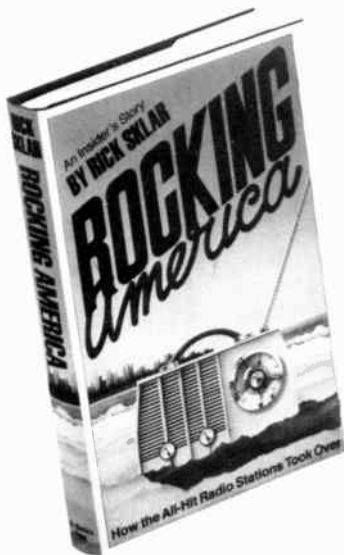
comeback on TV, Cosell responded in a sociological vein. "I think something's happening out there in the society," he said.

"I refer now to what we call the fractionalization of markets. Quite clearly now, with the new technologies coming in more and more, there are more avenues to the diverse tastes of the American people.

"Teenage kids follow music TV. None are busy worrying about football games. And so ratings will never be again what they once were. I don't know that that betokens decline. I'm not sure that it does. It's a readjustment in the social structure, the societal structure, of the country."

## THREE DECADES OF RADIO & ROCK 'N ROLL

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



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

—Clive Davis, President Arista Records

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

—Michael L. Eskridge Pres., NBC Radio

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



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

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

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State \_\_\_\_\_ Zip \_\_\_\_\_

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

## Feature film expert

Martin J. Robinson, who died recently of a heart attack, was highly respected by his peers for his expertise in pricing and assessing feature film libraries for syndication. As former president of United Artists, he was a valuable asset in many other areas as well. Robinson began his TV career in 1951 with Erwin Ezzes at MPTV, working with Matty Fox, a pioneer in TV syndication. Robinson left MPTV in 1957 to form his own TV company, Link Industries. Six years later he sold the company to join Ezzes at United Artists as general sales manager.

After holding various executive positions at United Artists, he became president in 1978, following the retirement of Ezzes.

Robinson is survived by his second wife, Betsy Blackwell Robinson, and five children, Keith, James, Mark, Jane and Mrs. Kathy Manning. His first wife died in March, 1979.



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# Tele-scope

## Agency executives largely concur with TAA study on response to commercials

Agency media and research executives welcome, and appear to largely agree with, findings of a new study indicating that the more viewers are involved with a TV program they're watching, the more positively they respond to commercials in the show. Agency people say they've long suspected as much, even though some previous studies of the subject suggest that viewers may consider advertising an objectionable interruption of the program, particularly when the program is considered interesting.

The study, conducted by Television Audience Assessment, Inc., Boston, finds that viewers generally find commercials to be more memorable, likable, believable and persuasive "when placed in programs they find involving. TAA president Elizabeth J. Roberts reports that, compared to viewers who find programs uninvolved, those more involved with a show are more likely to recall the main points of the commercial message, are more inclined to like the commercials and to believe the product claims in them, and are more likely to show a preference for buying the advertised product.

At D'Arcy MacManus Masius, Sharron Lalik, senior vice president and director of spot broadcast says the TAA findings backed a couple of points that she had long suspected to be the case, but that up to now she had had no way to prove. She points out that the reason some clients are willing to pay a premium for placement in programs like *Hill Street Blues* and *60 Minutes*, "is their own conviction, borne out by the new TAA findings, that the most attractive program environment from the viewer's standpoint has a positive rub-off effect on the products advertised in that kind of environment."

The second point Lalik was happy to see the new TAA study support was her "suspicion that the mere size of a program's rating does not necessarily mean that the viewers are going to pay a lot of attention to the commercials in a show with a big audience."

Regina Kelley, vice president, creative research manager at Dancer Fitzgerald Sample, doesn't argue with TAA's new findings either. She says that even before seeing the study, she felt that, "Because of growing competition for viewer attention, a lot of advertising has become more entertaining and fun to watch. Therefore, with viewers in a receptive mood as the result of watching a show they enjoy, there may also be a correlating enjoyment of the commercials."

## Some public TV stations call for ad experiment revival

In the wake of President Reagan's recent veto of a bill authorizing significantly higher spending limits for the Corporation for Public Broadcasting during fiscal years 1987-89, some public TV station executives who participated in last year's advertising experiment are hoping it may be resurrected and expanded.

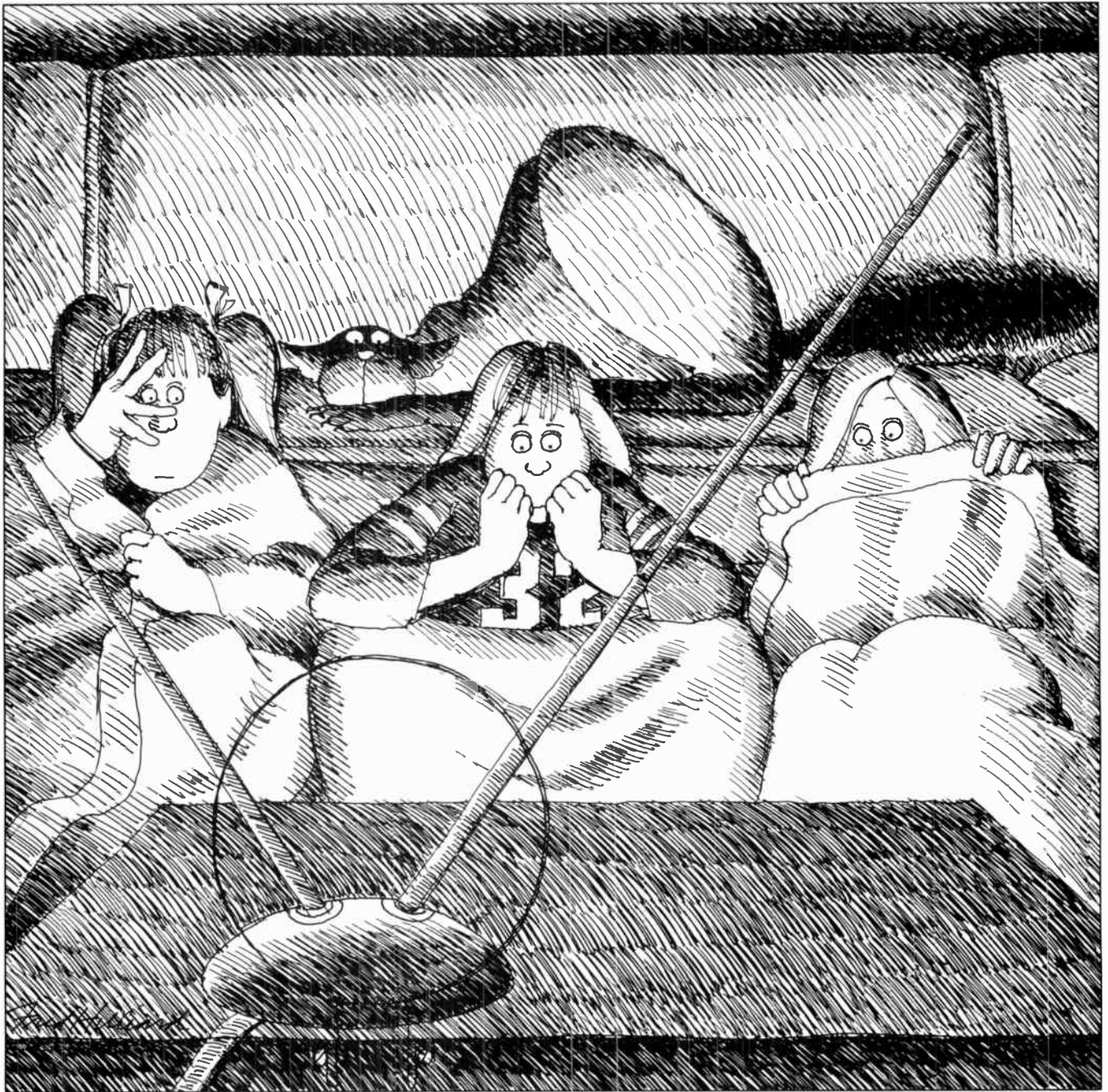
Says Vincent Saele, president and general manager of WYES-TV New Orleans: "I hope the Administration and Congress will adopt legislation that will allow for a more comprehensive experiment with limited advertising—over a three-year period and involving upward of 30 stations." (The original experiment lasted 18 months and involved 10 stations, although only seven of them actually sold advertising).

A spokesman for WTTW(TV) Chicago agrees with Saele. "We feel a longer test involving more stations is in order," he said, expressing the hope that, "Congress will address this after the first of the year."

WYES-TV's Saele also has some words of advice for his fellow public TV broadcasters. "I really feel it's time," he says, "for public television leadership to recognize the great need for us to move in the direction of more self-sufficiency." His station's experience with the experiment, he emphasizes, "indicated a very positive new direction. It's not something to be looked down upon; it's a positive opportunity."

## Relaxed rules bring WTTW some new underwriters

WTTW has been able to recruit some new underwriters, the station spokesman says, as a result of the FCC's recent relaxation of the underwriting rules to allow product and/or brand identification. As examples he cites "the Farnsworth Computers chain of computer stores and St. Paul Federal Savings."



# GAYLORD GIVES PEOPLE THE CREEPS.

## KHTV, Houston

Some people fall victim to our thrillers. Others fall in love with our oldies but goodies. But whether it's late night movies or wrestling or even Texas Rangers action, everybody knows they can turn to us.

That's why people have their eyes on Gaylord's KHTV.

Shouldn't you?

Call us and we'll help you grab an audience. At rates that won't make your hair stand on end.

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**TELEPAC** KTVT Dallas/Ft. Worth • WTVT Tampa/St. Petersburg • KSTW-TV Seattle/Tacoma  
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**GB** Gaylord  
Broadcasting  
Company

The station, he adds, is also taking advantage of another FCC rules relaxation that occurred in 1982—allowing public stations to accept advertising from not-for-profit organizations. As a result, he says, the station is running spots from Chicago's Arie Crown Theatre, "the same kind of advertising they run on other stations."

Saele doesn't think much of the relaxed underwriting rules. "While it superficially adds possible revenue," he says, "in reality, it has not enhanced the ability of the local stations to do that." WYES-TV has not added any new underwriters as a result of the rules relaxation.

## VCR sales maintain 80% annual increase

Industry watchers who have been waiting for videocassette recorder sales (VCRs) to cool down are still waiting. Hugh M. Beville's projections of an 80 per cent sales increase for 1984, as published in the July 9 issue of TV RADIO AGE for an estimated annual sale of 7.4 million units is right on track. Latest reports from the Consumer Electronics Group of the Electronic Industries Associations indicate that VCR unit sales to dealers for September have skyrocketed even higher, with 873,000 units sold for a 91 per cent surge over September, 1983. Year to date totals show VCR sales approaching five million, with 4.8 million sold, thus far, up 80 per cent over a year ago. EIA's Consumer Electronics Group has predicted that VCR sales in 1984 will exceed seven million units, bringing the total number of VCRs sold since the product's introduction in 1975 to 17 million.

## RCA reports shipping its one millionth unit

At the same time, individual manufacturers are talking about their own VCR success stories. RCA reports that it has shipped its one-millionth VCR for sale in 1984, more than twice its total for 1983. Stephen S. Stepnes, vice president, marketing, RCA Consumer Electronics Division, says he expects industry sales to exceed 7.5 million by year's end, more than 80 per cent over last year. Stepnes says RCA's sale of its one millionth unit by mid October is "indicative of the overall strength of this relatively new product category."

The EIA's bullish figures don't stop with VCRs. Sales to dealers of most other home video products also advanced in September, with only monochrome, (black and white) sets continuing to decline. Color TV sales exceeded 1.75 million units, up 11 per cent over September, 1983. Color TV sales for the year are at the 11.3 million level, up 17 per cent over the nine-month mark of 1983.

Black and white sets were off 22 per cent in September and 17 per cent for the year. Projection TVs rose more than 35 per cent in September, and are running 37 per cent ahead of last year's pace. Video cameras soared 77 per cent in sales to dealers, with nearly 70,000 color video cameras sold.

## Heavy marketing effort in California set by RCA

Predicting that California will continue to be the leading consumer electronics trendsetter, RCA is putting a heavy marketing effort in the state, which will include TV advertising as well as local newspaper and national magazines, behind the selling of its new audio and video components system, "Dimensia." The system, which is designed for consumer use, can be purchased as separate components, and is described as the first home entertainment system in the world that links seven components using only a single remote control device, according to RCA. The system has a tag of \$5,000, optional retail price.

To illustrate just how much of a trendsetter California is in consumer electronics buying, Stephen S. Stepnes, vice president, marketing, at RCA consumer electronics division, notes that in 1979, when VCRs were beginning to grow, almost one of every four VCRs sold in the U.S. were sold in California.

Furthermore, when RCA first introduced the monitor/receiver concept in color TV in 1982, California accounted for 36 per cent of the company's sales, notes Stepnes. What makes these figures dramatic is that California represents only 11 per cent of the nation's population.

In other consumer new-technology areas, California cities such as Los Angeles are leading the way, he continues. "Los Angeles has become the forerun-



# AN OVERNIGHT SENSATION

After its first seven weeks, "Diff'rent Strokes" is the hit of the Fall syndication season.



## DIFF'RENT STROKES

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# Tele-scope

(continued)

ner in the next major growth direction in consumer electronics—broadcast stereo.” RCA has introduced 18 color receivers with built-in broadcast stereo quality, and Los Angeles has four TV stations, more than any other city, either testing or planning to start broadcast stereo by next spring. Stepnes says that high personal income aside, the reasons for California’s lead in consumer electronics involvement include that the state is the home of “Silicon Valley”; has the most college students in the U.S.; and has a heavy concentration of movie, TV and related firms.

As to the “Dimensia” campaign, its initial phase began last week with nearly 100 one-minute TV commercials on four outlets in Los Angeles. San Francisco will have a similar schedule of one-minute “Dimensia” commercials on four stations. Ads will run in December on a number of magazines.

## Computerized color graphics systems surfacing

**Broadcast salespeople have found one more item** besides computerized data that’s dropping in cost as it improves in quality and speed: computerized color presentation graphics. Broadcast Management Plus of Sacramento offers “Extra Dimension,” which includes customized color presentations as part of its small-computer software program for broadcast sales, programming and research. Petry Television subscribes, but enhances the graphics with the help of Lotus 1-2-3 software that Tino Pappas, associate research director, says allows Petry to use its own IBM-PC/XT with a hard disc drive to create its own bar charts, pie charts, line graphs and X-Y coordinate graphs in color. Petry installed the system this summer, and Pappas says it’s pressed into service three to five times a week.

Now, Harrington, Righter & Parsons, CBS Radio Spot Sales, and the ABC, CBS and NBC Radio Networks can do the same with Great Graphics, New York. The division of Interactive Market Systems now offers a new software package called PC-Slide that Great Graphics director Candie Harris says allows the customer to design his own presentation slides with a choice of three shapes (bars or boxes, circles or polygons), four type faces in 13 sizes and 64 different colors.

She says users can create their own special visual effects, that all graphs can be scaled and positioned on the slide, that company logos can be designed, stored and transferred among images, and that maps and other standard drawings are available from the information bank.

Harris also says the user can generate simultaneous hard copy in order to make corrections and changes before transmission to Great Graphics, which can then convert the results into 35 mm slides, “delivered within 48 hours for about \$15 a slide, against \$100 if you sent the job out to an art studio.”

## Evening network news showing eroding pattern

**Evening network news shows an eroding pattern** in average household ratings during five Februarys measured by Nielsen in two-year increments from 1976 through 1984—while posting some ups and downs in between. Losses were also experienced almost across the board in all demos, on average, at all the networks during the five measured periods.

In household ratings, the networks averaged a 13.5 in February, 1976; posted a 14.3 in February, 1978; increased its HH ratings to 15.1 in 1980; but went down in February, 1982, and even more in the 1984 period, 13.7 and 12.4, respectively, according to Nielsen estimates.

The biggest loser in households over the measured periods was NBC, which dropped nearly three points, from 14.2 to 11.4; CBS was down about a point, from 15.5 to 14.4; while ABC actually gained a little, going from a 10.8 in February, 1976, to an 11.4 this past February. Peak years were in February, 1980, for ABC and CBS, when ABC had an average HH rating of 14.4, and CBS’ was 16.7. The top February for NBC was in 1978, a year in which the network registered a 15.1.

In terms of demos, in the women 18-49 group, CBS, which for the most part was the leader in ratings, held its top position last February with a 6, but lost a point from February, 1976.

# NOW SOLD IN OVER 80 MARKETS



## THE FACTS OF LIFE

153 Episodes. Available Now For Fall 1986.

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going from a 6.4 to a 5.2, and ABC dropped a little, from 6.1 to 5.7.

In women, 25-54, considered to be an important demo in terms of buying power, ABC stayed about even in the 10 years, with a 6.6, although the ratings had a high of 9 in February, 1980. CBS lost almost 2 points from February, 1976, to the past February, doing a 9 vs. a 7.1; while NBC lost almost the same, from a 7.9 to a 6. Overall, the three network average for women, 18-49, was down nearly a point, from 6.5 to 5.6, and the 25-54 women declined from 7.9 to 6.6, over the five Februarys.

In men 18-49, the picture is about the same regarding network averages, a 6.5 to a 5.6 over the 10 years; and with men 25-54, the dip was only a half-point, from 7.1-6.6. February, 1980, was a peak period for 25-54 men, on average. A complete report on both morning and evening network news audiences will be detailed in TV/RADIO AGE's next issue.

## Ad agencies provide FTC with a look at the future

**Forget about DBS and teletext in the year 2000;** accommodate to VCRs and remote tuners that allow easy zapping; be ready for two-way TV; think about narrowcasting; adjust to 15-second spots as the industry norm, five-second commercials, and growing use of 30- and 60-minute "infomercials and advertorials"; be happy with sponsoring primetime network shows with an average rating of 10; consider ad-supported movie channels; look abroad for consumers; don't ignore regional cable networks, and be ready to effectively measure TV ad response. But don't worry, because advertising will remain basically the same as it is today.

Those were some of the predictions that members of the FTC heard recently from some experts in the advertising industry when they were called together to give the agency an overview of what to expect of advertising in the year 2000.

Jayne Zenaty, manager of media research for Leo Burnett, U.S.A., said, "DBS does not figure to be a major player in the year 2000" and "many industry analysts don't expect teletext to survive into the year 2000." Already beginning to dominate the picture, she said, are remote tuning devices for TV selection, and she predicted VCRs "will be standard in the year 2000." A third feature will be "interactivity," the ability of the consumer to communicate with the program or information supplier, she said. Along with higher VCR usage, Zenaty said, will come a concomitant increase in commercial zapping, a problem "the advertising industry will have to address both in media placement and creative execution."

## Average primetime web rating seen falling to 10

**Larry Lamattina, executive vice president** of media at SSCB, forecast an "erosion of network television audiences and increasing demand from advertisers," with today's average primetime rating of 16 slipping to a 10 by the year 2000, leading to heavier use of 15-second commercials. Another expert added that 10- and five-second commercials will be used for "reminder advertising, more than just a quick-hit name identification," helped along with "mega-function computer chips" to "enable us to say more and show more in less time." Lamattina also foresees an expansion of advertising beyond U.S. borders to markets abroad via satellites, and heavier use of cable interconnects. An average media plan in the year 2000, he said, will be more targeted and consist of "many more media elements that are relevant to the needs of the people most likely to be customers."

Mike Becker, chief creative officer for Ted Bates Worldwide, summed up by saying "the future of advertising is also the past." He added, "the time we'll be given to get the message across may change. And the physical tools we have to create that message with may change. But advertising fundamentally will be the same." He also predicted "zap-proof commercials built into 'free' lending library cassettes" as advertising and information becomes blended, and said the commercial will become a direct selling tool, "the single biggest innovation in the kind of advertising that will be done in the 21st century," one that will make TV advertising effectiveness totally measurable for the first time.

# AVAILABLE NEXT



## SILVER SPOONS

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# TV Business Barometer

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**Local billings rose 13.3% in September, lowest increase year-to-date**

September was the first month this year (so far) in which spot took a bigger upward (percentage) jump than local time sales. In fact, the local percentage increase was the smallest for any month this year to date. On top of that, September was a five-week Standard Billing Month this year vs. four weeks last year.

The September increase in local time sales came to 13.3 per cent. This compares to 23.0 per cent in August and 14.6 per cent during the first month of the summer quarter.

So the quarter came out 16.8 per cent over last year, which isn't so bad, really, considering that spot was up 13.8 per cent for the quarter. For the first nine months of the year, local is still 18.3 per cent ahead, while the spot increase is only 12.0 per cent.

**Total ad billings for nine months up 14.1%**

Local September billings came to \$370.7 million, compared with \$327.2 million in 1983. For the quarter, local time sales were \$1,031.6 million, as against \$883.5 million last year, while the nine-month total was \$2,970.7 million, vs. \$2,512.1 million in '83.

Network compensation was down for the fourth month this year and the third month in a row. The decline in September was 1.0 per cent, compared to declines of 1.6 per cent in August and 1.8 per cent in July. For the quarter the decline came to 1.5 per cent. Over nine months, network comp is only 1.3 per cent higher than last year.

Total ad billings for the first three quarters, including national/regional spot and local time sales and network compensation, came to \$6,754.8 million, up 14.1 per cent from '83. National spot accounted for a 51.3 share, local's share was 44.0 and that of network comp was 4.7.



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

# September

**Local business +13.3%**

(millions) 1983: \$327.2    1984: \$370.7

**Changes by annual station revenue**

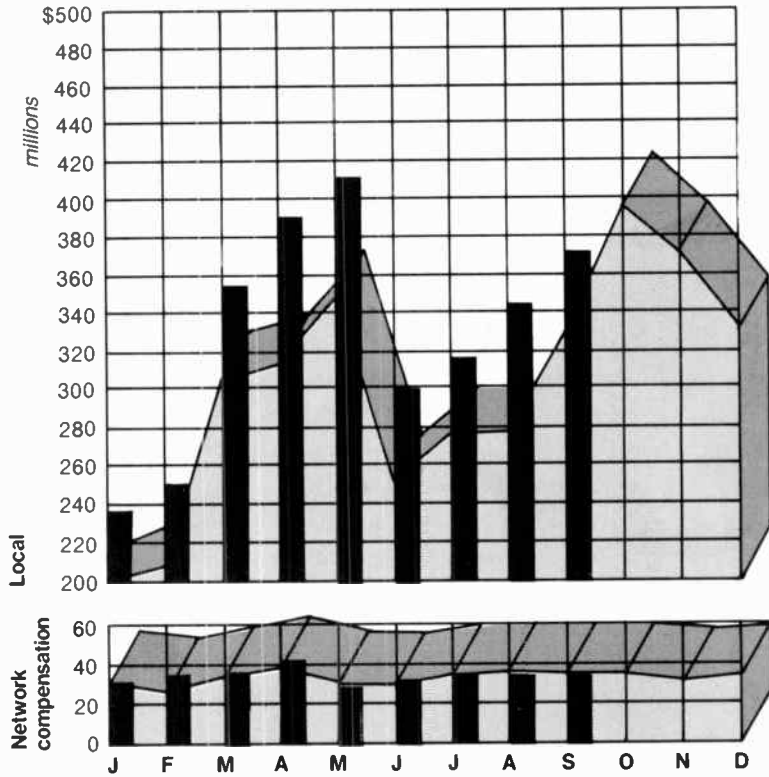
Under \$7 million ..... +14.7%  
 \$7-15 million ..... +29.9%  
 \$15 million up ..... + 8.5%

**Network compensation -1.0%**

(millions) 1983: \$34.9    1984: \$34.6

**Changes by annual station revenue**

Under \$7 million ..... +5.1%  
 \$7-15 million ..... -7.0%  
 \$15 million up ..... -0.6%



Burning midnight oil is only part of the picture. The payoff is what counts: sales. Blair is organized to sell. With a unique affiliate/independent/regional structure. It makes Blair sales people the experts agencies talk to first—and last—in buying spot television. Our training program teaches Blair people not only to sell, but to pre-sell markets and stations. And to get the order at the highest rates and shares. Because the more they sell, the more they earn. No wonder Blair sales people lead the industry in spot TV sales. That's the payoff you get from aggressive, smart selling. And it makes every drop of midnight oil worthwhile. Sales leadership...it's a tradition we share with our clients.

**BLAIR. ONLY BLAIR.**   
 Television



**OUR OWN.**

# WHEEL'S ON A





# ROLL!

Among affiliates in the top 10 markets, "Wheel of Fortune" is the undisputed winner of the October Book!

Rank	Market	Station	Time Period	Oct. '84 RTG./SHR.	Increase Over Oct. '83 TP RTG.*
# 1	New York	W/CBS	7:30	14.0/24	+ 100%
# 1	Chicago	WLS	6:30	16.6/31	+ 113%
# 1	Philadelphia	WPVI	7:30	25.5/43	+ 44%**
# 1	San Francisco	KRON	7:00	10.9/20	+ 175%
# 1	Boston	W/NEV	5:30	10.1/22	+ 100%**
# 1	Washington	W/DVM	7:30	11.7/23	+ 20%**
# 1	Detroit	W/DIV	7:30	21.2/36	+ 11%**
# 1	Dallas	KXAS	6:30	15.2/26	+ 50%**
# 1	Miami	W/TVJ	7:30	13.1/22	+ 8%

\*Same time period

\*\*Wheel aired in same time period, October 1983 ARB

Source:  
Arbitron Metered Market Overnights, 9/26-10/23, 1984, pure program averages. Computed by King World Research, based on actual ARB Figures.  
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# WHEEL OF FORTUNE

National Advertising By  
**CAMELOT**  
New York

Produced and distributed by  
**THE HOTTEST TEAM  
IN TELEVISION**



**KINGWORLD**  
NEW YORK  
NEW JERSEY  
BEVERLY HILLS  
CHICAGO

World Radio History

# Radio Report

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## Computerization of ratings data discussed at RAB GOALS Committee meeting

In a move to widen its focus beyond the narrowly technical, the GOALS Committee of the Radio Advertising Bureau has launched a series of meetings of the committee, largely made up of radio research specialists, with agency and advertiser guests from the buying side. GOALS co-chairwoman Terry Drucker, director of research at CBS Radio Spot Sales, sees the move as a way to reach out and spread "into such areas as the role of radio in media planning, and advertiser and agency attitudes toward the way that radio goes about selling itself."

On the question of whether computerization of ratings data helps radio, brought up at the first joint meeting on October 26, Alan Goldin, senior vice president and media director at Kenyon & Eckhardt/New York, said that it does, "so long as it frees people's time to *think* about ways to use radio better for clients—which computers *can't* do—instead of thinking so much about handling the numbers, which computers can do faster."

Another of the agency panelists, Sharron Lalik, senior vice president and director of spot broadcast at D'Arcy MacManus Masius, agreed, reporting that, "Letting our computers do our own rankers at the agency speeds up spot radio buying because we don't have to wait for the reps to produce them for us. Computerization also helps alleviate the problem that buying radio without computers is a fairly heavily labor-intensive process, considering the relatively limited dollars involved."

Lalik also called the new Arbitrends monthly averages a step in the right direction, but pointed to one still unsolved problem: "No one has come up with the software yet to enable us to do much more than look at the raw data. We have no way to massage it until someone does."

There was disagreement, though, on the question of whether radio should have its own measurement areas, instead of using ADIS. Goldin, for instance, said yes, "because few radio signals match the boundaries of TV's ADIS and DMAs. What's needed is a way to group counties or zip code areas or census tracts within the coverage area of a station or group of stations in a market, in order to be able to match brand distribution to the distribution of a station's listeners."

Lalik, on the other hand, objected that a whole new set of maps for radio only "would just create more data, non-comparable to other media, that would raise research costs further, and without giving advertisers a real reason to use more radio."

They agreed, however, on the desirability of having an alternative radio research service. As Lalik observed, the competition has brought worthwhile improvements. "Before Birch, Arbitron did not provide monthly qualitative information, came duplication, summer ratings, listening by location of listener, or ethnic listening, unless a subscriber ordered an extra, special run, which also costs extra. Today Arbitron does all of this—because Birch does."

Asked what kind of research would help radio most, "if costs were not a factor," Goldin suggested, "A way to determine how effectively radio sells." He reported having seen estimates ranging from 20 per cent to 40 per cent as effective as TV, adding that, "If we could show that the same number of dollars in radio can sell as well as that number of dollars in TV or magazines, that would be one of the greatest things that could happen to radio."

At the top of Lalik's "wish list" was reach and frequency for two, four, six and eight weeks, "so we could see how radio actually builds audience over time."

## Disagreement surfaced over whether to use ADIS

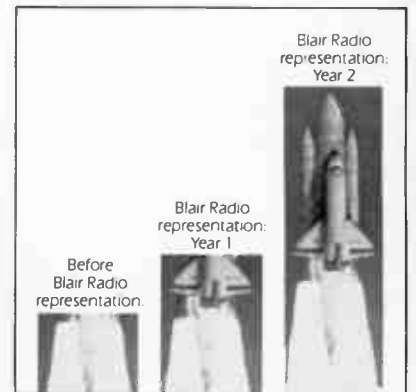
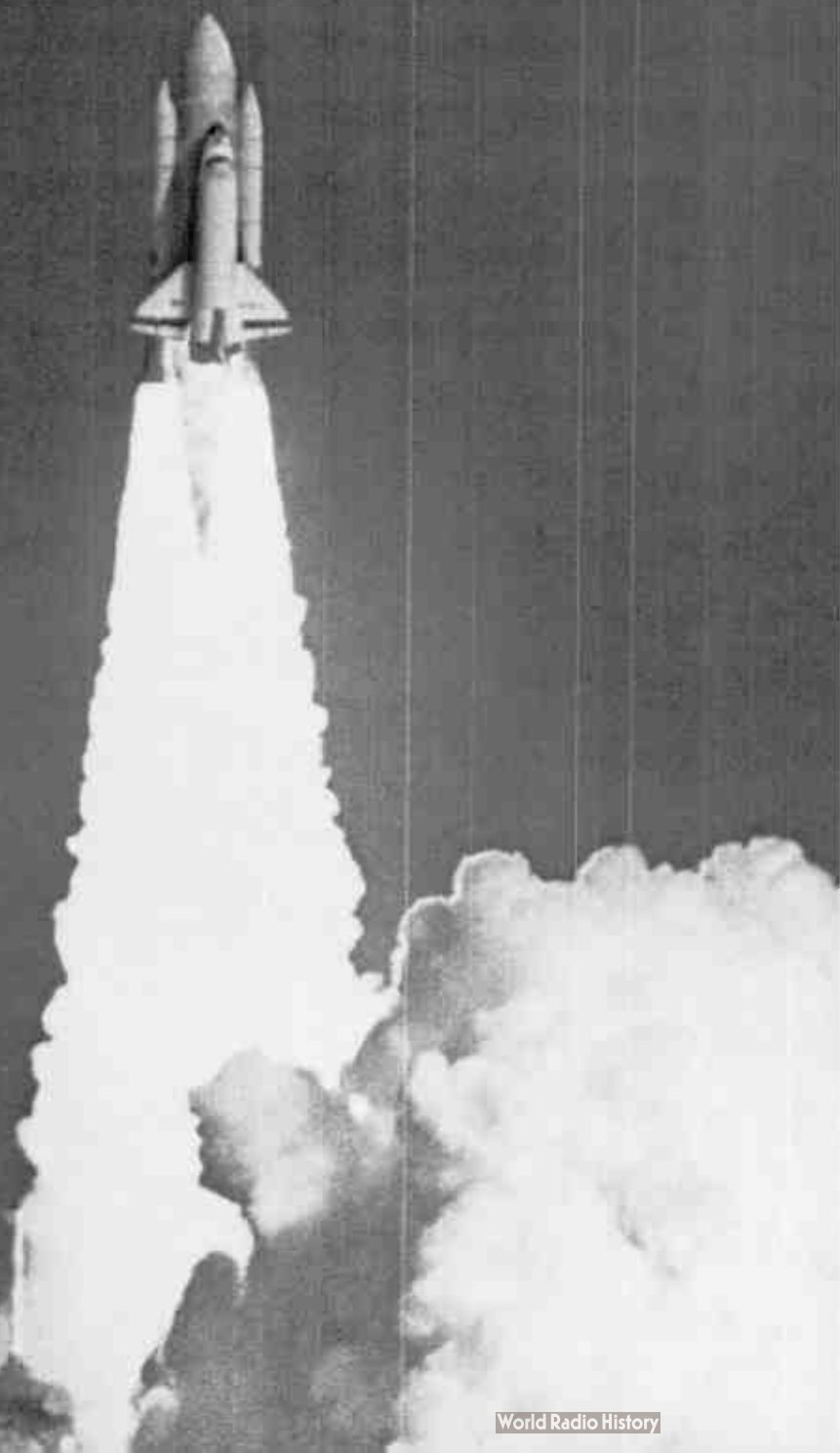
## Concurrence on need for other research service

## NAB releases report on meeting technical challenges

A report focusing on the need to meet technical challenges facing broadcasters today and ways to increase AM listenership has been released by the National Association of Broadcasters via the AM improvement subcommittee of NAB's Engineering Advisory Committee.

The 55-page report on how broadcasters may improve the quality of AM broadcasting transmission and reception urges broadcasters (1) to set up an

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Performance is the Tradition.

# Radio Report

(continued)

industry-wide AM promotion campaign promoting the benefits of quality receivers and raise the quality consciousness of the general public; (2) establish a technical reference center at NAB to collect and disseminate available AM technical information; (3) limit the boost of transmitted audio frequencies about 12 kHz; (4) improve AM transmitter antenna performance through broadbanding; (5) research supplementary antenna designs that offer the potential of significantly attenuating skywave in chosen, specified directions; (6) research transmitter transient distortion which can cause interference with no apparent compensating benefit; (7) encourage the development of a high-quality useful and inexpensive integrated circuit for use in AM radios and (8) work to mitigate existing and potential interference from radio-frequency lighting devices.

## New RAB chairman was key conference figure

The new board chairman of RAB, Group W Radio president, Richard Harris, was the founding chairman of "The Managing Sales Conference," which, it was announced, will be held from January 26 to 29 at the Amfac Resort and Hotel, adjacent to the Dallas-Ft. Worth airport. The sixth annual conference will be limited to 1,000, and will continue to emphasize research, sales, marketing and management topics, though there will be more speaker presentations and fewer panel discussions than in past years.

Harris was elected RAB chairman at the annual meeting in Carmel, Calif., late last month. He succeeds Richard Chapin, president of Stuart Broadcasting, and will begin serving January 1.

In announcing the Harris election, RAB president/CEO William Stakelin noted that Chapin is the only person who has ever served as chairman of both RAB and NAB. Harris joined Group W Radio 20 years ago and has served as general manager of WBZ Boston, WIND Chicago, KYW Philadelphia and KPIX(TV) San Francisco.

James Arcara, executive vice president of Capital Cities Communications, was elected board vice chairman, a new position. Elected chairman of the finance committee was Carl Wagner, executive vice president for radio and cable at Taft Broadcasting.

## Local billings in July up 18.6% over last year

The most recent figures on local ad sales show radio running ahead of projections. July billings were 18.6 per cent ahead of the previous year, according to the 16-market composite from RAB. For the first seven months, that put local business 15.9 per cent ahead of '83.

According to Kenneth Costa, RAB vice president of marketing information: "If this trend toward strong local radio advertising sales continues into the fourth quarter, we will see a local sales total of \$4.3 billion in 1984, or a performance about 1 per cent higher than our earlier 15 per cent growth projection." Markets included in the latest report: Albany, Albuquerque, Atlanta, Cedar Rapids, Charlotte, Chicago, Dallas, Detroit, Indianapolis, Los Angeles, Louisville, Milwaukee, New York, Philadelphia, San Francisco and Washington.

## 'Adults' head Torbet avails for third quarter

Requests for "adult" target audiences were nearly double that of radio avail requests for either men or women alone, reports Mariann DeLuca, vice president/research and marketing director at Torbet Radio, based on the rep's analysis of third quarter national spot business. The "adult" specification applied to 45.2 per cent of Torbet's third quarter business activity, against 23.1 per cent for women and 21.7 per cent for men. She adds that adults have been the Number 1 advertiser choice since men 25-54 topped the list two years earlier.

Unfortunately, flights aren't getting any longer. DeLuca reports that one week flights accounted for 28.8 per cent of requests, followed by two-week flights, up from 15.7 per cent to 19.3 per cent of Torbet third quarter business. Four-week campaigns were specified in 16.1 per cent of avail requests.



## More people listen to BMI than to their mothers.

And more moms listen to BMI, too. Because most of the music played on radio is licensed by BMI. If anyone tries to tell you differently, don't listen.



So remember, keep your feet off the furniture, don't play with your food, and keep playing plenty of BMI music.

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# Radio Business Barometer

**Spot radio rose 21.1% in September, after adjustment for SBM**

**Summer quarter went up 12.2% to \$221.7 million**

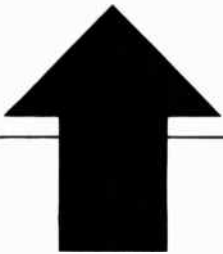
National and regional spot radio ended the summer quarter with a bang, after a fair beginning and a so-so middle. Time sales rose 21.1 per cent in September, compared with the corresponding month in '83. The previous month was up only 6.0 per cent, while the summer quarter made its debut with a 12.2 per cent rise.

Both the September and third quarter data are adjusted for differences in the Standard Billing Months. This is because September, '84, was a five-week SBM and September, '83, was a four-week SBM. Adjustments are made in the '83 figures so that there's a comparable number of weeks for both years.

Time sales for the five weeks of September, '84, came to \$81,742,400. The four-week figure of \$56,238,100 for September, '83, was bumped up by RER to \$67,486,600 for an equivalent five weeks. Likewise, while RER does not provide quarterly figures, TV/RADIO AGE calculated a 14-week third quarter total of \$197,641,300 for the summer of '83 to compare with the 14 weeks of the '84 Standard Broadcast Calendar, which came to \$221,743,500, up 12.2 per cent.

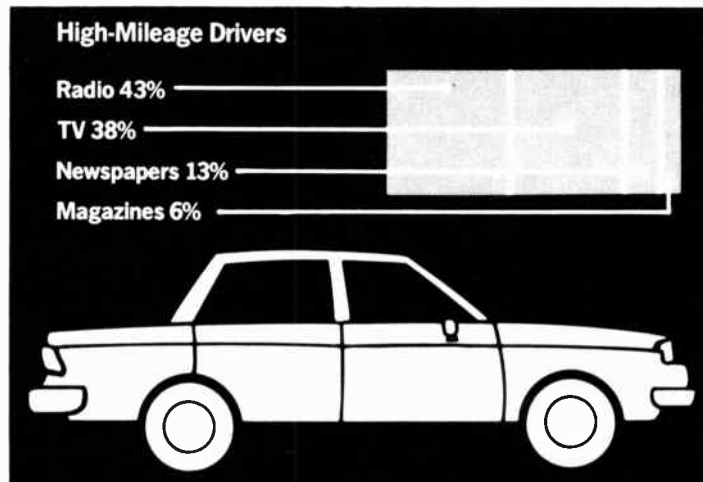
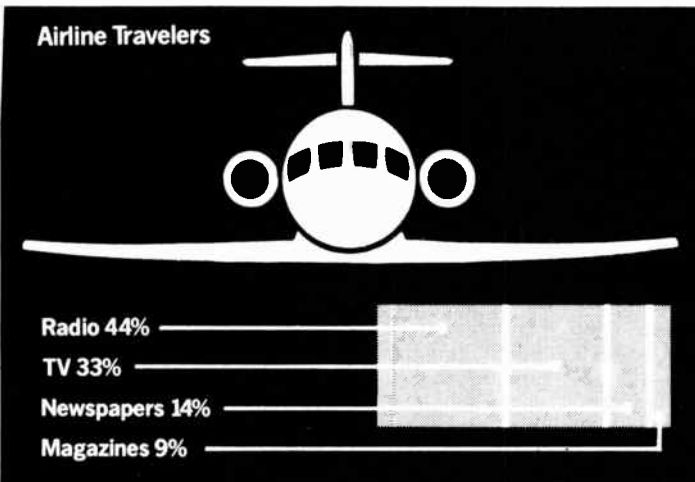
All top 10 markets showed increases in September and all but one double-digit increases. The *adjusted* figures are: Dallas-Ft. Worth, 31.2 per cent; Washington, 29.9; Detroit, 29.8; Los Angeles, 28.2; Houston, 24.3; Philadelphia, 21.0; San Francisco, 16.9; New York, 16.1; Boston, 15.2, and Chicago, 7.8.

All four major market groups also showed (adjusted) increases with three of the four garnering double-digit rises. The top 10 accounted for \$32,814,500 in time sales, up 21.5 per cent; the 11-25 group was up 21.2 per cent to \$17,932,700; stations in the 26th-to-50th markets were up only 7.2 per cent to \$11,657,100, the 51-plus group took in \$19,338,100, a rise of 30.6 per cent.



## Radio Targets Prime Product Users.

### Share-of-Time: Radio Leads Other Media Among Key Product Users



## September

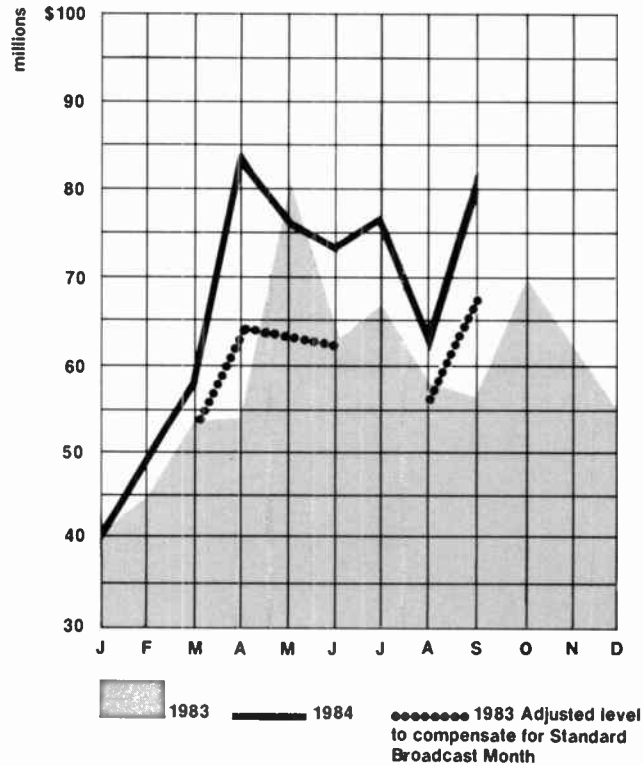
**National spot** +21.1%

(millions) 1983: \$56.2      1984: \$81.7  
 1983 adjusted: \$67.5

**Changes by market group**

Market group	Billings (mils.)	% chg. 84-83
1-10	\$32.8	+21.5%
11-25	17.9	+21.2
26-50	11.7	+7.2
51+	19.3	+30.6

Source: Radio Expenditure Reports



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Bob Lion  
 Co-Manager  
 INTERNET, New York



# THE FUTURE COMES ALIVE IN SEPTEMBER '85



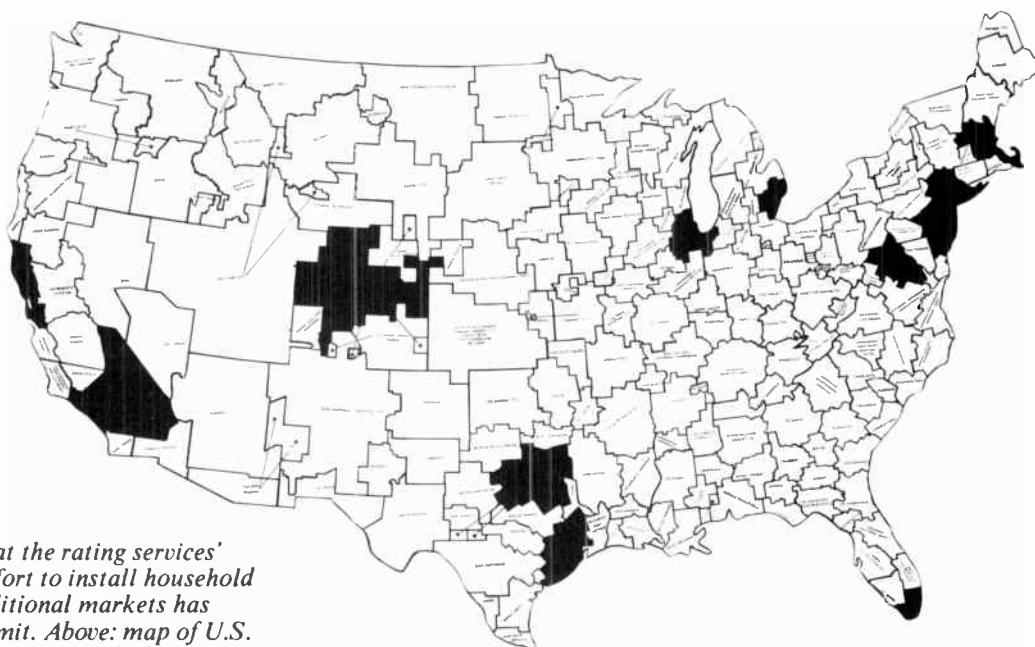
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It appears that the rating services' three-year effort to install household meters in additional markets has reached its limit. Above: map of U.S. divided into DMAs. Blacked in areas designate markets either already metered by Nielsen or targeted for metering.

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**Most independent station execs feel the meter expansion effort has been worthwhile, even though broadcasters are, according to a TV/RADIO AGE estimate, paying almost \$25 million more annually for meters in the 11 markets they're in right now.**

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## Has TV meter expansion really been worth it?

By George Swisshelm

Unless entirely unexpected and unlikely station demand suddenly develops somewhere, it appears that the rating services' three-year drive to push household meters into more markets has reached the end of the road in Denver, scheduled for Nielsen meter service to start up a year from now, and for the pilot test of the new Arbitron-Burke ScanAmerica "people product purchase meter" to start up in April.

Has the effort been worth the sturm und drang?

Some broadcasters, especially if they're independent broadcasters, think it has been, even though broadcasters are today paying, according to a TV/RADIO AGE estimate, almost \$25 million more annually for meters in the 11 markets they're in right now than the same stations would be paying for diary-only measurement if it was still in use.

And while a greater proportion of agency experts than broadcast researchers reached favor more meters in more markets, there's still differences of opinion about the value of meters, including the way diary data are adjusted by meters. As to the latter issue Arbitron is making extensive efforts (TV/RADIO AGE, July 9, *Arbitron vs. Nielsen: They're fighting the local meter wars with different sampling methods*) to develop, test and introduce a revised method of combining meter and diary estimates. This "Three-Class Meter/Diary Integration" system started with the March 1984 television survey, uses a separate adjustment factor for each of three types of households within its meter and diary samples instead of the formerly used single meter/diary integration factor. The three types of households are:

- Those with children between two and 17
- Adults-only households where the head of household is between 18 and 54
- Adults-only households where the head of household is 55 or older

Agency dissent is voiced by Alan Goldin, senior vice president and media director at Kenyon & Eckhardt/New York. Goldin complains that the major investments made by Nielsen and Arbitron to push household meters into more markets "has diverted resources from what they should be concentrating on—



**Dick Kostyra** of J. Walter Thompson calls more meters in more markets an improvement that offers "a more accurate reflection of actual audience size."



**Alan Goldin** at BBDO complains that investments made to push household meters "have diverted resources from development of a passive technique to measure personal viewing."



**Bill Benz** at D'Arcy MacManus Masius calls an alternative to diaries a must, because, "as the public's viewing choices multiply, people just can't keep track of everything they watch."

developing a passive technique to measure individual personal viewing that could eliminate the need for diary backup to get demographics. With this diary-meter system we have now, the diary figures, which understate viewing, are bumped up to the level of the meter figures, which overstate viewing."

Meters overstate, he says, "because they show total time that sets are turned on, whether or not there's anyone in front of the set watching. Household meters just don't do justice to all the nuances of people's personal viewing activity."

### Majority in favor

But most agency experts reached feel that the plusses of meters outweigh the minuses.

Dick Kostyra, senior vice president at J. Walter Thompson, New York, calls expansion of meters into more major markets "a definite improvement that provides advertisers with a more accurate reflection of audience size." This accuracy, says Kostyra, outweighs "the negatives of having to adjust meter results with diary-based data to produce the demographics. But, hopefully, the industry is moving to improve this situation with the development and testing of people meters. In the interim, though, we find diary-based adjustments to the meter data acceptable."

At BBDO, media research supervisor Jane Morris also sees more advantages to meters than disadvantages. She's in favor of more metered markets "because meters offer a more accurate measure of set tuning. So far we haven't seen any major price increases for time from stations in the recently metered markets that we could blame specifically on the changeover to meters. But with more data to select from, clever buyers have

more opportunities to find something to use to their advantage."

Bill Benz, senior vice president, director of media research at D'Arcy MacManus Masius, St. Louis, explains that as the public's choices of viewing alternatives keep multiplying, "Diaries become less reliable. People with a choice of up to 32 channels just can't be counted on to keep accurate track of what they see. To maintain some semblance of validity in the audience measurements we use, we need some alternative that does a better job than diaries."

Benz adds that he "doesn't mean that household meters are the whole answer. But they're an improvement on diaries until something better comes along. That means that, despite their drawbacks, household meters are a welcome step ahead of diaries."

### Broadcasters divided

Among broadcast researchers, the degree of enthusiasm, or lack of it, for meters is more evenly divided than among agencies. Assessment of meters tends to be more positive if a researcher works for independent stations.

Howard Kamin, vice president, marketing at the Association of Independent Television Stations, asserts that, "Meters have proven their superiority over diaries in market after market. Their greater accuracy is well worth their additional cost—not only to independent broadcasters, but to most network affiliates, too. Almost all stations show audience gains when meters replace diary-only measurement, though it's true that in most dayparts it's the independents that show the larger increases."

Kamin recalls that back when meters were in fewer local markets than they are today, INTV research manager Donna

Miller ran an analysis of diary vs. meter results in five markets—New York, Los Angeles, Chicago, San Francisco and Philadelphia. This showed Nielsen's average indie household ratings for November, 1981, February, '82, and May, '82, increasing from 17 per cent up to as much as 100 per cent across all dayparts except 9 a.m. to noon.

### Support for AGB test

Says Miller: "We have so much confidence in metered measurement that INTV is helping to finance AGB's people meter test in Boston (TV/RADIO AGE, April 2) so we can be among those with access to its first findings. We think anything that advances the use of meters is important, because of the way diaries understate television audiences."

Kamin adds that AGB's entry into the U.S. market "has acted as a catalyst to speed Nielsen and Arbitron in developing their own versions of the people meter. This has to be a plus for advertisers because it's people that go to the store and buy products, not households."

But not all broadcast researchers are this bullish on meters. George Hooper, vice president, audience research, for the NBC Television Network, observes that, "As a company, we'd never want to give up the national meter sample for network measurement, because meters give us a more accurate fix on actual set tuning.

"Amortized across the whole country, an adequate national meter sample is affordable.

"But for individual local markets, I don't see that local meters have helped us to run our stations in the metered markets any better from the point of view of

benefit either to our viewers or to our advertisers."

Hooper notes that, "We do get a lot more data from nine different markets now."

"But I can't say that all these new data are really essential to managing our company any better."

Hooper is also among those who wonder about local market meter sample sizes.

Says he: "We're not too sure that samples of 300 or so households are adequate for the job they're supposed to do. Samples closer to 500 households probably would be sufficient, but there again the price from the ratings company would go up another notch."

At Storer Television Sales, research director Peter Storer, Jr., observes that, "From what we've seen, local meter figures are used relatively little by agencies to justify their buys. The buys are still made from the book. They use meter results mainly to check for early ball park numbers on how their shows are doing."

### 'Early guide'

Storer concedes that meter data are also "useful to us as an early guide for programming purposes," but, he adds, "hardly useful enough to justify the large additional cost to the stations." He also notes that Storer's stations use only one meter service in each of the metered markets where the company owns stations—Nielsen in Boston and Arbitron in Detroit—and promises that if and when the rating services put meters into any more Storer markets, "We'll continue to subscribe to only one. Actually, we haven't seen either benefit or harm to our stations' relative standing since meters went into Boston and Detroit. Since there's no difference, either way, we'd be just as happy to go back to diaries-only and save the money."

And like Hooper, Storer, too, observes that, "The more research people I talk to from other reps and stations, the more concern I hear about the adequacy of local meter samples of only 300 homes. Now I'm sure that Arbitron and Nielsen agree 100 per cent, and would be happy to put in 400 or 500 per market. But that would only mean they'd bill us still more, and nobody wants that, either."

The research services themselves are slowing down their drive to push household meters into more markets because they've just about run out of hot broadcast prospects ready to shell out two to three times what they were paying for diary-only measurement. Instead, they've shifted emphasis to new product

development—people meters and test market systems designed to relate consumer purchases to what they see on TV (TV/RADIO AGE, October 1).

### ScanAmerica gets priority

At Arbitron, expanding meters into markets beyond the 11 they're in now is taking a back seat to ScanAmerica, the new product Arbitron is developing with Burke as a joint venture to produce what one Arbitron source describes as a "people product-purchase meter that relates product purchase to television viewing."

So instead of putting household meters into Denver (as Nielsen plans to do), that market will be the site of the first pilot test of ScanAmerica, scheduled for April, 1985.

Nielsen's meter expansion in the past two or three years has followed Arbitron's "for competitive reasons"—not because of any evident broadcaster demand. Roy Anderson, executive vice president, director of marketing for the Nielsen Station Index, says that while the possibility still exists of placing household meters in other markets after Denver, "assuming favorable conditions" (such as station demand), he emphasizes that from here on out, Nielsen wants its manpower and capital resources "poised for installation of people meters," should upcoming tests prove positive. In that case, Nielsen would plan to replace the currently used household set tuning Audimeter R meters with new people meters.

Meanwhile, another Nielsen source explains that Denver was selected for metering over such larger markets as Cleveland or St. Louis for two reasons.

One was some station interest, and Nielsen has already signed CBS affiliate

KMGH-TV there as its first Denver station customer.

The other reason is the desirability of more balanced geographic dispersion of metered markets. No other Rocky Mountain market is metered, and Denver would provide representation for that region.

### Market changes

When Arbitron originally announced its meter expansion plan in 1981, it included Cleveland, Minneapolis-St. Paul and St. Louis as targeted for meter installation in 1985. However, the economic climate in these markets turned out not to be as strong as in some other markets where local stations were doing better and had more ad revenue coming in.

So though some markets like Miami or Denver may be smaller than a Pittsburgh or Cleveland, the stations in somewhat smaller markets like Miami and Denver were in better position to absorb the consequences of the fact that in the case of Arbitron anyway, the prices of meters, plus diary backup, climbs to roughly \$300,000 from about \$100,000 for diaries alone.

Agencies—asked whether they make adjustments in their own local market audience estimates because of the statistically dubious procedures involved in grafting diary-based demographics onto meter-based set tuning results—say there is usually either no adjustment, or offer an explanation that it's a judgment call dictated by the individual market situation.

BBDO's Morris, for instance, says the agency uses no standard formula or procedure to adjust non-metered markets to the higher figures produced in the

(continued on page 98)



**George Hooper at NBC doubts that meters in local markets "can help us run our stations any better, either for the benefit of our viewers, or the benefit of our advertisers."**



**Howard Kamin at INTV says meters have "proven their superiority in market after market. Their greater accuracy is well worth the cost to most television stations."**

# Success stories spawn flood of first-run children's and game show strips for fall '85 daytime

By Robert Sobel

With this issue, *TV/RADIO AGE*, starts its annual "Road to NATPE" series, examining station programming strategy and product trends by daypart. This installment focuses on daytime. Subsequent articles will zero in on early fringe (November 26); access (December 10); primetime (December 24); late night (December 31, a special issue). As usual, wrapping up the series will be comprehensive stories in the NATPE issue (January 7) previewing the gamut of syndicated programming to be shown.

Attendees are going into the 1985 NATPE convention a bit sooner than they would like, with most buyers polled maintaining the January date is too early to make decisions. But, beginning with 1986, NATPE conventions will be held in mid-February and perhaps even beyond.

As to specific new programming at the 1985 event, "reborn" game shows and one or two original strips in the category will be the dominant form, followed closely by new first-run animation series and a number of movie packages, some of the latter newly-offered via barter.

First-run soaps and music video shows, which last year were plentiful, appear to be a thing of the past. And, in off-network product, half-hour sitcoms remain a scarcity.

*First-run animation strips are becoming normal fare on indies in the kid business, and, in some cases, are even replacing "evergreens" or beating the oldies in the ratings. From extreme top r., clockwise, are: World Events' "Voltron"; Group W's "He-Man and the Masters of the Universe"; Telepictures' "Thundercats," which debuts next season; LBS Communications' "Heathcliff"; and Group W's "Fat Albert and the Cosby Kids."*

**S**purred by the successes last season of first-run animated kid strips and some game shows, daytime on television has become a vast playland this fall. Syndicators are producing both in large numbers, and stations are hopping on the bandwagon, taking advantage of what appears to be an insatiable appetite on the part of different viewers for both kinds of product.

But this fall may only be the beginning, for if all goes as scheduled, buyers coming into the National Association of Television Program Executives International convention in January, will be deluged with strips in both genres, for fall, 1985, delivery.

While children's programs have been used by television indies in daytime as a counterprogramming weapon against affiliate fare all along, what's happening that's new is that affiliates are snapping up game shows for daytime, a new twist from the past, when they used games mostly for access.

Of course, a flood of new game shows at a NATPE convention is nothing new, but the preponderance of animated kid strips coming up for daytime, combined with those airing at present, may lead to a glut of the cartoons on the marketplace, some rep and station sources note.

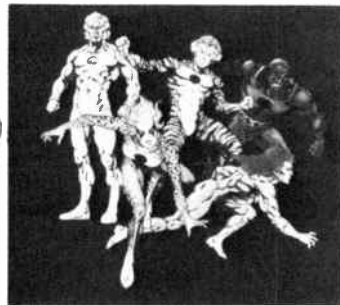
Among the animated strips already announced and being marketed for next fall are Telepictures' *Thundercats*, which has a coverage of 83 per cent of the U.S. households; Group W Productions' *She-ra*; Claster Television's *G.I. Joe* and *The Transformers*; and LBS Communications' *M.A.S.K.*, in addition to Lionheart's *Thunder-Subs*, which only has 27 half hours but may be offered as a strip in conjunction with another foreign-made series; the off-network *Smurfs* series from TeleRep; and Worldvision's *The Jetsons*.

Other highlights of reports from station program executives and reps:

■ Most of the new animated strips introduced this fall are doing well in ratings and, in some cases, are topping animated "evergreens" in metered markets where they go head-to-head, according to NSI figures.

■ Some indies are using the first-run cartoons as replacements for the oldies, resting or moving the classic cartoons into the morning time period from an afternoon slot. However, the strategy that appears to be working best is using the oldies in tandem with the new first-run strips.

■ Barter and cash-plus-barter shows continue to be in evidence in daytime and





New first-run game shows once again will be the dominant form at NATPE, and many will be finding their way into daytime. One new twist is that, besides "adult" indies using the games in daytime, many affiliates are buying them for use in the daypart. Five new first-run game shows being aired heavily in daytime are, from extreme top l., clockwise: Sandy Frank Film Syndication's "The All-New \$100,000 Name That Tune"; Telepictures' "The All-New Let's Make a Deal"; King World's "Jeopardy!"; Paramount Television's "Anything for Money," which is more comedy-oriented than the others; and Group W's "Every Second Counts."



are growing in numbers.

■ Adult programming, other than game shows, is at a premium for daytime. However, LBS Communications' *Inday*, a noon-2 p.m. talk and information block, is nearly a go, despite the poor track record of recent similar efforts.

■ The success of Group W Productions' *He-Man* is spurring several stations to double-run the series. This is also happening on a lesser level with World Events' *Voltron* and LBS Communications' *Heathcliff*.

The new-animation burst by syndicators is being termed an "exciting development" for daytime by Farrell Meisel, who just joined Seltel as vice president, director of programming. He says that the success of *He-Man* and others is "terrific" for the industry, and has triggered new-production activity in daytime, a daypart that heretofore was not of consequence to producers. But now, he says, they are putting sizable dollars into animation, which is of high quality as well.

"*The Jetsons*, for example, is getting new episodes from Hanna-Barbera, which created *Tom & Jerry*."

Interestingly, one of the programming trends surfacing in daytime among indies is that first-run animated strips are making inroads on classic cartoons. Stuart Swartz, vice president, general manager at KMSP-TV Minneapolis-St. Paul, says that both *Heathcliff*, and *He-Man* have replaced *Tom & Jerry* and *Woody Woodpecker*; respectively, this fall. *He-Man* was acquired last February and is garnering higher kid numbers than *Tom & Jerry* at 3:30 p.m., while *Heathcliff*, a fall starter, airs at 2:30, and "appears to be doing well also."

The 3 p.m. spot carries the same programming as last season—*Scooby Doo*—which Swartz says is still getting good numbers. The station also kept *Little House on the Prairie*, the 4-5 p.m. program, and has renewed the show for six runs because it has been averaging shares in the 30s. As to why the kid changes were made vis-a-vis the evergreens, Swartz says that the new product is fresh, making it more attractive than some of the classic cartoons.

However, Swartz says that KMSP-TV has not dropped the two oldies entirely

and is playing them in the mornings and on the weekend. The station is so keen on first-run syndicated kid series that it has already wrapped up several for next year, including *G.I. Joe* and *The Transformers*, *She-ra*; *M.A.S.K.* and *He-Man*. The new purchases were made in conjunction with the station expanding its present morning kid block next fall from 7-9 a.m. to a three-hour flow beginning at 6 a.m.

#### Action-adventure preference

It's Swartz' opinion that the "kids of today have different interest than they did 15 years ago. Shows such as *Woody* and *Tom & Jerry* had an appeal when we were young but it's all different now." At WTTG(TV), Metromedia station in Washington, Kevin O'Brien, vice president and general manager, says that this fall he moved *Flintstones* from an afternoon spot to a morning time, to accommodate *Inspector Gadget*. He says it's "obvious" that because of the success of *He-Man*, there is a preference for animated action-adventure shows. "The

(Continued on page 99)

"*Inday*" is one of the few major strips in the information/talk/news form being introduced for daytime next season. Two half hours of the two-hour block have been chosen. At r., Jim Palmer and Melanie Chartoff, hosts of "What's Hot! What's Not?" one of the half hours selected. "*Inday*" is a co-venture of LBS Communications and the Tribune Broadcasting Co.



# If last year's errors are corrected, buyers say Miami market could become more meaningful

Having undertaken its maiden voyage to U.S. shores last November, American Market for International Programs (AMIP) is again making the odyssey from abroad. It is set to unload its programming cargo for a temporary stay at the Fontainebleau Hotel in Miami with renewed hopes and with, perhaps, newly found wisdom. And, say a number of buyers, if the right lessons have been learned and the errors of judgment and miscalculations made at last year's convention washed away, this year's conclave may develop into a meaningful and fruitful marketplace event for all concerned.

But the "if" is still in doubt, according to a consensus from various sources, as the convention gets underway. Specifically, the question is: Have the foreign producers done their homework in the areas of pricing their product, showings that make sense to the U.S. buyers, dubbing and keeping booths manned for business?

U.S. buyers are generally optimistic that most of the snafus will have been resolved when the foreigners open their tents for business. Also, to its credit, note the observers, AMIP made a good try last November to establish itself as the first major convention in the U.S. designed exclusively for foreign TV program suppliers and producers to sell to American buyers.

As for interest in the event this year, Harvey Seslowsky, president of National Video Clearinghouse, a co-producer of AMIP—which is being managed by Bernard Chevry, French trade show impresario, and financed by Perard Associates, London—notes that the number of buyers scheduled to attend is

running ahead of last year's pace. As of presstime, he says, 289 buyers said they will attend, against the total of 342 who attended the 1983 convention. Regarding exhibitors, Seslowsky expects about 103 to show their wares, about the same number as at last year's AMIP.

### Station groups

Seslowsky adds that there is a marked growth in the number of major station groups attending this year's confab, to be held November 17–20, "which points to us that there is keen interest in AMIP and that it is growing to the point where someday it will be a vibrant part of the industry." Among the station groups which will attend the parley for the first time are Gannett, Meredith and the CBS-owned stations. Returnees include Taft Broadcasting, Hubbard and Tribune.

This year's AMIP is being looked at by the uninitiated station group attendees and other broadcasters new to the convention in much the same way that last year's buyers viewed the opening convention—as an exploratory and educational event, with possible potential for buying of programs. Erv Parthé, Meredith Broadcast Group vice president, director of programming services, says he's going to the convention to "observe what is being offered," without necessarily acting on buying anything.

Ed Spray, who was named director of programming for the CBS-owned stations in June, operating out of WBBM-TV Chicago, says that he sees the convention as exploratory and informational, while noting he hasn't attended any of the numerous market conventions held abroad.

However, he is skeptical about finding programming which would be suitable for the CBS outlets. "We only have a limited amount of available time generally. In access, I want something that I feel will be successful, so I wouldn't risk using a totally unknown foreign show. But I am keeping my options open for other time periods such as late fringe."

On the independent station side, Zvi Shoubin, station manager at WPHL-TV Philadelphia, sees AMIP as offering the station an opportunity to view programming trends in the foreign market and to obtain suitable program ideas for use as the basis for producing its own shows. In addition, he points out, "I can't take the chance of not going down, because my competitors will be there."

### Distributor deals

Station group returnees, such as Terry Dolan, program manager at KSTP-TV Minneapolis-St. Paul, a Hubbard station, were somewhat disappointed in AMIP in that foreign exhibitors were not prepared last year to sell their product to stations, which he found frustrating. He says the suppliers' main thrust was to try to line up U.S. distributors to sell their programs in the U.S. Indeed, this posture still reverberates in the minds of some station buyers to such an extent that they will not attend this year's AMIP.

David Simon, director of programming at KTLA(TV) Los Angeles, says that he attended the 1983 AMIP with the intention of buying shows, but that he was stymied from doing business because of the efforts by the foreigners to make a U.S. distribution deal. While this dampened the potential for business,



*The Fontainebleau Hotel, Miami Beach, I., is again the site of the American Market for International Programs, which is making its second odyssey to sell foreign product to U.S. buyers.*



Two station reps who will again attend AMIP this year, are, l., Michael Levinton, Blair Television's director of programming, and Jay Isabella, TeleRep vice president, director of programming. Both indicate that they will explore cartoon possibilities for their clients.

WATL-TV Atlanta, one of the exceptions, managed to buy product from Australian distributors and to make arrangements for buying cartoons from the Japanese.

According to Ed Herlihy, vice president and general manager of the station, some made-for-TV films and features were bought from the Grundy Organization. He notes, however, that this was done with comparative ease because the Australian producer has a U.S. distributor for most of its product. Australians generally have had long experience in dealing with the U.S. market, so there's no difficulty in that sense, points out Herlihy. However, as with, or most the Japanese other foreign suppliers where language differences are involved, lack of general marketing know-how was obvious last year, notes Herlihy.

In the Japanese case, Herlihy says, there is still confusion as to whether a deal last year to buy cartoons from a supplier was consummated. "The producer was supposed to do certain things, such as dubbing and some editing before we accepted the deal." At this point, Herlihy says, the station and the Japanese supplier are still trying to wrap up the loose ends.

Other sources interviewed—including station reps and U.S. syndicators who attended last year's conference—note other drawbacks which made it virtually impossible for them to make deals with non-English speaking foreign suppliers. These include a general lack of knowledge in business matters as they obtain

in the U.S. market and how to present their product; the absence of an English-speaking rep; booths that went unmanned for hours at a time, and product which was not revamped for the American market.

### Dubbing problem

Michael Levinton, Blair Television's director of programming, found a lot of foreign product from non-English-speaking countries not useable for domestic syndication. "Many programs didn't come with English dubs, and in some cases I was shown only summaries from things on paper."

However, Levinton adds, dubbing is a problem that can be rectified. Of deeper concern to him regarding the 1983 AMIP was that he found most of the Japanese animation unacceptable in content. "The Japanese gear their animation to adults because the programs are aired in adult time slots. In contrast, Americans play cartoons because they want to attract kids."

For example, in one case, he says he saw an animated series in which the hero, who was in his late teens, had a cigarette dangling from his lips in most of the sequences. "The idea was good, but the program would not be acceptable in the U.S. because the hero is not the role model for kids."

Jay Isabella, director of programming at TeleRep, says that one of his beefs with the 1983 AMIP was that many ex-

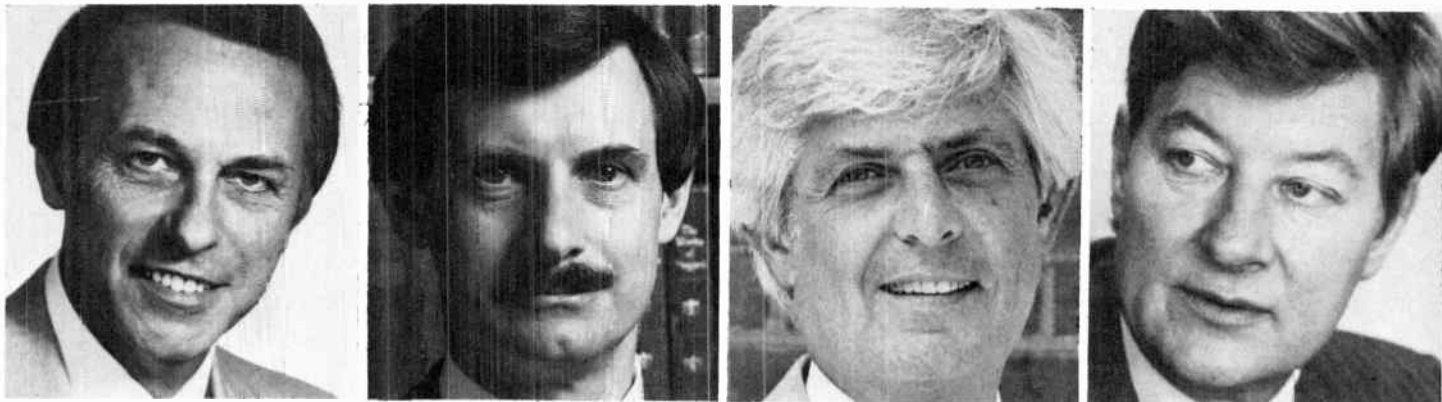
hibitors were absent from their booths during what is normally considered lunch time. "So we couldn't see much of what was being offered as we would have liked," he says.

Besides repeating complaints about foreign producers looking for distributors, KTLA's, Simon found they knew very little about how much to charge for their product. "They didn't know anything about prices in terms of U.S. standards and had no idea of U.S. marketing structures and procedures."

Levinton notes that the exhibitors showed complete episodes of their programs, another indication of lack of know-how in dealing with the American market. Foreign suppliers should have put together composite reels to give the flavor of the product, Levington argues. One observer who preferred anonymity says that AMIP's identity was very unclear last year. "While its single-mindedness of purpose to be a market for foreigners to reach the U.S. syndication buyers was fairly established, and although AMIP was well organized, it became enmeshed in circumstances beyond its control. In many cases, it was perceived by the Americans in different ways and used for their own purposes.

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*Station buyers are going to AMIP for various reasons. One or two intend to do some serious buying, and others are viewing it as strictly an exploratory venture. From l., below, Meredith's Erv Parthe; CBS-owned stations' Edward Spray; WPHL-TV Philadelphia's Zvi Shoubin; and James Boaz, WXXA-TV Albany Schenectady-Troy.*



# Lively Boston agency scene is erasing the city's former image as an 'advertising backwater'

By David Graham Halliday

The Boston advertising industry has come into its own. There is a cordon of solid statistics to support this, but the most irrefutable evidence is:

- Boston is siphoning business from better-known advertising centers—even New York.
- Boston Agencies are opening New York branches and hiring creatives with Boston roots and national credentials to run them.
- Boston agencies are winning a larger percentage of creative awards in national contests
- Boston shops are placing a growing share of national broadcast business
- Boston agencies have taken what is generally conceded to be the nation's fastest growing industry—computers—and made at least the eastern portion of it uniquely their own.
- Four Boston based agencies—Hill, Holliday, Connors, Cosmopolos, Ingalls Associates, HBM/Creamer and Arnold & Co.—currently rank among the top 100 in billings, and at least four of the so-called second tier shops readily qualify as “creative comers” because of the caliber of advertising that they are turning out for local and regional clients.

Statistics reflecting this Beantown emergence are aggressively offered by Elizabeth G. Cook, executive director of

the Advertising Club of Greater Boston just one of the increasing number of women executives who are becoming more and more of a factor in this city.

In its annual survey designed to measure the impact the industry has on the Greater Boston area, the Boston Ad Club found that:

- The annual growth rate of the Boston advertising industry is a whopping 39 per cent, with its total billings approaching \$1-billion.
- Approximately 113 of the 1,451 businesses served by area agencies are *Fortune* Industrial 500 and Service 500 agencies.
- There is a rapid growth and development of Boston based ad shops. For instance, 34 per cent of the agencies responding to the survey were founded since 1970.

But again, these statistics tell only a portion of the story. Boston shops clearly hold lush national pieces of business that major agencies in other cities once had, or clearly covet.

While these achievements may not leave Madison Avenue quaking in their boots, they represent significant movement for a city regarded as little more than an advertising backwater, scarcely a decade ago.

The most dramatic example is Wang Computers, the pride and joy of Hill Holliday Connors, Cosmopolos, that

took the business in 1977 when it was a \$100,000 regional account, and raised it to an international account billing more than \$40,000,000 with a spanking new building in New York's high-rent midtown district, as well as international offices throughout the world.

Growth rate of HHCC reached 50 per cent this year. Wang's progress has enabled HHCC, to become, not only a major national agency, but a significant international agency, as it grew along with its client and expanded its facilities in order to keep exclusive hold on the lucrative account.

Fleet Financial Services an \$18-million piece of business, came to Arnold & Co., a 40-year old Boston Shop, from Ted Bates in New York. Arnolds has also done the much heralded TV advertising for Fayva Shoes, and convinced the John Hancock Cos. to come back to television with a contemporary theme that tells consumers what the company can do for them now.

## Print campaign

Arnold's has also conducted a frankly adversarial print advertising campaign in *The New Yorker* encouraging New York clients to take the shuttle and sample Boston advertising, Arnold's style.

The series, now featuring its third in-

*HHCC high command consists of John Connors, l., Boston-based president of the agency and newly appointed president of its New York office Mal MacDougall, r. Frame is from a Wang Laboratories spot, HHCC flagship account.*







*Ingalls management team l. to r., chairman Joe Hoffman; president David Weiss; and executive vice president Harold Turin. Frame at l., is from much praised spot on behalf of Converse tennis shoes with humorous byplay between court stars Chris Evert Lloyd and Jimmy Connors.*

sertion, won a citation from the Boston Chamber of Commerce. Theme of the campaign is the feisty copy: "If you're thinking about changing agencies, think about changing cities too." Has the advertising been effective? "We convinced a software manufacturer which had just settled in this region not to go to New York, but to come to Arnolds," says President Gerard Golden.

### **The 'right package'**

Recently Hill Holliday Connors, Cosmopolis anchored its New York office by snaring Mal MacDougall from the presidency of SSC&B to head up HHCC as president of the New York office. When asked why he accepted the Hill Holliday offer, the candid MacDougall, a national advertising figure who has spent half of his career in New York, and the earlier formative half in Boston says, "because [President John] Connors was the only one with the nerve to come up with the right kind of package."

The right kind of package, according to published reports is in the half-million dollar neighborhood, with enough long-range sweeteners to permit MacDougall to do something else when he tires of the ad circuit.

Connors, known for his paypacket panache in attracting creative talent, has also signed on former Doyle Dane Bernbach vice president Chris Miller, as senior vice president/managing director, to batten down the details that big picture man MacDougall does not like to handle.

While Connors busies himself establishing branch offices in major advertising centers, he is careful to retain the personality of the organization and its control at the Boston headquarters. "The policies are made here," Connors emphasizes.

CLIO, the biggest awards festival, in terms of entries throughout the world, readily acknowledges the increasing participation and winning of CLIO's by Boston based agencies. "We are getting more entries every year, and such agencies as the Harold Cabot Agency, HBM/Creamer, Clark/Coward/Fitts, and Hill Holiday Connors, Cosmopolis, have won a total of 11 CLIOs over the past two years. "Though the bulk of these were in print advertising," Bill Evans, CLIO CEO points out, it does indicate the high quality of work coming out of that market."

The International TV and Film Festival of New York is attracting an increasing number of entries from commercial production and post production houses in and around Boston, according to Gerald M. Goldberg, president of the Festival. "Boston advertising creative product is indeed on the upswing.

"Each year the spots submitted to the International TV & Film Festival of New York by both agencies and production companies are of greater creative caliber than those submitted for the previous year.

"An area in which Boston producers particularly distinguish themselves," according to Goldberg, "is in the production of public service television announcements. In addition, the promotion spots from the Boston area TV stations are near the top of the world-wide class."

### **Broadcast involvement**

Much of the success that Boston advertising has enjoyed, has been in the broadcast media. Hill Holliday convinced Wang Computers to try to appeal to individual decision makers through a broadbased network television campaign, and the media strategy plus a

landmark slogan, "we put people in front of computers," has helped fuel the growth of Wang Laboratories.

Arnold & Co., a no-nonsense advertiser and marketer, has made broadcast campaigns its specialty, and its work for John Hancock, and regional ideas for McDonald's that were literally merchandised on television.

"As far as spot television is concerned, says Maury Wind, vice president, regional offices, Katz American TV, "the Boston market is growing at the rate of 10 to 12 per cent each year. Silicon Valley East along Route 128 is a primary reason for that growth." Wind goes on to identify Parker Brothers, Stanley Tools, BAW Banks, CVS Pharmacy, and such retail advertisers as Zayre, Marshalls and Hills as other reasons for that growth.

### **Spot growth**

Floyd Geline, senior vice president for all regional offices of Blair Television, says "in terms of national spot television, Boston accounts total more than \$100 million. In 1973, Boston's spot dollars were under \$7 million.

"Their growth," Geline believes "is at a faster rate than Philadelphia, San Francisco and New York, and naturally doesn't reflect advertisers like Wang who are prolific users of network television." Geline says that the only major American market growing as rapidly in the spot TV area as Boston, is Dallas.

Dick Romanick, general sales manager and vice president, Katz Radio, calls the Boston market a strong regional market and an integral part of our national mix. Katz's radio business has grown in this area, according to Romanick, because "we have a rep in place; and because of inflation, which precipitates the influx and egress of business."

Romanick says further that the New England region, Providence, Hartford, Worcester, Boston segment comprises more than a third of Katz radio business.

Dramatizing the growth of radio billings in the Boston market is a five year figure retrospective from Radio Expenditure Reports.

### Radio billings

In 1979, according to RER, the radio billings for all Boston ADCs were \$9,756,000; for 1980 they rose to \$12,400,200; for '81 to \$15,555,000; for '82 to \$16,353,000; for '83 to \$18,580,000. Through August of 1984 radio billings had reached 15,833,000, up from 11,835,000 from the same period in 1983. There are two factors fueling the resurgence of Boston advertising:

- The revitalization of downtown Boston
- The rapid growth of "Silicon Valley East" on route 128, Boston's backyard.

Wang Laboratories is Hill Holliday's most glamorous account, though hardly the \$200-million dollar agency's bread and butter business. Hill Holliday also

has Lotus Software. Ingalls has NEC, and Arnolds is seeking "more of a share of computer business," according to founder Arnold Rosoff.

"In the '60s, Boston had lost a lot of what we then called industry, and what we now call business-to-business advertising," remembers Charles Jackson, editor of *New England Ad Week*, an independent regional trade weekly.

"We still had the schools, however, and then the hardware computer companies headquartered up here, and more out of necessity than anything else, because they began with small budgets, they went to our local ad agencies.

"It is to the agencies' credit, as well as to the advertisers," Jackson adds, "that the bulk of the computer hardware and software accounts, east of the Mississippi, remain with Boston-based agencies."

### Production companies

Another sign of the burgeoning agency business, according to Jackson, is the emergence of several significant commercial production companies, now based in Boston. Among these are September Productions, Century III Teleproductions and Viz Wiz. With the di-

versity of media options, e.g., cable, these companies are expected to thrive.

### Four key agencies

There are four advertising agencies generally considered by impartial observers to riding the crest of the "new" Boston advertising wave, that began in 1980, at the brink of a new decade. **Hill Holliday Connors, Cosmopolus**, flushed with their number one billings position in the Boston market; **HBM/Creamer**, shrugging off claims of an identity crisis in the wake of a new merger, and loss of billings primacy to HHCC; **Ingalls**, an alert marketing agency guided by some new (Ogilvy & Mather, Inc.) management "blood" and some traditional Back Bay spirit in the construction of a new headquarters, and **Arnold & Co.**, with newly installed management hoping to take the old line broadcast oriented shop past its \$74-million billings level.

As in every vital market there are a host of so-called second tier agencies. These are solvent exciting shops turning out top level and sometimes breakthrough advertising, that are moving product and winning awards. Among these, according to Greater Boston Ad



*HBM/Creamer trio, l. to r., Peter Evans, who heads up the agency's Boston operations; Mary Moore, executive vice president and creative director; and Rick Britton, senior vice president and media director.*





*Arnold & Co. management team, l. to r., Gerald Broderick, executive vice president and director of accounts services; president Gerard Golden; founder Arnold Z. Rosoff. At far r., is frame from Arnold's commercial for Charleston Chew, a product of Nabisco Brands, Inc. confections division.*



Club executive director Cook are:

**The Harold Cabot Agency:** "It has been turning out solid creative work on a consistent basis."

**Rizzo Simons, Cohn:** "The agency is barely five years old, yet it has won CLIOs and picked up business at a tremendous rate." J. Peter Rizzo is the president of the shop with billings pegged in the \$13.5 million neighborhood. New Balance is the bread and butter account.

**ClarkeGowardFitts:** "Has undergone a name change nearly every year since its 1977 founding. Apollo Computers is bread and butter business." Despite personnel shifts the creative sector of the shop turns out the kind of work that constantly wins awards.

**Cosmopulos, Crowley & Daly:** "Stavros Cosmopulos has his name on two Boston agencies, but this shop has built its billing past the \$10-million mark in a little more than two years." Another computer oriented piece of business, Data Products, has helped fuel growth, along with the prestige and expertise of its chief executive officer.

**Emerson Lane Fortuna:** "An aggressive broadcast marketing shop run by very entrepreneurial management in the person of chief executive officer Dick Emerson."

Barely three years old their billing, most of it in broadcast, is just under \$10-million. B&B accounts are Stop & Shop and Softrend.

**Kelly & Wallwork:** "Glenn Kelley and Jack Wallwork have tremendous reputations within the advertising community. They are driven, as well as creative." The driving force, as far as the client list for the \$9 million dollar shop is Nixdorf Computers. Route 128 lives.

Both the agencies that dominate the Boston advertising scene, and those nascent shops in the process of establishing

their reputation owe a good deal of their roots to the beginnings of Boston advertising as a national force. Those early national soundings began in the sixties. One of the early movers and shakers was a transplanted New Yorker, Mal MacDougall.

"It all began with old Frank Hatch," MacDougall smiles nostalgically as he mentions his name. His tanned well knit fingers are clasped on the back of his head as he leans back in the swivel chair of New York offices HHCC at 520 Madison Ave.

### BBDO's impact

"The major agency activity in Boston was spawned by the Boston office of BBDO," MacDougall continues. "Frank Hatch was its creative director. The Boston Hatch Awards carry his name, as well they should. "He hired me, and I learned from him along with Jack Connors and Jay Hill, now at the top of Hill Holliday, before I left to go to New York.

"Later Jack (Connors) and Jay (Hill) met with Steve Cosmopulos to form HHCC.

"I returned to Boston in 1970 to form Humphrey Browning & MacDougall, with Richard S. Humphrey and Franklin S. Browning. We went from \$4-million to \$80-million in 10 years." "During the seventies," Connors remembers, "H B & M owned this town."

"In Boston during the sixties, it was an exciting time, just as it was in New York," MacDougall says. "At BBDO Boston we were doing better work at that time than was BBDO New York, to their consternation.

"There were a small group of people who were proving that you don't have to be a New Yorker to make exciting advertising. They crystallized their work in

finding marketable themes for their clients, and presented it with a brash entrepreneurial confidence." MacDougall says.

"There was a commonality of belief, that the creative product was the most important thing. There was no school of advertising. Our only purpose was to move the product.

"The personality of Boston advertising, was in its brashness, its outrageousness, its unwillingness to copy.

"We believed that an ad doesn't always have to have the strongest selling concept, if it has stopping power."

MacDougall cites a print ad that helped draw attention to HB&M. "We were asked to do an ad for a jock strap. Only they weren't called jock straps then (circa 1970). They were called athletic supporters. We photographed a jock strap, tattered and worn after a bout with the washing machine. We used the headline: 'There's nothing worse than a washed up jock.'

"For Converse all star shoes, we didn't go out and hire name athletes, but got a group of kids from the B-Street project, called them the B-Street Five. We called Converse sneakers 'limousines of the feet,' and concocted a verse entitled 'Ode to my Converse All-Stars.'

"It was the first real honest use of blacks, working in their own milieu . . . and it got us fired, because we insisted on running the spot. Rather than agree, the client pulled the account. But he came back soon afterward, and we ran that commercial.

"After a while Boston people started to win ad competitions that were held in New York," MacDougall says. "New York advertisers, like Salada Tea, started to hire Boston agencies." MacDougall ticked off other ads, one print, that was headlined 'Nothing important

*(continued on page 105)*

# Confused and conflicting signals cloud DBS scene

The direct broadcast satellite picture, which has been clouded at best, continues to send out myriad confused and conflicting signals as suppliers, competitors and federal agencies spent substantial time trying to establish sound foundations for the nascent and hopefully burgeoning industry.

Some of the more recent developments are as follows—

■ On October 9, the commission acted on the remaining first round DBS permittees, including the cancellation of the CBS and Western Union permits and that of the Graphic Scanning Corp.

■ The commission also rendered judgment on further modification requests by each of the permittees who have already been assigned orbital positions and channels and granted launch authority—the Satellite Television Corp., the Comsat subsidiary, United States Satellite Broadcasting Co. (USSB) and Dominion Video Satellite, Inc.

■ The merging of the Comsat/Prudential/Doug Ruhe venture, has precipitated a shift in headquarters, an executive realignment, employee layoffs and a continuing search for additional backing, according to authoritative sources. Comsat will shutter its Washington office, paring some staffers in the process, and move to share joint quarters with USCI, its early-DBS operating service in New York.

■ The Justice Department has given the green light to the Direct Broadcast Satellite Association to formulate and recommend voluntary technical standards for DBS. The DBSA immediately called a meeting of the Standards Committee, announced it will select and adopt a single industry standard for a total DBS system, establish a criteria for evaluation of systems and will invite presentations from interested firms and organizations. The Association says that it “recognizes the urgency of the need for standards and will proceed rapidly.”

■ The FCC also promised some action on second round applicants later this month, perhaps before Thanksgiving. The second round applicants, some who may have profited from the experiences of their predecessors are as follows: Advance, Inc.; Hughes Communications Galaxy; Satellite Syndicated Systems; Satellite Development Trust; National Christian Network; National Exchange; and Space Communications Services.

■ The upcoming hearings follow “final” processing of first round applicants, including amended plans for scaled down operation, more conservative projections about the potential DBS audience, and on ongoing intra-industry “debate” about the diminution of quality inherent in early entry (low power) DBS versus true (high power) DBS.

■ Stanley S. Hubbard, president and general manager of Hubbard Broadcasting Co. major backer of the USSB venture (a hybrid system planning to transmit through land based terrestrials as well as by satellite) has commissioned the Frank Magid organization to conduct what he characterizes as the “most comprehensive survey ever done in broadcast to find out what type of programming the prospective DBS audience wants.

## ‘True’ DBS possibilities

“For the first time since the introduction of television, some 30 years ago, we have a genuine opportunity to give the public a new transmission mode with better audio and visual quality than ever before possible.”

The speaker is Dr. Paul R. Heinerscheid, director of technical operations for United States Satellite Broadcasting Co., (USSB) discussing the possibilities available through “true” DBS, scheduled for launch from mid to late 1986.

“True” DBS calls for start-up costs that can range anywhere \$150 million to

\$700 million, depending upon the hardware. The cost is for constructing the spacecraft, loading it with ten years worth of fuel and projecting it at a high enough altitude to produce the caliber of pure audio and visual reception to which Heinerscheid refers. Then, furnish the programming that will attract a comparatively small, elusive audience presumably confined to those households that do not and will not be able to receive cable, but can accommodate transmission on a rooftop or a backyard dish measuring from 24 to 36 inches.

The high start-up costs, the relatively small audience, variously estimated as the 15 to 20 million households beyond the reach of cable. The lingering wait for return on investment, has caused substantial companies such as Western Union and CBS to bow out of the competition.

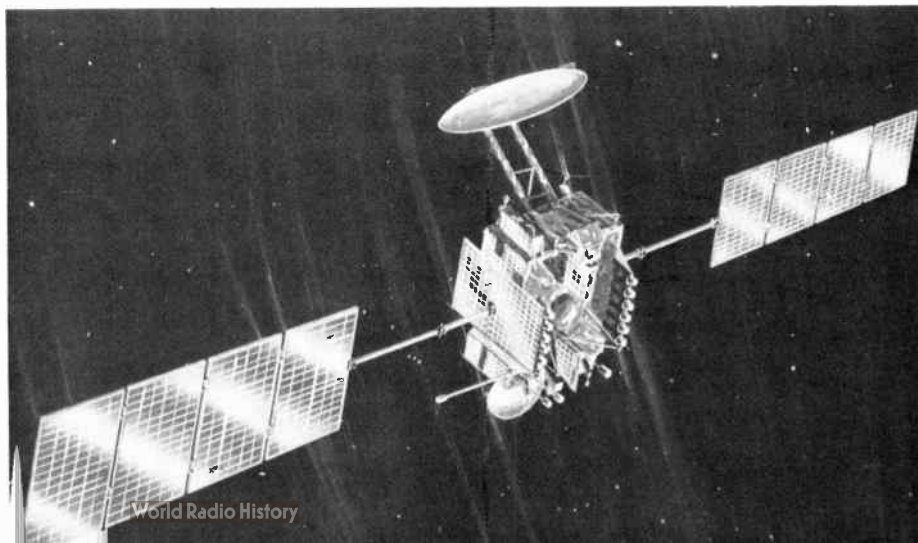
At the beginning of the “Round One” process, when the Federal Communications Commission called for applications for licenses and construction permits, there were eight applicants.

On October 9, the commission acted on the applications of the remaining first round DBS permittees, including the cancellation of the CBS and WU permits and that of the Graphic Scanning Corp.

The commission also rendered judgements on further modification requests by each of the permittees who

*(Continued on page 102)*

*United States Satellite Broadcasting's spacecraft, being built by RCA, is pictured below. USSB hopes to be in operation by the winter of 1988.*



# AMIP EXHIBITORS

## ALL MEDIA ENTERPRISES PTY. LTD.

25 Palmerston Crescent  
South Melbourne 3205  
Melbourne, Australia  
(03) 690-7366  
Telex: AA 37426 ALMONT  
Booth 302

*Representatives:* Philippe de Montignie, *grp mng d*; Suzanne Wagner, *mktg mgr*.

### Properties:

Children's programs, comedies, documentaries, drama, educational, features, music and sports.

**Diamantina**—1 50-minute raft voyage down flooded Diamantina River, Central Australia, through eyes of naturalist, artist and cartographer.

**Sharkhunter**—1 48-minute documentary of professional sharkhunter and his war against the Great White Pointer.

**Outback Entertainment**—1 48-minute documentary on how man makes his own entertainment in the remote areas of the great Australian Outback.

**Ronnie's Rio**—1 48-minute documentary on Rio de Janeiro through the eyes of the Great Train Robber, Ronald Biggs.

**Rembetika**—1 50-minute documentary about the history of the blues music of Greece, narrated by Anthony Quinn.

**Summer City**—1 80-minute 60's surfing movie, Mel Gibson's first.

## THE AMAZING EXHIBITIONIST

Unit 2, Chiltonian Industrial Estate  
203 Manor Lane  
Lee, London SE12 0TX  
England  
Booth 626

## ANTENNE 2

22 Avenue Montaigne  
75008 Paris  
France  
229-42-42  
Telex: 650515  
Booth 506-508



Mr. Rouilly

*Representative:* Jean Rouilly.

## AUDIO PLUS VIDEO INTERNATIONAL, INC.

240 Pegasus Avenue  
Northvale, NJ 07647  
201-767-3800  
Telex: 130582

1438 N. Gower Street  
Hollywood, CA 90028  
213-856-0152

*Representatives:* Noel Parente, Kathryn De-Merit.

*Services:* Digital standards conversion and transcoding; NTSC, PAL, PAL-M, SECAM all tape formats 2", 1", 3/4"; BETA and VHS duplication all standards and all formats, including 1" PAL and SECAM "B" conversion and duplication; Marconi film transfers directly to PAL and SECAM; supervised conversion and screening facilities.

## AUSTRALIAN FILM COMMISSION

8 West Street  
North Sydney  
N.S.W. 2060  
Australia  
922 6855  
Telex: 25157  
Booth 629-631, 730-732

## BUTTON DESIGN CONTRACTS, LTD.

61 Shelton Street  
London W1  
England  
Booth 915

## CASCOM, INC.

707-18th Avenue South  
Nashville, TN 37203  
615-329-4112  
Telex: 558649  
Booth 811

*Representatives:* Wayne Smith, *d of intl sls & mktg*; Simon Pollock, *d of sls*; Sara J. Brinker, *prod, bdcst div*.

### Services:

Producers of custom and syndicated animation for broadcast stations worldwide. Select Effects is now available, exclusively in your territory, in three volumes, with over 700 exciting and imaginative effects.

## CBC ENTERPRISES/LES ENTERPRISES RADIO CANADA

1055 Dorchester E. Blvd.  
Montreal, Quebec  
Canada H26 4F5  
514-285-2206  
Telex: (05) 561247

237 Park Avenue  
New York, NY 10017  
212-551-3522  
Telex: 425170  
Booths 529 & 630

*Representatives:* Paul Cadieux, *actg gen mgr*; Martha Burke-Hennessy, *mng d, U.S.*; Cyd Longo, *sls exec, U.S.*; Mia Koeck, *sls coord, U.S.*

### Properties:

**Great Detective**—drama  
**Homefires**—drama  
**Gift to Last**—drama  
**Techno-Flash**—13 30-minute dramas  
**King of Kensington**—drama  
**Wayne and Shuster**—drama  
**Tyler**—drama  
**Rough Justice**—feature  
**Change of Heart**—feature

**Slim Obsession**—feature  
**Seeing R.E.D.**—feature  
**Kate Morris, Vice President**—feature  
**Gentle Sinners**—feature  
**Wordsmith**—feature  
**Yes You Can**—children's program  
**Wow X 13**—children's program  
**In the South Seas**—children's program  
**Oscar Peterson and Friends**—13 30-minute variety shows  
**Country In My Soul**—at least 13 episodes, maybe 20, variety shows  
**Indigo**—special  
**Hollywood**—special  
**Dancin' Man**—special  
**We'll Meet Again**—special  
**L'Astronote**—arts program  
**Ballet Eddy Toussaint**—arts program  
**Sheherazade**—arts program  
**L'Oiseau de Feu (The Firebird)**—arts program  
**Pilobus**—arts program  
**Tchaikovski**—arts program  
**Man Alive**—13 30-minute documentary series  
**Fifth Estate**—26 30-minute documentary series  
**Cruel Camera**  
**Life With Billy**  
**The Parole Dance**  
**The Golden Triangle**

## CENTRAL INDEPENDENT TELEVISION PLC

35-38 Portman Square  
London W1A 2HZ  
England  
(01) 486-6688  
Booths 418, 420, 422



Mr. Jones

*Representatives:* Philip M. Jones, *controller of intl sls & mktg*; Evi Nicopoulos, *sls exec*.

### Properties:

Drama, documentary, entertainment, comedy, music, arts, children's and educational programs and TV movies.

**Duran Duran—As The Lights Go Down**—1 52-minute. A concert special starring Duran Duran, intercut with some stunning fantasy sequences.

**Automania**—13 26 minutes. An original, provocative, and irreverent view, of the one hundred years man has spent co-habiting with his extraordinary creation, the motor car.

**Ancient Lives**—4 52 minutes. Daily life in ancient Egypt filmed in the mysterious Valley of the Kings on the west bank of the Nile.

**The Disappearance of Azaria Chamberlain**—1 96 minutes. A dramatization of the dingo baby case, Australia's most famous and bizarre murder trial—a case that made headlines all over the world.

**Hope and Glory**—1 78 minutes. A major appraisal of the life and work of Sir Edward Elgar, one of the greatest English composers.

**On the Shelf**—1 52 minutes. A witty and elegant play by Mary O'Malley, about two women and their star-crossed love lives.

**A Kind of Alaska**—1 64 minutes. Paul Scofield and Dorothy Tutin head the cast in the first television adaptation of Harold Pinter's stage play about the awakening of a woman who has been asleep for thirty years.

**Time and the Priestleys**—1 52 minutes. An affectionate tribute to the life and work of J.B. Priestley directed by his son Tom Priestley.

**Pull the Other One**—6 26 minutes. Michael Elphick stars in this situation comedy about a family who have to share their otherwise peaceful home with the dreaded 'Grandma'.

**Charlie**—4 52 minutes. Four-part film thriller starring David Warner as private detective, Charlie Alexander.

**Annika**—3 52 minutes. A love story in three parts which tells of the affair between two teenagers—an English boy and a Swedish girl.

**Cuba: 25 Years of the Revolution**—6 26 minutes. Documentary series which looks at life in Cuba today—25 years after Castro's revolution.

**Spitting Image**—13 26 minutes. Satirical and irreverent puppet series featuring over 100 of the world's most famous people.

**Kennedy**—7 hours. Three-part miniseries starring Martin Sheen, about the loves, lives, triumphs and tragedies of the most controversial family of the century.

**Auf Wiedersehen Pet**—12 26 minutes. Comic drama series about the adventures of a gang of British construction workers seeking their fortunes in Germany.

#### CHANNEL FOUR TELEVISION

60 Charlotte Street  
London W1P 2AX  
Great Britain  
(01) 631-4444

Telex: 892355 FOURTV G  
Booth 428-430



Mr. Coyne

**Representative:** Larry Coyne, *hd of bus develop dept.*

#### Properties:

**The Comic Strip Presents**—12 30-minute new series. The Comic Strip team present six more marvelous madcap adventures with the added bonus of another rippling adventure with the Famous Five. Two more adventures in production.

**The Bullshitters**—1 50 minutes, new. In this tongue-in-cheek tribute to the TV toughguy, Keith Allen and Peter Richardson are put through their paces in an action packed thriller involving guns, gags and girls, (and fast cars)!

**The Bright Side**—6 25 minutes, new. Paula Wilcox stars as the young wife struggling to adjust to life alone while her husband serves a prison sentence.

**Father's Day**—14 25-minute videotapes. Comedy actor John Alderton stars in a second series of this popular look at family life from a father's point of view! A Christmas Special is also available.

**Ladybirds**—6 50-minute videotapes. A music/documentary series featuring top female singers who speak about their childhood and background, and perform the songs that brought them success. The Ladybirds are Elaine Page, Jane Birkin, Bonnie Tyler, Lynsey de Paul, Barbara Dixon, Bertice Redding. Also available, a second series (6 45 minutes), featuring sultry

cult figure Eartha Kitt, Dana, Hazel O'Connor, Rita Collidge, Janis Ian.

**A Profile of Arthur J. Mason**—1 40-minute new drama. Bernard Hepton stars as the butler whose life is turned upside down when the novel he wrote 36 years before is finally published to critical acclaim. The intrusion of a TV documentary team into his quiet existence proves unbearable both to himself and to his employer.

**The House**—1 52-minute new drama. This bizarre, surrealist story shifts the England of 1884 to a position in Central Europe, without coastline. It is Christmas Eve, England is at war with Latvia and Russia. The guests in a large country house, representing a cross section of the ruling class, find it all but impossible to conceive of defeat.

**The Last Day of Summer**—1 52-minute new drama. It is 1970. Tom, aged 12, shy and withdrawn since the death of his parents, lives with his older brother and a group of friends. He befriends Jenny, and they spend an idyllic summer rowing on the river together. The summer, however, has come to an end, and this brilliantly atmospheric story has an unexpected and tragic twist.

**The Falconer's Tale**—1 52-minute new documentary. Jemima Parry-Jones was born and raised with birds of prey. We see her hunting with her Harris Hawk, and in her role of educator on conservation issues in schools and with members of the public.

**The Ganges Gharial**—1 52-minute documentary. These attractive animals now exist only in tiny remnant populations scattered along a few rivers in eastern India. Naresh Bedi's sensitive film ends on a note of hope, as the Gharial's numbers are now beginning to build up once more.

**G.I. Brides**—1 65-minute documentary. Shot wholly on location in the USA and including archive film, this fascinating program concentrates on four women with very different experiences.

**Realm of Darkness**—3 52 minutes, documentary. This trio of films focuses on some recent, very exciting caving explorations in Mexico, Borneo and Otter Hole in the UK.

**Sweetwater Memories**—1 60-minute documentary. John McGrath recalls "the strange unreal world" of the Suez Canal Zone between 1951 and 1954.

**A Secret Place**—1 25-minute documentary. This film is a portrait of a fen, remote, wild, quite undisturbed by man, a secret place. Throughout, we see man's effect on British wildlife and wild places.

**Juno and Avos**—1 88-minute film. Rybnikov's spectacular rock opera set in 18th century Russia and California, is an infectious mixture of Western-style hard rock, specially adapted Russian Orthodox chants, catchy tunes and dance routines. Filmed at the Lenin Komsomol Theatre, Moscow.

**Tom Keating on Painters**—13 25-minute film. The late Tom Keating, painter and restorer, shows with a unique blend of passion, humor and skill, how the great masters of painting achieved their effects.

**Jazz Tap Ensemble**—1 42-minute videotape. The Jazz Tap Ensemble from California tap a wide variety of routines, solos, duets and novelty numbers.

**Masters of Tap**—3 25 minute films. Three of the greatest exponents of the art of jazz tap dancing, Chuck Green, Honi Coles and Will Gaines, demonstrate their skills.

**Third World Music**—7 52-minute film. Jeremy Marre has visited Japan, Thailand, India, Colombia and China and reveals the contrasting societies through their music.

**Music From China**—1 52-minute film. Jeremy Marre examines the traditions of Chinese music and the role it plays in contemporary music today.

**Bacchanal**—6 40 minutes or 2 50 minutes. Each program in this fast-paced and innovative series has a theme of its own including street art with body poppers and rappers, poetry, sculpture,

pottery, fashion design and robot dancers.

**Daley Thompson's Bodyshop**—6 30 minutes, sports. A look at all aspects of physical fitness, ranging from training for the professional sportsmen to exercises for pregnant ladies.

**Making a Splash**—1 25 minutes, sports. Peter Greenaway has filmed an essay on man's relationship with water. The music by Michael Nyman is both incidental and central to the theme.

#### CONNECTIONS INTERNATIONAL

33 Queens Road  
Suite 15  
Melbourne, Victoria 3004  
Australia  
Booth 819, 821, 823

#### CRAWFORD PRODUCTIONS INTERNATIONAL PTY. LTD.

259 Middleborough Road  
Box Hill 3128  
Victoria  
258-2211  
Telex: AA 32067  
Booth 819-823

**Representatives:** Nick McMahon, David Evans.

#### E & C PRODUCTIONS

4421 Lankershim Blvd.  
North Hollywood, CA 91602  
213-761-9947  
Telex: 703206  
Booth 625-627



Ms. Ponton



Mr. Ponton

**Representatives:** Edith Diaz Ponton, *gen mgr*; Carlos E. Ponton, *prodn mgr*.

#### Services

English dubbing for American markets and Spanish dubbing for U.S. Dual-language and Latin American markets.

#### ENTERCO, LTD.

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#### EUREKA PRODUCTIONS

8, rue de la Bienfaisance  
75008 Paris  
France  
522-23-77  
Telex: 640971  
Booths 307, 308, 309

**Representatives:** Joel Nuffer, *p*; Francois Voituron, *sls ass*; Agnes Millerand, *asst*.

#### Properties:

**L'Etat Sauvage**—115 minutes. In the 60's, a young African state, released from the yoke of French colonialism, takes its first—and very painful—steps as a free nation. A story of racism and love. Starring Michel Piccoli, Claude Brasseur, Marie-Christine Barrault. Directed by Francis Girod.

**Rock 'n Roll Wolf**—90-minute musical. The kidnapping of the five little kids of the goat by the wolf and his final punishment. Starring Ludmila Gourtchenko, Michale Boyarski. Directed by Elisabeta Bostanl.

**Eglantine**—84 minutes. A little boy . . . the delightful world of the grandparents who give unstintingly of the best in themselves. Starring Valentine Tessier, Claude Dauphin. Directed by Jean-Claude Brialy.

**Il Pleut sur Santiago (It Rains over Santiago)**—109 minutes. Woken up urgently, President Allende learns that the rightist forces have prepared a military take-over. Immediately and quietly, he prepares to hear this confirmed. On the radio a phrase is continuously repeated—"It rains over Santiago." Starring Annie Girardot, Jean-Louis Trintignant. Directed by Helvio Soto.

**Chotard et Compagnie**—77 minutes. Chotard is an important merchant in a country town. His daughter's lover wins an important award as a writer. Immediately Chotard imagines how much he can benefit from such an award. Starring Charpin, Louis Seigner. Directed by Jean Renoir.

**Pablo Est Mort**—90 minutes. In a small town, it's the day when the tax office receives the miner's pensions. Five masked and armed men attack the office, talking all the money. On that same day, after many years of exile, prison, and illness, Bruno Carlini returns to France. Starring Jacques Perrin, Jean-Francois Stevenin. Directed by Philippe Lefebvre.

**Trois Morts a Zero**—2 90 minutes. During an international soccer meeting, the left wing of the first division team is murdered in the middle of the match. The assassin, hidden in the crowd, has disappeared. Somewhere in the stands, Bertin, a policeman sent from Paris, realizes his task: to find the killer among the 15,000 spectators. Starring Guy Marchand, Jean Carmet. Directed by Jacques Renard.

**Overclimbing**—1 20 minutes, 2 26 minutes. Climbing is an unrecognized sport with no spectators other than the climbers themselves. These three films present three aspects of climbing. Directed by Jean-Paul Janssen.

#### EURO-CINE

33, avenue des Champs-Elysees  
75008 Paris  
France  
Booth 513-515

Representative: Marius Lesoeur, *sls exec.*

#### EUROPA FILMS

99 Rue de Courcelles  
75017 Paris  
France  
(1) 267 47 92  
Telex: 642930 F  
Booth 617-619, 718-720

#### FILMOPTION INTERNATIONALE INC.

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Montreal, Quebec  
Canada H3C 2V2  
514-931-6180/6190  
Telex: 055-60680 VERSEAU MTL  
Booths 706-708 & 605-607

Representatives: Maryse Rouillard, *gen mgr*;  
Lizanne Rouillard, *sls agt.*

#### Properties:

**Divine Sarah**—85-minute drama special. Sarah Bernhard tells us about her life, her loves, her art and recreates for us the best moments of her career.

**Peephole**—175 28 minutes. Dedicated to the 3 to 5 year old, this series aims particularly at the socio-emotional aspect of their development.

**Mingan Islands**—52-minute documentary on the Mingan Archipelago of an exceptional

beauty due to its geology (limestone), very rare flora and important migratory fauna.

**Dance of Tears**—90-minute documentary on the Khmer Classical Dance Troup of Cambodia, their flee from their homeland and survival in the USA.

**The Secret Railroad**—13 26-minute animated episodes. Adventures of a small boy, Simon, who discovers his "Secret Railroad" in the basement of the building where he lives.

**The Transistors**—8 48-minute family series. Three children fascinated with electronics get involved in funny and sometimes dramatic adventures.

**Yakari**—52 5-minute animation series. A small Indian boy, Yakari, and his friends, the animals, have different adventures.

**The Adventures of Mark & Mickie**—13 26-minute animated series. Two boys, Mark and Mickie, and their parrot are always on hand to give a hand.

**The Zigzags**—6 26-minute family series. The experiences of six young people as they are about to reach their teenage years.

**Encore Series**—50 one-hour live concert tapings with international jazz and blues performers, including Sarah Vaughan, Cleo Laine, B. B. King, Buddy Rich.

**Charles Trenet**—60-minute concert given by the great singer-composer given by the great singer-composer Charles Trenet, author of over 500 hits.

**Natural Roots**—12 26-minute nature series. Non-staged nature programs offering stunning footage of animals such as the musk-ox and the snowy owl.

**The Harp Seal**—28-minute documentary on the life and habitat of the harp seal, where the birth of a pup was filmed for the first time.

**Master of Ungava**—28-minute documentary on the life and migrations of the great master of the tundra—the caribou.

**Lucien Brouillard**—89-minute feature film. The story of a modern day Robin Hood for whom injustice and dirty politics are personal enemies.

**The Vanished Dorset**—56-minute anthropology documentary which deals with the strange disappearance of the Dorset one thousand years ago from the Canadian Arctic.

#### FILM POLSKI

6/8 Mazowiecka Street  
Warsaw  
Poland  
260441/262370  
Telex: 813640  
Booth 918-920

Representatives: Michal Bukowski, *mng d*;  
Stanislaw Izydorczyk, *export/import dept mgr*;  
Barbara Paprocka, *asst American countries.*

#### Properties:

Animated films for children and adults.

#### FRANCE MEDIA INTERNATIONAL

78, avenue Raymond Poincare  
75116 Paris  
France  
(1) 501 55 90  
Telex: 614186

Bureau New York  
200 West 57th Street  
Suite 1001  
New York, NY 10019  
212-246-5057  
Telex: 621130  
Booth 502-504

Representatives: Catherine Ancian, Francois Sauvagnargues.

#### Properties:

**Charles Dicken's A Christmas Carol**—1 90 minutes. Dickens tale of fantasy from the last century is adapted into contemporary form while remaining faithful to the spirit of the master.

**Gaspard de la Meije**—1 100 minutes. A skillful

adaptation of a true story which takes us through some breathtaking mountain scenery in the footsteps of a poor peasant at the end of the 19th century.

**The Good Old Age**—4 60 minutes or 20 12 minutes. A positively optimistic series played by some of the most prestigious names in the French movie scene: Daniele Darrieux, Jean-Pierre Aumont.

**The Isabelle Adjani Show**—1 65 minutes, entertainment. A sophisticated atmosphere for the first TV show featuring France's youngest movie idol.

**Julia Migenes-Johnson**—1 55 minutes, entertainment. Jacques Chancel offers us an hour in the company of a 'voice' which is at home with Gershwin as it is with Bizet.

**Haroun Tazieff Tell His Earth**—7 60-minute documentaries.

**Men and Women Throughout the World**—2 52-minute documentaries. A series of programs designed to study the relationships between men and women in different parts of the world.

**Tales of the Blue Monkey**—16 3 minutes 30 seconds. Animated films drawn from Indo-European folk tales, with 3-D scenery and characters made of modeling clay.

**Tales and Legends of the World**—14 26 minutes. These tales are filmed in their country of origin (Puerto Rico, Quebec, The Caribbean, Venezuela), with local actors.

#### GLOBAL VIDEO COMMUNICATIONS

744 West Church Street  
Orlando, FL 32806  
305-423-8299  
Telex: 567458  
Booth 815

#### GLOBAL VISION CORPORATION

3255 Cahuenga Blvd.  
Hollywood, CA 90068  
213-851-1190  
Telex: 910-321-4687  
Booth 521-525

Representatives: Jerome Kurtz, *chmn brd*;  
David Antoniak, *p*; Dennis King, *vp facil mgr*  
(CA); Catherine Malatesta, *vp d sls/mktg*;  
Frank Knies, *natl sls exec*; Barry Nulman,  
*western sls mgr* (CA).

Services: International video services; standards conversion; film to tape transfer (Rank Cintel); videotape duplication all standards and all formats; videotape production with Sony Betacam; post-production, NEC digital video effects.

#### GOLDCREST FILMS & TELEVISION LTD.

51 Holland Street  
Kensington, London W8 7JB  
England  
(01) 937-8022  
Telex: 267458 GOLDCLR  
Booth 501-505 & 602-606



Mr. Lee



Mr. Wooller

Representatives: James Lee, *chmn & ceo*; Mike Wooller, *mng d, Goldcrest Television*; Stephen Walsh, *d of TV mktg & co-prodn*; Rosemary Krupa, *sls exec.*

#### Properties:

**Robin Hood**—action drama series for all the family. 13 hours now completed. 13 more scheduled for 1985.

**The Living Body**—26 26 minutes. A unique film encyclopedia of the human body and its functions.

**Dark Enemy**—83-minute family drama. A feature-length made-for-TV movie written, directed and produced by the Children's Film Unit. A small community survives after the holocaust.

**Assignment Adventure**—55-minute adventure series. Films shot all over the world. Now in production, several episodes completed.

**Runners**—110-minute feature film about a father's obsessive search for his missing daughter. Starring James Fox, Jane Asher.

**Red Monarch**—98-minute feature film. Spoof on Stalin the dictator and family man. Starring Colin Blakely, David Suchet, Carroll Baker. Directed by Jack Gold.

**First Love**—three film package of features on a universal theme: "Those Glory, Glory Days;" "Arthur's Hallowed Ground;" "Sharma and Beyond."

**The Bubbles**—52 5-minute puppet animation series for small children featuring an original song in each episode.

**The World: A Television History**—26 26 minutes. A comprehensive series tracing the history of the world. Completion scheduled for May 1985, 16 programs now available.

**Concealed Enemies**—2 2-hours or 4 1-hour mini-series. Richard Nixon vs. Alger Hiss—the start of McCarthyism in the US.

#### HARMONY GOLD, U.S.A.

8831 Sunset Blvd.  
Los Angeles, CA  
213-652-8720  
Telex: 194131  
Booths 700, 800, 801



Mr. Agrama

**Representatives:** Frank Agrama, *p & buyer*; Jehan "Gigi" Agrama, *exec vp*; Sy Shapiro, *sr vp, sls*; David T. LaFollette, *p, Harmony Gold International*.

#### Properties:

**Call of the Wild**

**Little Women**

**20,000 Leagues Under the Sea**

**Frankenstein**

**Robotech Defenders**—85 30-minute animated series.

**Time Fighters**—52 30-minute animated series.

**The Magical World of Gigi**—52 30-minute animated series.

**Pinocchio**—52 30-minute animated series.

**Mighty Max**—52 30-minute animated series.

**Street Set**—24 30-minute first-run, music video/variety series.

#### HERALDO DEL CINE

Av. Corrientes 1814  
Piso 2  
1045 Buenos Aires  
Argentina  
Booth 210

#### IMAGE WEST, LTD.

11846 Ventura Blvd.  
Studio City, CA 91604  
818-506-5577



Mr. Ross



Mr. Marzola

**Representatives:** Brian Ross, *vp, exec prod*; Ed Marzola, *vp, intl*.

#### INTERCARTOON REVER

Corso Matteotti 1  
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Italy  
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Telex: 321497 API  
Booth 304, 305, 306

#### I.E. INTERNATIONAL CINEHOLLYWOOD

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20161 Milan  
Italy  
(02) 64-66-441  
Telex: 334499 IEFILM I  
Booth 414, 416



Mr. Cepparo



Ms. Cepparo

**Representatives:** Riccardo Cepparo, Gabriella Cepparo, Antonio Di Caro, Piero Musini, Nadia Preatoni.

#### INTERNATIONAL TELEVISION ENTERPRISES

420 Lexington Avenue  
10th Floor  
New York, NY 10017  
212-210-8989  
Telex: 425769 JWUI  
Booth 421

**Representatives:** Victor Simpkins, *chf exec (NY)*; Tim Buxton, *chf exec (London)*; Sharon Satlin, *sls exec (NY)*; Marc McCarthy, *sls exec (NY)*; Brian Keyser, *sls exec (London)*.

#### Properties:

**Harry's Game**—made-for-TV full length feature film of espionage set in Northern Ireland.

**Glory Boys**—made-for-TV full length feature film of espionage set in Great Britain and the Middle East.

**Sorrel & Son**—classic family saga, telling the story of an Army officer who returns home after World War I.

**Where There's Life**—a weekly health/science/human interest series dealing with timely, topical issues.

**The American Dream**—four-part series, hosted by reporter Jonathan Dimpleby, who embarks on an exciting 6,000 mile journey across the United States in search of the American Dream.

**Movietone**—hour-long documentary commemorating British Movietone's golden anniversary, containing 150 rare clips of a wide variety of assignments covered by British Movietone crews.

**Windscale: The Nuclear Laundry**—60-minute film about the world's largest nuclear fuel reprocessing plant located in northwest England. YTV's film investigates the safety of Windscale's operations past and present, and the threat they pose to the environment.

#### LAOLU OGUNNIYI PROD. (LOTO)

P.M.B. 5531  
P.P.O. Ibadan  
Nigeria  
Booth 914-916

#### LINK HOUSE COMMUNICATIONS

Robert Rogers House, New Orchard  
Poole, Dorset BH15 1LU  
England  
(01) 352-6802  
Telex: 418250  
Booth 910-912

**Representatives:** Claire L. Derry, Doug Shuard, David Hamilton.

#### Properties:

**Orm and Cheep**—13 11-minute enchanting children's puppet animation series networked in the UK by Central ITV.

**The Middle Kingdom**—52-minute documentary. A fascinating look at China from within. A discovery of its people and customs, its idealism and shortcomings.

**Glacier Express**—52-minute documentary. On one of the most remarkable railways in the world, we travel across the length of Southern Switzerland.

#### LONDON TELEVISION SERVICE

Hercules House  
Hercules Road  
London SE1 7DU  
England  
(01) 928 2345  
Telex: 915444 COILDN G  
Booth 901-903

**Representatives:** Peter McDermott, *hd sls/mktg*; Peter Coldham, *hd overseas mktg*; Sally Barrett, *sls exec*.

#### Properties:

**Perspective**—26-episode serial. Exciting new popular science series made to fit the half-hour time slot. Featuring new developments in industry, medicine, science and technology.

**The Sea in Their Blood**—6 new half-hour programs on Britain's relationship and involvement with the sea.

**Towards a Better Life**—a series of 6 half-hour programs showing how an aware and caring society, coupled with vital strides forward in medical research, can make life better for us all.

#### MODERN PROGRAMS, INC.

Akasaka New Plaza  
Suite 501  
Akasaka 7-6-47, Minato-ku  
Tokyo 107  
Japan  
Telex: J23415  
Booth 810-812



## NHK INTERNATIONAL, INC.

Daini Kyodo Building  
7-13 Udagawa-Cho, Shibuya-Ku  
Tokyo 150  
Japan  
Telex: J29518 NHKINT TOKYO  
Booth 612



Mr. Takasaka

*Representatives:* Akria Takasaka, *mng d*; Toru Kuno, *sls mgr*; Kouichi Murakami, *chf d*.

### Properties:

**The Imperial Palace**—50-minute documentary.  
**Shanghai Discards Its Traditional Garb**—50-minute documentary.  
**Mariko**—96-minute drama.  
**In Search Of My Soul's Home**—180-minute drama.  
**Oshin**—297 15-minute dramas.  
**Musashi**—44 45-minute dramas.  
**Madama Butterfly**—140-minute opera.  
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**Journey to Hainan**—1 hour documentary. This is about the Li people of Hainan Island, China's

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**Breakthroughs**—13 24-minute documentary series. Reveals in compelling human terms some of the amazing advances in science, medicine and technology that are rapidly changing our world and the way we work, love and live. Directed by Jeremy Hogarth, Michael Havas, John Jacob, Colon Pym. Executive producer/director Douglas Stanley.

**The Pintubi**—4 24 minute drama documentary series. For more than 30,000 years the aborigines wandered the continent of Australia. The impact white men had on their lives and culture was profound. This dramatized documentary series looks at how one group of aborigines, the Pintubi, came to terms with the invasion of their land. Directed by Jeremy Hogarth. Executive producer Douglas Stanley.

**Jerusalem—Of Heaven and Earth**—8 24 minutes. The thrust and aim of this series is to absorb the viewer in a deeper and more sympathetic understanding of Jerusalem and her diverse people through a brilliantly visualized exploration of her past and present in human terms.

**The Intruders Part I**—6 24-minute documentary series. The horse, camel, goat, buffalo, rabbit and donkey, once domestic animals, now run wild in the thousands throughout the continent. Their effect on Australia's ecology and environment is staggering. Directed by Douglas Stanley, Jeremy Hogarth, Casey Jones. Executive producer Douglas Stanley.

**The Intruders Part II**—6 24-minute documentary series. Europeans brought their animals to Australia, and the effect was devastating. Today, native flora and fauna still suffer from the introduction of the feral cat, fox, pig, deer, carp and cane toad. This second series of six half-hour films shows what is being done to control these pests. Directed and written by Jeremy Hogarth. Executive producer Douglas Stanley.

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**Abra Cadabra**—83-minute animated feature for children. The story is a new and rather different approach to the Pied Piper legend.

**Fighting Back**—102-minute feature for television. The story of a remarkable relationship between a young teacher and a deeply disturbed thirteen year old boy headed for a life of crime and delinquency.

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**Off Peak**—90-minute tv movie. A satirical comedy about members of a business association during their annual stay in a large hotel, filmed amongst beautiful Scottish countryside. Stars Isla Blair, David Robb, Annette Crosbie, Edward Hardwicke, Iain Cuthbertson, Phyllis Logan.

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**Das Leise Gift (The Silent Poison)**—103-minute TV drama. A conscientious photographer in a fictitious chemicals concern struggles between the truth of dangerous dioxin tests and blackmail.

**Das Kagel Projekt (The Kagel Project)**—40 minutes. Mauricio Kagel experiments and translates his own "sound objects" into pictures.

**Das Gespinst (The Web)**—100-minute TV drama. A young astrophysicist is determined to prove that his observations made from his space lab are not to be laughed at.

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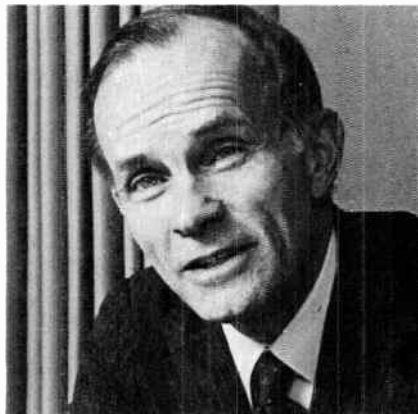
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- Union Television Films Co.**—Vicente Ramos, *exec vp.*
- United Satellite Communications**—Seth Willenson, *vp/prog/dev/prom.*
- Universidad Catolica de Valparaiso Television**—Bernardo Donoso, *vice rector.*
- UPA Productions of America**—Henry G. Saperstein, *p.*
- USA Cable Network**—Mary D. Silverman, *mgr.*
- VCL Communications, Inc.**—Arnold Frank, *p.*
- Viacom Enterprises**—Paul Calvin, *vp.*
- Viacom Latino Americana, Inc.**—Benigno Nosti, *p*; Manolo Vidal, *asst to p*; Cristain Nosti, *prog.*
- Video Arts International, Inc.**—Ernest J. Gilbert, *p*; Glenn A. Smith, *mktg.*
- Video Software Sales**—Davy Rosenzweig, *p.*
- Video Travel, Inc.**—Larry Seaman, *p.*
- WATL-TV**—Donald Hess, *prog d*; Edward H. Herlihy, *vp & gen mgr.*
- WAWS-TV**—Richard M. Sullivan.
- WBBS-TV Channel 60**—Dr. Marcelino Miyares, *p*; Ivan Acosta, *prog dir.*
- WBFS**—Doug Knight, *stat mgr.*
- WCAU-TV**—Gordon T. Hughes, *d of bdcstg.*
- WCIU-TV/Channel 26**—Norman H. Shapiro.
- WDZL**—Barbara Smith, *prog mgr.*
- WFFT-TV**—Jeff Evans, *gen mgr.*
- WFMV-TV**—Michael Conly, *vp/gen mgr.*
- WFMZ-TV**—David Hinson, *prog d/asst gen mgr.*
- WGRZ-TV**—Lyn P. Stoyer, *vp & gen mgr.*
- WHA-TV**—Thomas Wisniewski, *d of acquisitions.*
- William L. Cooper Productions**—William L. Cooper, *p.*
- WJCT, Inc.**—Richard Brown, *vp prog.*
- WLRE-TV**—Hal Pontious, *prog d.*
- WMVX/WMTV**—John Pushkash, *mgr, broad prog serv.*
- WNET**—Marion Lear Swaybill, *d acquis/co-prod.*
- WNJU-TV Broadcasting Corp.**—Carlos Barba, *p/gen mgr*; Julio Omana, *stat mgr*; Nely Galan, *d, special projects*; Robert Nebelung.
- WNOL-TV**—Harold E. Potter, *p*; Gail Brekke, *vp/gen mgr*; Rod Cartier, *vp, prog d.*
- World Intra Media Network, Inc.**—Shel Haims, *d acquisitions*; Marty Strauss, *asst d acqu*; Abbas Amin, *tv acquisitions.*
- WPBT**—John Felton, *vp, prog*; Candace Carlisle, *prog d*; Stephen Samuels, *mgr, natl & contract prod.*
- WPHL-TV**—Zvi Shoubin, *stat mgr.*
- WPLG-TV**—Tim Dauphinee, *d bdcst opers.*
- WPWR-TV**—Fred Eychaner, *p.*
- WQED**—Jay Rayvid, *sr vp.*
- WSVN-TV**—David Bieber, *opers & prog mgr*; Frank Struzzi, *prog purchasing mgr.*
- WTLV**—Harry McClintock, *prog d.*
- WTSG-TV**—Jeff Evans, *exec vp.*
- WTTW**—Pat Faust, *d of bdcstg.*
- WTVJ-TV**—Alan Peris, *vp/gen mgr*; Jim Paratore, *d, prog & prom.*
- WTXX-TV**—Geoffrey Rose, *vp/gen mgr.*
- WW Entertainment**—Meril Weinstein, *mgr.*
- WXNE-TV**—William B. Knight, *gen mgr.*
- WXXA-TV**—James D. Boza, *p/gen mgr.*
- WYAH/Channel 27**—Thomas W. Smith, *vp/gen mgr.*
- XCIX-Channel 6**—Linda DesMarais, *prog mgr.*
- Ziv International, Inc.**—Irv Holender, *p*; Jeri L. Sacks, *d, sls coord*; J. Michael Byrd, *vp/finance.*



# Viewpoints

## TV campaign coverage must present reality rather than deception



Daniel J. Ritchie

## Candidates today are selected by the primaries

## Local TV stations can cover primaries in depth

How well does television journalism prepare Americans to vote?

Some people say we're not doing a good job at all. As evidence, they point to the level of American Presidents since 1963. The most widely-read historian of recent elections—Teddy White—compares our last five commanders-in-chief with those of the 20 years before the Civil War: a period that featured such leaders as John Tyler, James Polk, Millard Fillmore, Franklin Pierce and James Buchanan.

But that very comparison persuades me that television is less the villain than the carrier of bad news. We simply can't blame television for Millard Fillmore. Nor, I think, can we say that it alone has given us our recent apparent decline in national leadership.

Television didn't invent our war in Vietnam, or presidential assassinations, or that complex of events known as Watergate, or the OPEC embargo, or any other of a dozen key events over the last two decades.

Nevertheless, television journalism—the power of the “free media”—has become so crucial to our elections, that we must do everything we can to ensure that what it presents to the electorate is *reality*—and not *deception*.

But there is another, and more significant reason why television has become central in our presidential elections. Over the last 20 years, the United States has experienced a crucial, historic shift in the very way we select our leaders.

As Americans, we've always prided ourselves on the fact that *our* chief executive is elected by *all* of us—and not, as in Great Britain, only by the Parliament. Yet, until about 20 years ago, American voters were really only choosing between two candidates already selected for them by the party organizations.

**Today, all that has changed.** Today, our candidates are no longer selected by the polls, in backroom deals, but by the people, in direct primary elections. The number of key presidential primaries has risen from three in 1964, to 12 in 1972, to 35 in 1980, to 51 in 1984.

And *that* presents us with a new and, as yet, unsolved problem. As unsatisfactory as the old smoke-filled-room system may have been, the politicians who chose our candidates for us were knowledgeable. The polls knew the issues, and they knew the candidates: Who could produce, and who couldn't.

The new power-holders, the American citizens-at-large, are intrinsically capable of making even better decisions to advance their own and the nation's interest. But first, they must have the necessary information.

Where will our citizens get the necessary information? Almost certainly, they will continue to turn to television as their principal source. And that means that television's power to inform has become even *more* essential to the working of our democracy.

Unlike the general election, primaries are decentralized, more-or-less local events. Yet the number of primaries makes television crucial.

The networks could cover the conventions. But they can't adequately cover 40 or 50 primaries. They're too limited in time and attention-span. Inevitably, their coverage is superficial, and even simple-minded.

**It seems to me** that one of the most important keys to a saner, more effective primary system is held by the *local* television stations. They *do* have the time and ability to cover in depth the issues and the character and record of the candidates. They must step forward and fill that responsibility.

That's the way for 40 or 50 states to study the issues and the personalities of the campaign—each with its own emphasis—each on its own terms.

Local television news could help educate New Hampshire voters, without exaggerating that state's importance over the other 49.

The rise of local TV news is already happening before our eyes. The people want it. In most key markets, local news draws a larger audience than do the national network programs. What's more, the latest research shows that the viewers of local news want more issue coverage.—**Daniel J. Ritchie**, chairman and chief executive officer, Westinghouse Broadcasting & Cable, in a recent speech before the Advertising Women of New York.

# Programming/Production

## Worldvision sets first syndication drama series

Worldvision Enterprises is planning to launch its first syndicated first-run syndicated drama series. The new series, which will premier next fall, is an offshoot of *Return to Eden*, six-hour miniseries which made its debut last May and is being played or scheduled on several other stations in primetime. The initial success of the miniseries sparked the followup series, according to Jerry Rettig, senior vice president, creative services.

Produced by Hanna-Barbera, Australia, the miniseries' most recent outings were in Boston and in New York. WBZ-TV, the NBC affiliate preempted its three-hour primetime schedule over two consecutive nights on October 28 and 29, with *Eden* racking up an average 16 rating and 24 share. On the first night, *Eden* preempted *Knight Rider* and a movie, *City Killer*, getting a respectable 12/19 and beating *Trapper John M.D.* on CBS. On October 29, it scored a 19/28, ahead of *Call to Glory* (ABC), *Monday Night Football* (ABC) and *Scarecrow and Mrs. King*, *Kate & Allie*, *Newhart* and *Cagney and Lacey* (CBS), according to Worldvision's estimates from Nielsen overnights.

In New York, the miniseries was shown in three two-hour formats over October 27, 29, 30 on WPIX(TV), where it averaged a 6/8, topping competitive indie programming on WNEW-TV and WOR-TV over the three nights, says Rettig. Since its initial outing in May, *Eden* has posted primetime increases of at least 68 per cent on every station carrying it, with most stations doubling their primetime audience levels, according to Rettig.

Fifteen to 20 outlets have already aired *Eden* and KCOP(TV) Los Angeles will run the miniseries in primetime in February. In Chicago, WFBN-TV will run the miniseries in the first quarter. The marketing concept for the planned weekly hour series, also called *Return to Eden*, has not yet been nailed down. The miniseries was sold for cash.

The new entry in first-run syndicated drama series coincides with Worldvision's new direction in first-run projects, begun over the past year. The company is in first run in children's programming with new episodes of *The Jetsons* and *The Funtastic World of Hanna-Barbera*; and in a variety pilot, *The Bobby Vinton Show*, "so we are spreading our wings everywhere in first-run." The *Jetsons* consists of 65 half hours in a new expanded package, for stripping beginning the fall, 1985.

*The Funtastic World* is a 90-minute animation package geared for Sunday mornings. Also, Worldvision is continuing to distribute *The Jackson Five*, weekly series which has 130 stations at this point, with a coverage of 83 per cent of country. The series is sold out via barter nationally. The *Vinton* pilot will be run in January, with Worldvision looking for a 70 per cent coverage. "We're close to that now," says Rettig. *Vinton* will get a primetime airing the first run and will have a repeat, under Worldvision's agreement with stations.



Three of the principal actors in Worldvision's "Return to Eden" are, from l., Wendy Hughes, James Reyne and Rebecca Gilling.

## LBS close to "Inday" shows

LBS Communications is close to firming the other two half-hour shows in its two-hour daytime program block, *Inday*, set to debut in syndication next fall. While the project is not yet a "go," Henry Siegel, chairman of LBS, says the block has been cleared in 45 per cent of the country and is about one-third sold out in the national minutes in the barter show.

At presstime, four pilots are in the running for the remaining two half-hour slots in *Inday*. These are *The Great Life*, *Million Dollar You*, *All About Us* and *Families Apart*. *Life* is hosted by Ed Begley Jr. and the show guides viewers through glamorous settings, and features a mix of celebrity and personality profiles and segments on luxury. *Million Dollar You* is hosted by Diedre Hall and is targeted to address the lifestyle needs of today's woman.

*All About Us* is from Barry & Enright

and is a magazine format series using the resources of *US* magazine, while *Families Apart* is described by Siegel as a show for helping families to deal with problems through real-life enactments. Barbara Levy is host. Pilots of *Life* and *You* have already been tested via ASI focus groups, as has *What's Hot! What's Not?* firmed half-hour entry, "with excellent results," says Siegel. The pilots will also be tested via cable, he notes, "to touch all bases." The other half-hour will consist of *Inday News*, a revamping of *Middy*, which will contain hard and soft news, from Tribune Broadcasting Co., a partner in the venture.

A decision on whether *Inday* is a "go" will be reached by December 1, according to Siegel.

## Syndication shorts

Warner Bros. Television Distribution has begun offering 39 half hours of *Private Benjamin*, for station availability beginning in January. The sitcom aired on CBS and features two original stars of the film version, Eileen Brennan and Hal Williams. Lorna Patterson stars in the title role.

Syndicast Services has racked up clearances of more than 37 per cent of the nation's TV homes in its opening sales week on the first annual *Mrs./Woman of the World Pageant*. Set for a December/January airdate, the special has been sold to six of the top 10 markets, including WPIX(TV) New York, KTTV(TV) Los Angeles and WTAJ-TV Philadelphia.

Camelot Entertainment Sales has cleared *The Merve Griffin Show* in five markets for a current total of 51. Newest stations are WKRC-TV Cincinnati, WPDS-TV Indianapolis, WBNS-TV Columbus, Ohio, WJBF-TV Augusta and KASK-TV El Paso.

Embassy Telecommunications has added seven markets for *The Facts of Life*. These are WSFA-TV Montgomery, KZAZ-TV Tucson, WCLQ-TV Cleveland, WRBT(TV) Baton Rouge, KJRH(TV) Tulsa and WITN-TV Greenville-New Bern-Washington, N.C. The total lineup is currently 70.

Program Syndication Service has sold Carter-Grant's *Holiday Moments*, 36 one-minute inserts, to 40 markets. Major markets sold include WNEW-TV New York, KTTV(TV) Los Angeles, WPVI-TV Philadelphia and KRLD-TV Dallas—Ft. Worth.

Entertainment Media Co. will distribute *Celebrity Microwaves*, 130 half hours starring Pete Barbutti as host.

*We're Cooking Now*, half-hour barter strip, has been cleared by 40 stations. Set

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to join the lineup this fall are WOAC-TV Cleveland, KECH-TV Portland, Ore., KSAF-TV Albuquerque (Santa Fe) and KCBR-TV Des Moines, among others.

The Canadian Broadcasting Corp. has wrapped up sales on five of its major series to more than 80 countries. Sales include *The Nature of Things* to the United Kingdom, Australia and Germany; *Seeing Things*, to 35 markets including the U.S., France and Australia; and *Empire*, six-hour miniseries, has been sold in 38 countries including Hong Kong, Spain and the United Kingdom.

**Worldvision** will conduct a four-day domestic sales meeting from November 13-16 in Palm Beach, Fla. Subjects to be covered include releases of *The Jetsons*, *The Funtastic World of Hanna-Barbera*, *Return to Eden* and *The Bobby Vinton Show*. Among those attending will be the company domestic sales marketing staff, as well as **Kevin O'Sullivan**, chairman and CEO, and **Niel Delman**, president and COO.

**King World Productions** has done what has been rumored—it is going public. The company has filed a registration statement with the SEC regarding a proposed initial public offering of 1,250,000 share of common stock. Of the shares to be offered, 812,500 are being sold by the company and the balance by certain stockbrokers. PaineWebber is the managers of the underwriting group. Proceeds from the sale of shares will go to acquire rights to additional feature films and TV programs and to acquire other companies or assets.

## NATPE initial agenda

A view of Washington, the future of children's programming workshops on computer technologies, and local programming success stories are some of the subjects tentatively set for the 1985 National Association of Television Executives International convention, January 10-14 in San Francisco. "A View of Washington" is scheduled for January 11, to be moderated by Michael R. Gardner, an attorney.

On Saturday, a general session will focus on the future of kid programming, with an introduction by Bob Jones, program director at KING-TV Seattle—Tacoma. The same day there are four concurrent sessions, including "Computer Works" and "Local Programming Success Stories." Affiliate and indie meetings are set for January 13 and later there are four concurrent workshops including promotion, sports and cable. On Monday January 14, workshops include "Ratings," "International" and "Would

There Be a First-Run Without Barter?"

On the final day, a general session will focus on "Cycles," in which game show and sitcom distributors will debate station and rep execs. As announced previously, Jack Valenti, MPAA president, will keynote, on January 11. Station group and rep meetings will be held on January 10.

## World TV Festival agenda

The New York World Television Festival, which will be held at the Museum of Modern Art, New York, November 16-20, will add three symposia on international programming, in addition to screening award-winning programs from international festivals during the past year. A special feature will emphasize children's programming, with an all-day screening on November 17 and a symposium on November 20, on the international market for kid programming.

Symposia are "Co-Productions: A New Genre?" on November 16; "How to Make an International Television Deal," November 19 and "The Emerging Market in Children's Programming." Tickets are free.

## Zooming in on people

**Ben Barry** has resigned as president of Gold Key entertainment to reactivate his film distribution firm, **Ben Barry & As-**



*Carlin*



*Shapiro*



*Straszewski*



*Barnett*

**sociates.** The company will offer its first package of 15 first-run horror films through Maljack Production, Barry's cassette distributor.

**Telepictures** has realigned its domestic sales force and has made 10 new ap-

pointments. **Scott Carlin** has been promoted to vice president and general sales manager; **Jody Shapiro** is promoted to vice president, eastern sales; **Tom Straszewski**, vice president and general manager at KNBC-TV Los Angeles, joins Telepictures as vice president, western sales. In addition, **Jeannine Kadow** is promoted to manager, eastern sales; **Alicia Windroth**, is promoted to director of the Dallas office; **Mike McHugh** will be manager, western sales. In Telepictures Perennial, **Robert Barnett** has been named director, western sales; and **Steve Knowles** has been added as manager eastern sales. New to Telepictures domestic sales division are **Warren Taylor** and **Sherri Braman**, who have joined the company's Chicago office as account executives.

**L. Clark Morehouse III** has been named vice president, media sales, at **Tribune Entertainment**. Prior to joining Tribune, Morehouse was an account executive at Group W Productions since 1980. Before that, he was an account executive with Group W Television from 1978-1980.



*Morehouse*

**Joel Zaremby** has been promoted to vice president, director network negotiations at **SFM Media Entertainment**. He joined SFM in 1977 as a network buyer and then director of network negotiations. Previously, he was with McCaffrey & McCall and J. Walter Thompson.

**Brunella Lisi** has been appointed manager, domestic sales service at **Viacom Enterprises**. Lisi has been with Viacom for nine years, starting in the accounting department.

**Timothy Spenser Davis** has been appointed account executive, eastern division, at Worldvision. He had been an account executive at Television Program Enterprises. Before that, Davis was area sales manager at Showtime/The Movie Channel. Also at Worldvision, **Victoria Lynn Quos** has been named central division account executive at Evergreen Programs. Before joining Worldvision, Quos held positions at marketing and new-product strategies at Scott, Foresman and at Harper & Row.

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## Essence, WNBC-TV tie

A new half-hour magazine show has made its debut for the 1984-1985 season, via *Essence* magazine and WNBC-TV. The new show *Essence*, was *The Television Program*, produced by *Essence* magazine's new subsidiary, *Essence Television Productions* and is airing in New York on Sundays at 10 a.m. At this point the syndicated program is being carried on more than 40 network affiliates and indies, reaching more than 65 per cent of the U.S. black households.

Besides WNBC-TV, other outlets carrying the ad-supported show are WMAQ-TV Chicago, KTSF-TV San Francisco, WJBK-TV Detroit, KRLD-TV Dallas—Ft. Worth and WEAR-TV Mobile. National sponsors include Coca-Cola, IBM, Walt Disney Productions, Johnson Products and General Mills. Features in the series include *Looking Good/Feeling Good*; *Taking Care of Business*, *Our Style*, a look at art, music and fashion and dance ends; and *Up Front*, discussions about controversial issues.

## Bleier heads IRTS

Edward Bleier has been elected president of the International Radio and Television Society, succeeding Ralph M. Baruch, chairman of Viacom International. Bleier, executive vice president of Warner Bros. Television, has been head of WB's New York activities for 15 years. Previously, he was a senior executive at ABC, variously as vice president in charge of marketing, advertising, public relations and planning; general sales manager; and in daytime sale and programming.

Baruch resigned after 16 months as president of IRTS, so IRTS could have "... a more diverse perception and offer ... others the opportunity to serve." Baruch continues as an ex-officio member of the board.

## International film, TV winners

The Leonard Goldberg Co.; the WGBH Educational Foundation; the BBC; and KTTV/Metromedia, Embassy Television and the Mark Taper Forum (in combination) were Grand Award winners in programming at the recent International Film & TV Festival, held in New York.

The complete list of winners are:

### GRAND AWARD WINNERS:

#### ENTERTAINMENT PROGRAM—

The British Broadcasting Corp., London, *Natural World: Secret Weapons*; *En-*

*tertainment Special*—The Leonard Goldberg Co., *Something About Amelia*; *News Program*—WGBH Educational Foundation, Boston, *Vietnam: A Television History*; and *Public Service Program*—KTTV/Metromedia, Embassy Television, and the Mark Taper Forum, *Tell Them I'm a Mermaid*;

**GOLD MEDAL WINNERS, TELEVISION PROGRAMS:** *Action/Adventure*—Television Broadcasts Ltd., Kowloon, Hong Kong, *The Proud, Smiling Wanderer*; *Action/Adventure Series*—Stephen J. Cannell Productions, Los Angeles, *Hardcastle & McCormick*; *Syndicated Children's Program*—Snowman Enterprises Ltd., London, *The Snowman*; *Network Children's Program*—Family Communications, Inc., Pittsburgh, *Work*, Home Box Office, *When We First Met*, *Children's Series*—Showtime, *Faerie Tale Theatre*.

**COMEDY SERIES**—Telepictures Corp., Sherman Oaks, *Buffalo Bill, Network Documentary*—(2 medalists) Home Box Office, *Murder: No Apparent Motive*, and Scottish Television P.L.C., Glasgow, *Sir William In Search of Xanadu*;

**DOCUMENTARY SERIES**—WGBH Educational Foundation, Boston, *Nova*; *Syndicated Drama*—Metromedia Producers Corp. Los Angeles, and TVS, London, *Squaring the Circle*; *Network Drama*—ABC, *The Barretts of Wimpole Street*; *Dramatic Series*—Brocato & Kelman, Los Angeles, *Cagney & Lacey*; *Nature/Wildlife/Outdoors*—British Broadcasting Corp., *Natural World: Secret Weapons*; *Nature/Wildlife/Outdoors Series*—Mary Stouffer Productions, Aspen, *Born to Run*.

**SPORTS**—Major League Baseball Productions, *The Pennant Chase*; *Talk/Interview*—Tyne Tees Television, Newcastle-upon-Tyne, England *Culture Club In Japan*; *Local Talk/Interview Series*—KPIX-TV San Francisco, *People Are Talking*; *Network Talk/Interview Series*—The Nashville Network, Nashville, *Bobby Bare & Friends*; *Local Magazine Show*—KPIX-TV San Francisco, *Evening Magazine*; and *Syndicated Magazine Show*—Group W Productions, Hollywood, *Missing Children*.

**TELEVISION SPECIALS: CHILDREN'S SPECIAL**—Cynthia A. Cherback Productions, North Hollywood, *Welcome Home, Jellybean*; *Comedy Special*—Home Box office, *Richard Belzer: Caught In the Act*; *Local Documentary Special* (two medalists)—KCOP-TV Los Angeles and Churchill Films, Los Angeles *Whatever Happened To Childhood?*; *Network*

*Documentary Special*—Dave Bell Associates, Inc. Hollywood, *Getting Even: Victims Fight Back*; *Series Of Network Documentaries* (two medalists)—International Lutheran Laymen's League, St. Louis, *Yeshua*; WQED/National Geographic Society, Pittsburgh, *National Geographic Specials*.

**SYNDICATED DRAMA SPECIAL**—Paramount TV Domestic Distribution, Los Angeles, *The Jesse Owens Story*; *Network Drama Special*—(two medalists) Home Box Office, *Sakharov*; Leonard Goldberg Co., Los Angeles, *Something About Amelia*, *Dramatic Series*—General Motors, Detroit, *George Washington*; *Music Special*—RCA Video Productions, *Sweet Dreams: The Video Album*; *Local Nature/Wildlife/Outdoors*—Television New Zealand, *Black Stilt*; *Network Nature / Wildlife / Outdoors*—Gerhard Schmidt Filmproduktion Koln, West Germany, *Django*; *Local Sports Special*—KIRO-TV Seattle, *Olympic Gold: Local Heroes*; *Network Sports Special*—(two medalists) Turner Broadcasting System, Atlanta, *A Tale of Two Seasons*; ABC, *Ode To Joy—1984 Summer Olympics*.

**TALK/INTERVIEW SPECIAL**—TSW-Television South West, Devon, *A Voice On the Side of Life*; *Magazine Special*—Sunbow Productions, *The Secret World of the Very Young*; and *Magazine Series*—KABC-TV, Los Angeles, *Eye On L.A. Goes Around the World In Eight Days*.

**SYNDICATED HARD NEWS COVERAGE**—UPITN Corp., London, *The Libyan Embassy Shooting In London*; *Network Hard News Coverage*—Ruder Finn & Rotman, *Villa Regina: A New Form of Art*; *Local Investigative Reporting*—WBBM-TV, Chicago, *Elevator Rip-Off*; *Network Investigative Reporting*—The Canadian Broadcasting Corp., Toronto, *Secret Tests*; *Series Of Investigative Reports*—KCBS-TV Los Angeles, *Armenians: Blood Feud*.

**NEWS SPECIAL**—KYW-TV Philadelphia, *Miss America: The Crown in Crisis*; *Series Of News Specials*—Turner Broadcasting System, *Freeman Reports—The Mideast Series*; *Local News Documentary*—KUTV(TV) Salt Lake City, *A Life of Crime*.

**NETWORK NEWS DOCUMENTARY**—National Nine Network, Richmond, Australia, *Ash Wednesday*; *Series of News Documentaries*—KRON-TV San Francisco, *Children of the Tenderloin*; *Public Affairs Series*—WGBH Educational Foundation, Boston, *Vietnam: A Television History*; *News Magazine*—ABC, *ABC News 20/20: Paul Newman & Joanne Wood-*

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ward; **Syndicated Magazine Series**—Paramount TV Domestic Distribution, *Entertainment Tonight & Entertainment This Week* and **Network Magazine Series**—CTV Television Network Ltd., *Live It Up!*

**PUBLIC SERVICE PROGRAMS:**  
**LOCAL COMMUNITY SERVICE PROGRAM**—KTTV/Metro-media, Embassy TV Los Angeles, *Tell Them I'm A Mermaid*; **Network Community Service Program**—Radio Television Hong Kong Kowloon, Hong Kong, *Here and Now Anti-Smoking*; **Series Of Community Service Programs**—Group W Cable Manhattan, *Uptown Local*; **Local Religious Program**—WNBC-TV New York, *Old Traditions, New Directions: The Death of a Cardinal*; **Syndicated Religious Program**—Christian Broadcasting Network Virginia Beach, and The Int'l Communications Network, *Don't Ask Me, Ask God*; **Network Religious Program**—HTV Ltd. Cardiff, England, *The Last Cathedral*.

**EDUCATIONAL (childrens)**—KIRO-TV Seattle, *Talking About Touching*; **Educational (adult)**—The Canadian Broadcasting Corp., Toronto, *Hand & Eye: All That Glistens*; **Educational (adult) Series**—Pacific Productions, Washington, *The Oil Kingdoms*.

**LOCAL CULTURAL PROGRAM**—KABC-TV Los Angeles, *Video From Russia*; **Network Cultural Program**—London Weekend Television, London, *Baryshnikov—Dancer & Dance* and **Cultural Series**—Arts International Ltd., London, *Different But Equal & Caravans of Gold*.

## 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.

## RTNDA winners

WHDH Boston and WSMV-TV Nashville have won the Edward R. Murrow awards in radio and television, respectively, as winners of the 1983 Radio-Television News Directors Association International awards for excellence in electronic journalism. The winners, in

four categories of radio and four in TV news competition, were selected from among 34 RTNDA regional award winners. The international awards will be formally presented at the 39th annual RTNDA conference, December 5-7 in San Antonio.

The radio winners, in addition to WHDH, are, spot news coverage, WCKY Cincinnati; investigative reporting, WGST Atlanta; and continuing coverage, KMOX St. Louis. In television, besides WSMV-TV, the winners are, spot news coverage, WMAQ-TV Chicago; investigative reporting, WBBM-TV Chicago; and continuing coverage, WAVY-TV Norfolk-Portsmouth-Newport News-Hampton.

## Slo-mo for all

Sony's Super Motion System, which the Japanese manufacturer developed for ABC-TV and which made its debut on the network during this summer's Olympics under the moniker "Super Slo-Mo," will be available to the industry by the middle of next year, it was disclosed.

Super Motion made its industry debut in New York late last month at the 126th technical conference and equipment exhibit of the Society of Motion Picture and Television Engineers. An explanation of its workings revealed that both high-definition and Betacam know-how were employed in developing the technology, which features smooth motion and lack of blurring.



*Sony Super Motion Video System will be made available to industry by next mid-year.*

Sony's slo-mo advance was accomplished with a special camera, the BVP-3000, which scans 90 frames a second, three times normal, and a specially modified, one-inch, type C VTR, the BVH-2700, with a BVT-2700 timebase corrector. The recorded tape can be

played back on any type C VTR, including the BVH-2700.

Sony engineers explained that because of the high scan rate, bandwidths of the three color (RGB) signals are three times normal. It was also explained that "electrostatic deflection technology from Sony-developed high-definition pickup tubes enable the required high scanning rate to be practically implemented."

The system involves a kind of standards conversion. After the 525 lines are scanned at 90 Hz, the signals are converted by digital means to the standard 30 Hz rate. Each high speed image is expanded to produce three separate, NTSC-encoded pictures. A fiber optic link is used to transmit the wide band 20 MHz component color (RGB) signals from a remote camera head to the digital CCU converter.

In addition to providing three encoded pictures to the BVH-2700, the CCU also provides a standard NTSC picture for monitoring or for on-air transmission.

## KTTV continues teletext

Interest and success of its metrotex teletext service during the Los Angeles Olympics games has spurred KTTV(TV) Los Angeles to continue the service. Metrotex will be seen on many Southern California cable systems as well as at various public locations in the Los Angeles area. Special metrotex world system teletext decoders will be available for rental or retail sale for the home viewer in Southern California.

The teletext magazine will include local and national, sports, business, and financial information, as well as job listings and airline schedules and other information. The teletext equipment being used is supplied by V.G. Electronics, which is marketed in the U.S. by Harris Broadcasting Products.

## McMartin transmission

McMartin Industries, Omaha, has completed refining its super S-5 channel FM/SCA transmission system, with production scheduled to begin within 60 days. The final version of the system was demonstrated by A. Van Brackel & Sons, Defiance, O., using radio station WHFD(FM) Archbold, O., WDSB(FM) Dover, Del.; and KCMR, Portland, Ore. The system was also demonstrated live at the NRBA convention, using Outlet Communications's station KIQQ(FM) Los Angeles. The demonstration illustrated the compatibility of two super subchannels when used in conjunction with an existing FM 67kHz background music service.



# NATPE '85



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# Commercials

## 'Infomercials' as alternative



Fisher



Wild

For many years now commercials directors have looked at the genre of 'infomercials' as a hard way to make a buck.

In its generic form, infomercials is considered to be by many, simply a long commercial that can range anywhere from two minutes to a half hour.

The lack of focus on this unplumbed form of advertising has led it to fall into disuse, and even disrepute. But recently it has experienced what may be regarded as a mini-revival.

Creative Programming, Inc., a hybrid production entity, in that it also develops cable programming that may go into syndication, has formed its own infomercial division. What's more, it has already three 15-minute infomercials in the can and is actively soliciting more from blue chip corporations throughout the country.

The principals at Creative Programming Inc., CPI for short, are Nancy Fisher, Peter Wild and Bob Howe. The three have titles of president, chairman and producer, respectively, but interface easily as conceptualizers, writers, directors, producers, though CPI has hired freelance directors for one of the two infomercials it shot for DeBeers diamonds, via N W Ayer, and for one for a prominent tire company, that doesn't want the 15 minute piece publicized under its name, until seen by its sales force. Fisher helmed the other spot.

"We've been in business for nearly three years," says Wilde, a soft and well spoken Englishman from Manchester, "We produce two shows for cable, *WomansWatch* and *Celebrity Chef*." Once CPI gets 36 *Chef* shows in the can it plans to offer them for syndication.

"If you produce something for top level cable transmission, there's very little difference between that and broadcast," Wilde says.

Meanwhile CPI is concentrating the bulk of its attention currently on developing its infomercial division. "We've sent out a test mailing to six different

corporations, and have received several queries from their agencies. We've also have had some good meetings with corporations. We want these good meetings to culminate in assignments, but the sessions themselves are a necessary preliminary.

The infomercials for DeBeers followed receipt of a two-page treatment from N W Ayer, Inc.

Mainly informative, thrust of both spots, written and produced by CPI are: "How to choose a diamond; and diamonds for men, taking gems for males out of the pinky ring realm and into high fashion.

The infomercial for the tire manufacturer advises viewers on how to pick the right tire for their car and explains the differences between tires, and what is meant, for instance, by the term steel belted radial.

"Our company can go two ways. We can create programming ideas for companies, as we did for Campbells Soup with *Celebrity Chef*, or we can, with the help of a briefing paper from the advertiser or the agency, create an infomercial from scratch."

Though CPI has hired commercials directors to do infomercials, Wilde concedes that the director won't make as much shooting the latter as he does the former.

"We shot each of our infomercials in one day," Wilde reports. "There were about three weeks of pre-production, but only one day of shooting."

Still Wilde sees the infomercial as an increasingly viable form for those advertisers who have a print story to tell and want to do it over the electronic media. "Directors who want to stretch themselves might like to get involved in films or tapes distilling the features of an expensive automobile, or the therapeutic advantages of a precision drug that takes care to explain the side effects of the medication.

The DeBeers infomercials are being co-oped to cable systems throughout the country by Minicom, a distribution company that negotiated the deal with DeBeers in London. Arrangement calls for DeBeers to split costs with local jewelers.

## Chiat/Day, JWT winners

The International Film and TV Festival of New York presented awards for television and cinema commercials on Friday (November 9) and Chiat/Day, the Los Angeles-based shop, walked off with the bulk of the top prizes.

The agency picked off five Gold Medals and a Best of Show trophy. Its

breakthrough Apple Computer spot won Gold in two categories, business services and equipment and cinema commercials, and got the nod from the judges as the best TV commercial submitted to the 1984 competition. The agency also snared two more Golds for Nike (shoes) "Carl Lewis," and for an Apple campaign.

J. Walter Thompson's New York office (profiled in TV/RADIO AGE, September 17) won three Gold Medals as well as the Grand Award for the best campaign. That top campaign, for Eastman Kodak, also took the Gold in the crafts/hobbies category. JWT's other Gold Award was for a single Kodak spot and a Burger King campaign. Director Joe Pytka, and his Los Angeles-based production company shared the Eastman Kodak award.

Other Grand Award Winners for Advertising were the production company Hagmann, Impastato, Stephens and Kerns in Los Angeles for the best creative achievement; IBM's "Skates" out of New York's Lord, Geller, Federico, Einstein. H.I.S.K. also earned a Gold Medal for a public service announcement produced for the Church of Jesus Christ of Latter Day Saints.

Three Gold Medals each went to McCann-Erickson and Ogilvy & Mather in New York. McCann won with an investment campaign for Shearson Lehman and Coca Cola and Alka-Seltzer spots. Ogilvy's work for American Express (twice) and CBS (a campaign) earned its awards.

There were 2,641 spots and campaigns submitted to the Festivals' 27th competition by agencies and producers in 33 countries. Roughly 25 per cent of all submissions scored high enough to qualify as finalists.

Two basic criteria for spots or campaigns to satisfy in order to score well in the judging by agency production company peers are:

- clearly communicate a persuasive sales message
- illustrate a powerful creative concept.

A listing of the winners follows:

### GRAND AWARD WINNERS

#### Best Campaign

J. Walter Thompson, New York and Pytka, Los Angeles. *Reunion/Baseball/The Moment*; Eastman Kodak Company.

#### Best Commercial

Chiat/Day Advertising, Los Angeles, "1984" *Producer*: Fairbanks Films; Apple Computer.

#### Best Cinema Commercial

NCK/FCB, Neuilly, France, *The Boogie Man Producer*: 50/49; Pioneer.

**Best Public Service Announcement**

Phil Marco Productions, Inc., New York, "Crashing Glasses" Produced for: Leber Katz Partners; NYC Dept. of Transportation and the Ad Council.

**Best Creative or Production Achievement**

H.I.S.K., Studio City, California, *Skates* Produced for: Lord. Geller, Federico, Einstein; IBM Personal Computers.

**Gold Medalists**

*Production and Service Categories*

**Alcoholic Beverages**

Geers Gross Advertising, London, *Cards* Producer: RobersonBerkofski-Hutchins; Bass Wales & West.

**Campaign (Alcoholic Beverages)**

Ogilvy & Mather, San Francisco, *London/Best Beers* Producer: Levine-Pytka; Blitz-Weinhard Brewing Co.

**Apparel**

Chiat/Day Advertising, Los Angeles, *Carl Lewis* Producer: Directors Consortium; Nike Inc.

**Campaign (Apparel)**

Foote, Cone & Belding, San Francisco, *Levi's 501 Blues* Producer: Petermann/Dektor; Levi Strauss & Co.

**Automotive**

MPM, Sao Paulo, Brazil, *Pump Hose* Producer: Cinco Ponto Seis; Fiat Automoveis S/A.

**Campaign (Automotive)**

Doyle Dane Bernbach, New York, *Cows/Little GTI/Heartbeat* Producers: James Stern/Peterson Communications/Fairbanks Films; Volkswagen of America.

**Automotive Products**

Benton & Bowles, New York, *Producer*: Sedelmaier; Texaco.

**Banking/Financial Services/Insurance**

Ogilvy & Mather, Inc., New York, *Do You Know Me-Stephen King* Producer: Steve Horn; American Express Co.

**Campaign (Banking . . .)**

McCann Erickson, Inc., New York, *If Only/Play the Market/Communication*; Shearson Lehman/American Express.

**Business Services & Equipment**

Chiat/Day Advertising, Los Angeles, *1984* Producer: Fairbanks Films; Apple Computer.

**Campaign (Business Services . . .)**

Chiat/Day Advertising, Los Angeles, *Manuals/Screens/Plug Rev.* Producer: Directors Consortium; Apple Computer.

**Coffee/Tea Cocoa**

Davidson Pearce Limited, London, *Ironing* Producer: Lee Lacy Associates; Brooke Bond Oxo Ltd.

**Confections/Snacks**

Ogilvy & Mather, London, *Shakin' All Over* Producer: Brooks Fulford Cramer Seresin; Rowntree Mackintosh PLC.

**Corporate Image**

Chiat/Day Advertising, Los Angeles, "Carl Lewis" Producer: Directors Consortium; Nike, Inc.

**Campaign (Corporate Image)**

NW Ayer Incorporated, New York, *Important People/Best Value/Take For Granted* Producers: Steve Horn/Steve Steigman Productions/Lofaro Productions; AT&T Corporate.

**Cosmetics/Toiletries:**

Delaney & Delaney, London, *Supercool* Producer: Ian Single Film Co.; Carter-Wallace Ltd.

**Crafts/Hobbies**

J. Walter Thompson, New York, and Pytka, Los Angeles, *Reunion*; Eastman Kodak Company.

**Campaign (Crafts/Hobbies)**

J. Walter Thompson, New York, and Pytka, Los Angeles, *Reunion/Baseball/The Moment*; Eastman Kodak Company.

**Entertainment Promotion**

D'Arcy MacManus Massius, Bloomfield Hills, Michigan, *Bobbing Heads* Producer: Tom Roy Light & Motion Graphix; Detroit Lions Football Club, National Football League.

**Foods**

J. Walter Thompson, Chicago, *Nightmare* Producer: Pfeifer Story Productions; Kraft-Miracle Whip.

**Campaign (Foods)**

Watt Burt Advertising Inc., Montreal, Canada, *Rebecca/Harriet/Lilly* Producer: Trub Ttaw Productions; Ontario Milk Marketing Board.

**Health/Medical Products**

McCann-Erickson, Inc., New York, *Waiting Room* Producer: Gomes, Lowe; Miles Lab/Alka Seltzer.

**Campaign (Health/Medical)**

Sunlight Pictures Corp., New York, *Lady/Father-Son/Wife-Jim* Produced for: Della Femina, Travisano-Los Angeles; Psychiatric Institute of America.

**Household Appliances/Furnishings**

The Production Company, London, *Painless* Produced for: Saatchi & Saatchi Garland Compton; Black & Decker.

**Household Products**

Young & Rubicam B.V., Amsterdam, *IWS-Blanket Commercial* Producer: Cinetam Commercials; International Wool Secretariat.

**Leisure & Gift Items**

Alcantara Machado, Periscinoto Comunicacoes Ltda., Sao Paulo, Brazil, *Neighbor* Producer: Taba Filmes Ltda.; National do Brazil Ltda.

**Campaign (Leisure & Gift Items)**

Doyle Dane Bernbach, Paris, "La De-

# September Productions

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Arts & Entertainment Network • Creative Alliance



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Chemlawn Carpetclean • Ogilvy & Mather



KCMP PRODUCTIONS LTD., New York

D'Agostino • Jo Foxworth



GIFFORD ANIMATION, New York

Million Dollar Movie • WOR-TV



LASZLO PRODUCTIONS, New York

Peoples Drug Stores • Ehrlich-Manes & Assoc.



BANDELIER, INC., Albuquerque, NM

Rocky Mountain News • Colle & McVoy



BANDELIER, INC., Albuquerque, NM

WALA-TV • Mobile, Alabama



I—F STUOIOS, INC., New York

faite L'Orange" Producer: PAC; Polaroid France.

**Media Promotion**

Marsteller, Inc., New York, *Alfred Hitchcock Hour* Producer: Greg Ramsey; USA Network.

**Personal Computers/Home Tech**

Lord, Geller, Federico, Einstein, New York, and H.I.S.K., Studio City, Calif., *Skates*; IBM Personal Computers.

**Campaign (Personal Computers)**

Ogilvy & Mather, Houston, Texas, *Trendy/COMPAQ Plus/Deskpro* Producer: Vern & Gillum Friends; COMPAQ Computer Corp.

**Pet Products**

Ogilvy & Mather B.V. Amsterdam, *Dogbooklet* Producer: Connection Films B.V.; Hols B.V.

**Political**

Ogilvy & Mather, San Francisco, *Prouder, Stronger, Better* Producer: Levine-Pytka; Reagan/Bush.

**Recruitment**

NW Ayer Inc., New York, and Lofaro & Associates, New York, *Olympic Excellence*; United States Army.

**Retail (Dealers, Non-Food)**

Chetwynd Haddons Ltd., London, *Molton Gold* Producer: The Production Co.; Jewellers Guild.

**Retail Campaign (Dept. & Specialty Stores)**

Footo, Cone & Belding, Australia, South Melbourne, Victoria, *Toddlers/Girls/Women* Producer: Luxford Sykes Dale; Venture Stores.

**Restaurants & Specialty Food Stores**

Dancer Fitzgerald Sample, New York, *Fluffy Bun II* Producer: Sedelmaier; Wendy's.

**Campaign (Restaurants . . .)**

J. Walter Thompson, New York, *Dawn of the Burgers/Baby/McFrying* Producers: Fairbanks Films (1) and Geoffrey Mayo Films (2 & 3); Burger King.

**Supermarkets**

Richard Foster Studios, Chicago, *Peas '84* Produced for: Grant/Jacoby; Aldi Supermarkets.

**Soft Drinks**

McCann Erickson, Inc., New York, *First Job* Producer: Michael Ulick Productions; Coca-Cola.

**Telecommunications**

KMP Partnership Ltd., London, *Custer* Producer: Paul Weiland Film Co.; British Telecomm.

**Tobacco**

Collet Dickenson Pearce & Partners Ltd. London, *Lifeboat* Producer: Rose Hackney Productions; Gallagher Ltd.

**Travel & Tourism**

Campbell-Ewald (Canada) Ltd., Toronto, *Holliday Feet* Producer: Dalton,

Fenske & Friends; Eastern Airlines Inc.

**Campaign (Travel & Tourism)**

Livingston & Company, Seattle, Washington, *Bad Flight/Testing/Endless Row* Producer: Sedelmaier; Alaska Airlines.

**Toys & Games**

Thorpe Lieberman Ltd., London, *Ruined Dinner* Produced for: Gold Greenless Trott; Byron.

**Campaign (Toys & Games)**

Collet, Dickinson, Pearce & Partners Ltd., London, *Beauty Contest/Deadly Sardines/Dressage* Producer: Clearwater Film Co.; Pedigree Dolls & Toys Ltd.

**Transportation/Cargo**

KMP Partnership Ltd., London, *Questions* Producer: Sedelmaier Film Co., Ltd.; Avis UK Ltd.

**Cinema Commercials**

Chiat/Day Advertising, Los Angeles, 1984 Producer: Fairbanks Films; Apple Computer.

GGK Wein Werbeagentur GmbH, Vienna, Austria, MEN "Flugzeug/Aeroplane" Producer: Aida United; Austria Tabak NCK/FCB, Neuilly, France, *The Boogie Man* Producer: 50/49; Pioneer.

Nova Films & Sound Ltd., Sao Paulo, Brazil, *Russian Kiss Before and After* Produced for: ADAG Servicos de Publicidade S/A; Q-Refres-ko S/A Young & Rubicam, Sweden, Stockholm, *The Tent* Producer: Studio 24; Trygg Hansa Insurance Co.

**Public Service Announcements**

**Up to 30 Seconds**

Phil Marco Productions, Inc., New York, *Crashing Glasses* Produced for: Leber-Katz Partners; NYC Dept. of Transportation and the Ad Council.

**Campaign (Up to 30 Seconds)**

Meldrum & Fewsmith, Inc., Cleveland, Ohio, *I Need/Rape/Shut In* Producer: UAB Productions; United Way Services.

**Up to 60 Seconds**

Colenso Communications Ltd., Wellington, New Zealand, *Toyota Cares* Producer: Silverscreen Productions; Toyota New Zealand.

**Over 60 Seconds**

H.I.S.K., Studio City, California, *Right Moment* Produced for: Bonneville Productions; Church of Jesus Christ of Latter Day Saints.

**Creative Disciplines & Techniques**

**Art Direction**

Robert Abel & Associates, Los Angeles, *Line* Produced for: Wyse Advertising; TRW.

**CEL Animation**

(Overseas submission for U.S. animation award.)

Richard Purdum Productions, London, *Lobster* Produced for: Ogilvy & Mather Partners; Erben Kabinett.

**Cinematography**

J. Walter Thompson, Argentina SA Buenos Aires, *Black Panther* Producer: Carvajal Priduccion SA; Ford Motor Argentina S.A.

**Computer Animation**

D'Arcy MacManus Masius, Bloomfield Hills Michigan, and MAGI/SynthaVision, Elmsford, New York, *Behind This Name* Whirlpool Corp.

**Copywriting**

Ogilvy & Mather Inc., New York, "First Date" Producer: Lofaro & Associates; American Express Co.

**Direction**

H.I.S.K., Studio City, California, *Skates* Produced for: Lord, Geller, Federice, Einstein; IBM Personal Computers.

**Campaign (Direction)**

Robert Abel & Associates, Los Angeles, *Levi's Cords* Produced for: FCB/San Francisco; Levi's.

**Editing**

Harmony Pictures, Scottsdale, Arizona, *12 Action Sports*; KPNX-TV

**Special Effects**

R/Greenberg Associates, Inc., New York, *Manhattan* Produced for: Grey Advertising/NY; AMC Renault.

**Best Humorous Spot**

Collet Dickinson Pearce & Partners Ltd., London, *Pink Shiny Dome* Producer: Rose Hackney Productions; Gallagher Ltd.

**Best 10 Second Spot**

Loeffler Marley Mountjoy, Charlotte, North Carolina, "Stoneface" Producer: Bridge Productions; South Carolina Bank.

**Best Legal Spot**

Grierson, Cockman, Craig & Druiff, London, "Curtains" Producer: Brian Byfield Films; Bayer UK-Mafu.

**Best Original Music (Campaign)**

Ogilvy & Mather Inc., New York, *CBS 1984 Campaign* Producer: Eyepatch Productions; CBS.

**Best Original Music With Lyrics**

Lucas/McFaul, New York, *Coming Home* Produced for: BBDO/NY, with Sunday Productions; Home Box Office.

**Promotion Sports**

**Program Promo (2 Medalists)**

Home Box Office, Inc., New York, *When Women Kill*

KPHO-TV5, Phoenix, Arizona, *Hey Lucy*

**Series of Program Promos**

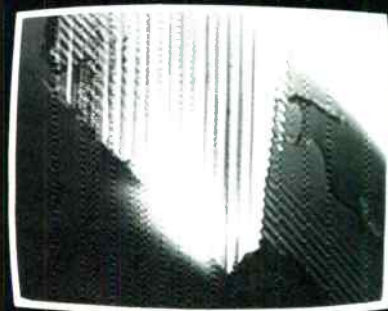
ABC, New York, *We're With You—The ABC Fall Promotional Campaign*

**News Promo (Two Medalists)**

WBAL Baltimore, *Bridges*

# Dolphin helps

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WNEW-TV, New York, *The World Series of New Promos*  
Aydelott Associates, Inc., Marblehead, Massachusetts, *WBZ-TV Impressions Station Promo (2 Medalists)*  
Rainbow Program Services, Woodbury, New York, *The Immigrant*  
Home Box Office, Inc., New York, "The Great Cable Comparison: John Moschitta"  
*Series of Station Promos (2 Medalists)*  
WOFL-TV/Meredith Broadcasting, Orlando, Florida, *Ernest*  
CBS Entertainment, Los Angeles, *1984 We've Got The Touch Campaign*

**STATION ID'S**  
Turner Broadcasting System, Atlanta, and Digital Productions, Los Angeles, *Superstation WTBS ID Series*

Filigree Films, Inc., New York, *Lifetime ID's*

**Promotional Announcements**  
CBS Entertainment, Los Angeles, and Ogilvy & Mather, *1984 We've Got The Touch Campaign.*

### New Campaigns

#### K&E, Chrysler Media blitz

The introduction of the 1985 Chrysler models reported in this column, last month, takes on an interesting twist, with the **Chrysler-Plymouth** introduction of an avant-garde rock video spot, created by **Kenyon & Eckhardt, Inc.** and slated to be shown on MTV as well as selected rock video offerings seen on traditional broadcast media.

Reason for the special strategy: the Plymouth Duster is designed to appeal to young buyers. The campaign is the cornerstone of a \$1 million dollar promotion in the New York, New Jersey and Connecticut area, featuring the Duster spot and seven others.

**Foote, Cone & Belding** joins the computer advertising fray with a campaign on behalf of the **Data General Corp.** of Westboro, Mass. Two 60-second spots use historical battle analogies to point up the disadvantage of using yesterday's technology in the face of overwhelming technological advances. Theme for the campaign: "In tomorrow's business battle, will you be using yesterday's technology?" Obvious implication is, not if you buy Data General's Advanced Computer Systems.

Both spots are scheduled to run in 60 and 30-second versions through 1985. Cornerstone of broadcast campaign will be CBS-TV's *60 Minutes*, with opportunistic sports programs, such as NFL Football, also being utilized. There will also be a supporting print campaign.

## Videotape and Film Post Production Services

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

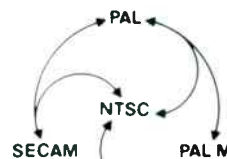
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Our unique digital process of converting to & from the three world video standards



**DEVLIN PRODUCTIONS INC.**  
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Phone: (212) 582-5572

## SPOT TV BLUES

4th quarter  
isn't so  
great: reps/81

## BUYER'S OPINION

Too many 15s  
seen causing  
'pollution'/87

## MEDIA PRO

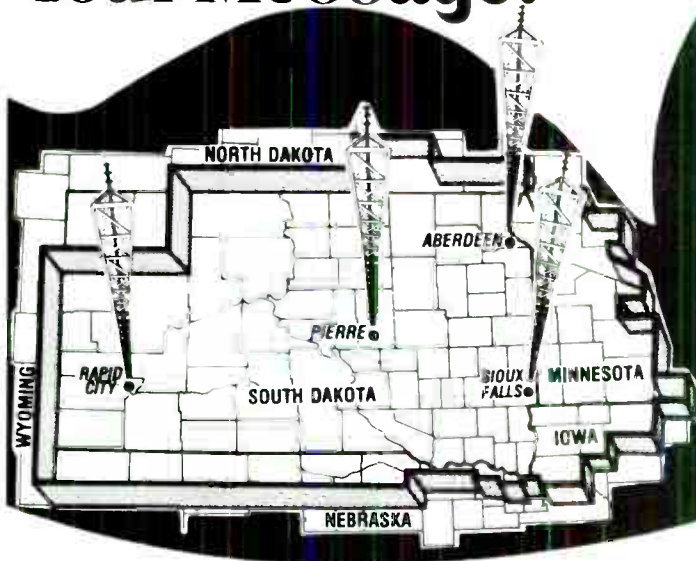
The pluses  
of those 50-64  
'prime lifers'/88

TELEVISION/RADIO AGE

# Spot Report

November 12, 1984

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



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

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



## kelo-land tv

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

Represented nationally by **SETTEL** TV Minneapolis by WAYNE EVANS

For 20 years...

# *The* Hispanic TV station



*Now joined with Channel 55—Milwaukee*

*For 20 years, featuring* the top Spanish language programming!

- More Novelas
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- Emmy Award Winning Live programming
- Top stars
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*For more information on*

Mid-America's Largest Hispanic Market, call

**Peter Zomaya, 312-663-0260**

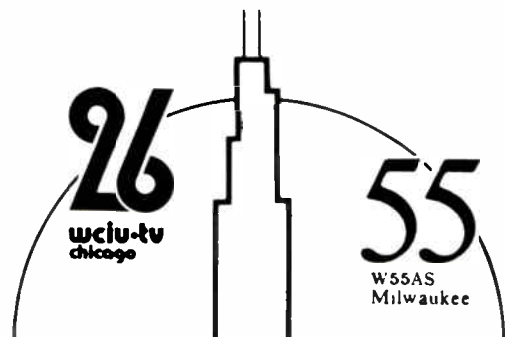
WCIU-TV 26/55

141 West Jackson Blvd.

Chicago, IL 60604

*Mid-America's Hispanic Metroplex*

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



MID-AMERICA'S HISPANIC METROPLEX



# Spot Report

## Fourth quarter spot TV not the greatest, say reps

Gone are the days when TV stations "could depend on the quadrennial theory that every four years the Olympic Games are going to team up with heavy political spending to bring every station in every market an automatic dollar bonanza."

That's how Pat Devlin, executive vice president, director of sales operations for Blair Television, sums up a year in which he reports that while ABC stations did do well with their third quarter Olympics, competitors without the big-event edge took a third quarter back seat, spot revenue-wise. Devlin adds that during October, stations in some markets did benefit from candidate spending, but that other markets got little or nothing from the politicians.

Result, confirmed by other reps, is that October was hardly what most people had hoped for and got off to a slow start, though November and December look "reasonably strong at this point," and Devlin expects fourth quarter as a whole to end 10 to 11 per cent ahead of the last three months of '83. This year as a whole, he adds, should wind up around 11 to 13 per cent ahead.

At Katz, a spokesman says his television people are looking for an industry-wide gain of 13 to 15 per cent for fourth quarter national spot. And while he, too, notes the slow October start, optimism prevails for a solid November and December. Contributing to the bullish outlook, he adds, is continued relatively low inflation and the strength of consumer buying power evident in retail sales growth so far this fall.

For next year, the Katz man notes that TvB reports anticipating a spot gain of 10 to 12 per cent, adding that, "All economic indicators point to continued solid growth next year." Blair's Devlin says that at "this early stage," first quarter '85 looks stronger than this year's first, "though that's not saying much because this year got off to such a slow start."

## Cable funds distributed

The NAB distributed late last month a portion of 1982 cable copyright royalty fees as a result of its efforts before the Copyright Royalty Tribunal and the courts to get more royalties for TV stations for cable carriage of distant signals.

The amount came to more than \$1.7 million, but the money was distributed to more than 400 TV stations. Amounts to stations varied according to how much programming was carried by cable systems and which stations were carried.

NAB is still pursuing court appeals of the CRT's decision not to distribute shares of the cable copyright funds among commercial radio outlets.

## SND raises \$2.5-million

Satellite Network Delivery (SND) a teletext information and delivery network using the facilities of television stations across the country in concert with communications satellites, has raised \$2.5 million from a private stock offering underwritten by Cralin & Co., Inc. a New York brokerage firm. Proceeds from the offering, according to chairman and chief executive officer Anthony A. Barnett, would be used to continue organizing its Business Teletext Network, as well as stepping up the marketing efforts on its behalf.

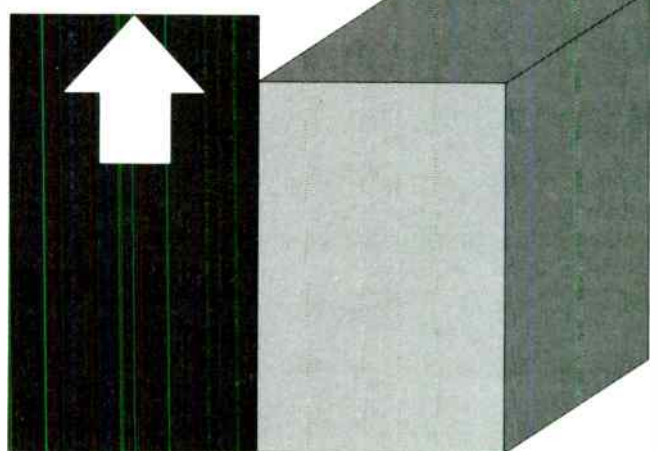
BTN will be an operating affiliate of the SND network by electronically transmitting data from information providers to business subscribers, using teletext and the lines of the vertical blanking interval of local TV stations across the country. Anthony Hoffman, Cralin's director of corporate finance, says that there is a large growing market for a data transmission service such as BTN. "We are strongly behind SND's venture, it represents the first-cost effective application of teletext through satellite network transmission." Hoffman explained that the offering was sold in units of \$100,000, a unit consisting of 1,000 shares of SND common stock, 160 shares of BTN common stock, plus the option to purchase additional shares of BTN common stock.

SND has signed broadcaster agreements with public and commercial TV stations in the majority of the top 75 markets, giving it more than 62 per cent aggregate coverage of the country to deliver BTN.

## September

### Local business (millions)

+13.3%



1984: \$370.7

1983: \$327.2

Complete TV Business Barometer details p. 30

# MASH



M\*A\*S\*H  
53  
SHARE

KOTTER  
17  
SHARE

M\*A\*S\*H  
49  
SHARE

WONDER WOMAN  
15  
SHARE

WALTONS  
12  
SHARE

M\*A\*S\*H  
51  
SHARE

M\*A\*S\*H  
52  
SHARE

ROCKFORD FILES  
11  
SHARE

M\*A\*S\*H  
42  
SHARE

BJ/LDBO  
15  
SHARE

# PINS DAYTON!

**FOR FOUR YEARS,  
IT'S OCCUPIED THE NUMBER 1 SPOT  
IN ITS TIME PERIOD!**

"From 5:30 to 6:00 on Monday through Friday, almost half of Dayton's sets in use are tuned to MASH. That puts Dayton in the same league as America's biggest markets."

STANLEY G. MOUSE  
PRESIDENT AND  
GENERAL MANAGER  
WHIO-TV



"There's a beer commercial that says, 'It just doesn't get better than this.' That's how Dayton feels about MASH."

JOHN E. CLARK  
PROGRAM MANAGER  
WHIO-TV

The battle reports from Dayton are filled with news of MASH's four-year average 18.7 rating and 47 share! (The losing armies were led by Alice, Wonder Woman, Charlie's Angels and Welcome Back, Kotter.)

In more than 50% of its markets, MASH is Number One, and attracting new recruits every day! That's why there are never enough cheers for MASH!

Enlist in MASH today!

# M\*A\*S\*H

The biggest winner of all time.



# Spot Report

## Campaigns

**American Motors Corp., TV**  
(*Saatchi & Saatchi Compton, Southfield, Mich.*)

JEEPS are on for five weeks that started in late October in a nationwide selection of television markets. Media rounded up news adjacencies to reach both men and women, 18 and up.

**Anderson-Little Co., radio**  
(*Harold Cabot & Co., Boston*)

APPAREL CHAIN is using four weeks of radio advertising that started in early November in a fair lineup of New England and Pennsylvania markets. Buying target is adults 25-plus.

**Apple Computer, radio**  
(*Chiat/Day, Los Angeles*)

APPLE II C COMPUTERS will be advertised for five weeks starting after mid-November in a nationwide selection of major radio markets. Media plan calls for reaching both men and women, 25 and up.

**Andes Candies, Inc., TV**  
(*Tatham-Laird & Kudner, Chicago*)

CANDY is being offered for eight weeks during November and December in a select lineup of eastern and southeastern television markets. Gail Polyock heads buying team that arranged for daytime, fringe and primetime exposure to appeal to women 18 and up.

**Campbell Soup Co., TV**  
(*Ogilvy & Mather, San Francisco*)

VARIOUS CHICKEN DISHES are being

## Seagram's new cooler

Prime time spot television and drive time radio will back introduction into the New York market of Seagram Wine Company's new wine cooler. Capitol Distributors Corp. will distribute the new entry into the burgeoning wine cooler market to New York area package stores and licensees, to give local package stores strong leverage in the fast growing low alcohol market that up to now has been dominated by beer and malt liquors—which are not sold in package stores in New York. At four per cent alcohol, the new cooler combines the fresh flavors of white wine and citrus for a dry, “sophisticated” taste, says Seagram. The beverage is expected to be available later in additional markets, “to be announced shortly.”

advertised for six weeks that started in early November in a coast-to-coast list of television markets. Media team set up fringe, primetime and daytime showings to attract women in various age brackets, depending on product.

**Cherami, radio**  
(*SFM Media Corp., New York*)

PET FOOD is being recommended for three weeks that started in mid-November in a long lineup of western and sunbelt radio markets. Target audience is women 35-plus.

**DeKalb-Pfizer Genetics, radio**  
(*Fletcher/Mayo Associates, St. Joseph, Mo.*)

AGRICULTURAL SEED is scheduled for six to eight weeks of radio advertising, set to start in late November in a long lineup of midwestern and Texas farm markets. Buyers placed the advertising to reach farm managers.

**Flowers Industries, TV**  
(*Tucker Wayne & Co., Atlanta*)

BREAD is being advertised via six weeks of television exposure that started on various late October and early November start dates in a fair selection of southeastern markets. Media worked with primetime and fringe inventory to reach women 25 and up.

**General Foods, TV**  
(*Ted Bates; Ogilvy & Mather, New York*)

TURKEY, CRYSTAL LIGHT and OTHER FOODS are set for five to 13 weeks of spot exposure that started on various October air dates in a long and widespread list of television markets. Targets of daytime, kid, fringe and primetime showings are women, children and teenagers.

**Huffy Corp., TV**  
(*Grey-North, Chicago*)

BICYCLES are making five to 13-week television appearances during fourth quarter in a long and widespread list of markets. Media group arranged for early fringe and news placement to impress teenagers and kids.

**International Business Machines, radio**  
(*Lord, Geller, Federico, Einstein, N.Y.*)

PERSONAL COMPUTERS are being advertised for five weeks on radio. Campaign started in early November in a long and coast-to-coast list of markets. Target audience includes both men and women 25 and up.

**Van Munching & Co., TV**  
(*SSC&B, Inc., New York*)

HEINEKEN BEER is being hoisted for

13 weeks during fourth quarter in a coast-to-coast lineup of larger TV markets. Media team arranged for news, sports and primetime showing to reach men of legal drinking age.

**Volume Shoe Corp., TV**  
(*Foot, Cone & Belding, Chicago*)

SHOE STORE CHAIN is benefitting from 13 weeks of spot exposure that kicked off in early October in a good many television markets across the country. Negotiators used the full range of dayparts to reach young men and women 18 and up.

**Volvo of America Corp., TV, radio**  
(*Scali, McCabe, Sloves, New York*)

AUTOS are rolling for eight to 10 weeks that started in late September on radio and in early October on television in a long and coast-to-coast lineup of markets. Buyers set schedules to appeal to both men and women 25 and up. On TV the ammunition includes news, primetime, daytime and fringe avails.

**Wang Laboratories, TV**  
(*Hill, Holliday, Connors, Cosmopolos, Boston*)

COMPUTERS are making six weeks of television appearances that started in mid-October in a select but nationwide list of major business centers. Helene Siegle headed buying group that lined up news and primetime inventory to impress young women.

## New tools

Three-week spot television flights aired from March 10–May 18 “in 11 of the best U.S. gardening markets,” will work with network TV, cable, syndicated TV gardening shows, and print to introduce two new True Temper gardening products this coming spring. Agency is Burton-Campbell, Atlanta.

One item is the new adjustable anvil pruner. The other is the new English invention, the Swoe. This hybrid of spade and hoe is designed to hoe, furrow, cultivate and weed “in tight spaces, as well as in roomy gardens, without destroying the texture of the soil.”

Advertising manager Judith L. Mattscheck says the campaign is expected to add up to more than 182 million impressions on adults 18 and up.

That includes exposure in the *Joy of Gardening*, syndicated in 82 markets, covering 50 per cent of all U.S. TV homes.

# Spot Report

## Appointments

### Agencies



**Stephanie English** has joined Bozell & Jacobs, Minneapolis as vice president, media director. She had held the same title at Leo Burnett in Chicago, and before that was with the Edward H. Weiss agency in Chicago.

**Mike Drake**, senior vice president and director of media planning services at BBDO/New York, has added responsibility for the media resources and information group. At the same time, **David Chmura** is promoted to director of media systems and **Steve Singer** joins the agency as director of media research. Chmura had been vice president, manager, media systems, and Singer had been vice president, director of media services at Slater, Hanft, Martin, Inc.

**Rochelle (Shelly) Wilensky** has joined J. Walter Thompson/New York as research director in the Research and Planning Department. She had been vice president,

### Big bucks

Chrysler-Plymouth Dealers are set to invest close to \$1 million during November and December to show nine commercials on local television, including one featuring Chrysler chairman Lee Iacocca and another offering avant-garde, MTV-type rock video to attract younger motorists to the new Plymouth Turismo Duster. Agency is Kenyon & Eckhardt.

Spots are scheduled for primetime and early and late-night news, and include two full-minute messages. A spokeswoman at K&E reports that this is the first time dealers have included 60-second commercials in their advertising, and says it's unusual for car dealers to invest so much money in their own local advertising in only a two-months' time span.

marketing, research and planning with Shearson Lehman/American Express Co. where she launched its Consumer Marketing Research Department.



**Donn D. Hinton** has been appointed director of media communications and planning for Cochran, Sandford, Jones, Inc., Memphis. He had been a vice president at Media General Broadcast Services, and before that had worked for Young & Rubicam in both New York and Detroit.



**Richard Weigand** and **William J. Sheehan** have been promoted to senior vice presidents at Dancer Fitzgerald Sample. Sheehan came to DFS in 1951 and is associate buying director in charge of sports programming. Weigand, senior associate media director in charge of planning and buying on the Procter & Gamble, Bali and Department of Citrus accounts, joined the agency in 1966 from Colgate-Palmolive.

**Shelly Milchman** has been promoted to media director at North Castle Partners, Greenwich, Conn. She joined the agency in 1982 as an associate media director from Mathieu, Gerfen & Bresner.

**Andrea King** has joined Madeline de Vries, Ltd., New York as director of media. She had been a freelance television and radio producer for Burson-Marsteller and for Hill & Knowlton.

**Stephen Grubbs** and **Fran Kahn** have been elected senior vice presidents of BBDO in New York. Kahn joined the agency in 1973 and is associate director of research. Grubbs came aboard in 1977 and is currently associate director of network programming.

**Ira Tumpowsky** has been elected a senior vice president at Young & Rubicam USA. He joined the agency as a senior planner in 1965 and is currently group supervisor of cable television and syndication.



**Susan Gottlieb** has been elected vice president, director of local broadcast operations at Doyle Dane Bernbach. She came to DDB in 1976 as a buyer and today is in charge of local spot radio, television and cable buying.

**Mel Stevens** has returned to Needham Harper Worldwide as an associate media director in Chicago and **Alexandra Fuelling** and **David Wilcox** have been promoted to media supervisors. Stevens first joined the agency in 1976 and now

### C&W changes guard



Malfa



Albright

Horace Malfa has been named president of Cunningham & Walsh Inc., succeeding Anthony C. Chevins who becomes chairman and chief executive officer. Warren Albright, executive vice president, replaces Malfa as general manager of the agency's New York operation.

At the same time, C&W management has set up a holding company, The Cunningham & Walsh Group to manage C&W assets including the advertising agency and its five U.S. offices; the creative high tech subsidiary, RWD/C&W; and its recently acquired direct response agency, The Direct Marketing Agency, Inc. Carl W. Nichols, who has been chairman of the agency, becomes chairman of the Group, and Chevins will be president.

Malfa joined the agency in 1964 as an account executive and Albright came aboard the following year, also as an account executive.

## Spot Report

returns from a post as vice president, associate media director at Cunningham & Walsh. Wilcox came to the agency as a media assistant in 1982 and now moves up from planner. Fuelling joined Needham last year as a planner-buyer from McCann-Erickson.



**Tom Bell** has been promoted to associate media director at Ogilvy & Mather, Chicago, and **Karen Hendrickson** joins the agency as an associate media director. Hendrickson moves in from Cunningham & Walsh. Bell moves up from media supervisor.

## Representatives



Beath



Valentine

**Hugh R. Beath** has joined John Blair & Co. in the new post of executive vice president-operations. At the same time, **James C. Hilliard**, president of Blair's Owned Radio Stations division, becomes senior vice president responsible for both Blair radio representation operations as well as owned radio stations, and **John A. Valentine**, president of ADVO-System, Inc., the direct mail firm acquired earlier this year by Blair, assumes the new post of senior vice president in charge of both ADVO and John Blair Marketing, Blair's couponing and sales promotion subsidiary. Both Hilliard and Valentine will report to Beath who reports to **Jack W. Fritz**, president of John Blair & Co.

**Daniel G. McCarthy** has been named to head the new Houston sales office opened by Seltel, Inc. as vice president, southwest regional

manager. McCarthy had been sales manager, southern division, for Multimedia Entertainment, Cincinnati.



**Dick McCauley** has been appointed senior vice president, station development for Selcom Radio. He moves in from Blair/RAR where he had been senior vice president and general manager.

**Joe Collins** has been named manager of the Dallas office of CBS Owned Television Stations National Sales. He transfers from San Francisco where he had been an account executive for the CTS spot sales arm.



**Mark T. Grant** is now manager of the Chicago office of ABC Television Spot Sales, reporting to **Philip J. Sweeney**, general sales manager of the ABC rep arm. He first joined ABC in local sales for WLS-TV Chicago and has most recently been sales manager for ABC's WABC-TV New York.

**Peter J. Duran** has been appointed sales manager of the Boston sales office of Seltel, Inc. He had headed the Katz Independent Television office there, and before that had sold for both TeleRep and for Peters, Griffin, Woodward.

**Chet Tart** has been promoted to vice president of programming/marketing for Blair Radio and **Lisa Morrison** has joined the company to take over as head of its new retail program as director of retail development. Morrison had been marketing director at WJAR-TV Providence-New Bedford. Tart first joined Blair in 1980 as a programming strategist and now moves up from director of programming.

**Michael Steinberg** has stepped up to associate director of TV research for Katz Television Continental. He is replaced as research manager of Continental's Silver Team by **Stewart Day**, who advances from research analyst.

**Sheri Lapidés** has been named research manager-independent stations at Avery-Knodel Television, New York. She joined the company in 1982 from Masla Radio and now steps up from research analyst.

**Gregg Siegel** has been promoted to account executive on the CBS sales team at Avery-Knodel Television in New York. He joined the company in 1982 as a research analyst and now moves up from marketing associate following completion of the rep's sales training program.

**Richard Sloofman** has joined MMT Sales, New York, as an account executive. He had been buying for Corinthian Communications before completing the sales training course at the Antonelli Media Training Center in New York.

**Susan Lichenstein** and **Sandy Shapiro** have been appointed account executives at Seltel, New York. Shapiro had been a senior planner at Foote, Cone & Belding and Lichenstein had been a research analyst with John Blair.

**Guy Lay** and **John Lynch** have joined Republic Radio as account executives. Lynch comes to the New York office of Republic from Major Market Radio, and Lay joins the Chicago office from the Chicago sales staff of the New York Times.

**Joe Canty** and **Debby Reynolds** are now account executives with the New York office of Independent Television Sales. Both had been selling for Katz Independent Television.

**Lynda Parets** has been appointed an account executive in the Los Angeles sales office of Torbet Radio. She comes from media posts with Dailey & Associates, FCB/Honig, and Wells, Rich, Greene.

## Spot Report

**Lawrence M. Julius** has transferred from Blair Radio to an account executive's post with Blair/RAR and Sally W. Alzapiedi steps up to national sales coordinator at Blair/RAR. She had been a sales assistant.

**Jim Cronin** has joined Seltel, Inc. in New York as an account executive. He moves in from Arbitron, where he had been a client service representative.

**Frania Polakowski** has been named an account executive for CBS Radio Spot Sales in New York. She had been selling for WHTZ New York.

## Media Services

**Gary Patrick** has been named a vice president of Vitt Media International, where he will be involved in marketing development and corporate communications. He was formerly vice president of account services and new account development at Independent Media Services.

**Hal Shore** has joined SMY, Inc., Chicago as vice president-manager of business development. He moves in from Media General Broadcast Services where he had been midwest sales manager.

**Marge Lewis** is now a broadcast negotiator for Cash Plus, Inc. in

(continued on page 89)

## Market profiles

Urban Decision Systems, Los Angeles, is offering to generate tailor-made Media Market Profiles to fit the coverage area of any TV or radio station for a cost averaging "under \$150." Profiles include population, households by size, race, ethnic origin, age income and owners vs. renters, all for 1980 and '84. Selected 1980 census items include education, occupation and travel time to work. All this, says the company, can be generated not only for a station's county or ADI, but for "precisely those areas that the topography and your signal strength allow you to reach."

## One Buyer's Opinion

### Media director sees more 15s bringing air (wave) pollution



Geller

**O**n August 11, 1984, the television editor of the *New York Times* described the CBS movie *The Avalanche Express* as follows:

"Robert Shaw, Lee Marvin, Defection Melodrama . . . CLUTTERED." I decided to do my own research. I suffered through the first half hour and counted exactly 13 different products advertised during that period. In addition, I was subjected to four short announcements about future television programs. This is in marked contrast to the old JELL-O program in which Jack Benny usually interwove the commercial with the program content and the advertising message was delivered by Rochester or other members of the cast.

By the fall of 1985, the American viewers will probably be bombarded with twice as many commercials during each program or movie. Some of my colleagues have expressed a desire to change the standard advertising unit from 30 seconds to 15 seconds (TV/RADIO AGE, July 23). They feel that it will result in a lower cost-per-1,000 and a lower cost per rating point. The trouble is that it will also result in lower sales for the advertiser's products. Burdening the television viewers with the air (wave) pollution of a mass of multiple messages will kill the effectiveness of the most creative commercials.

Some of the research people disagree. The Burke Market Research Co. announced that "increased commercial clutter has not affected recall" (page 112). Dr. James MacLochlan of New York University concluded that "viewers today are able to absorb more information more quickly than we generally believe" (page 114). What they failed to consider is what I call the A & I factor (Annoyance and Irritation). While the viewers may be able to recall the advertisers' message, they may also remember *not* to buy the product because they were pestered by a plethora of commercials and a paucity of program material.

**It's no wonder that "zapping"** of commercials with remote control devices, or skipping past commercial messages when programs are recorded and later played back on videocassette recorders are becoming growing problems.

I would like some research company to conduct a special survey of television viewers and use a questionnaire consisting of one simple question: "What is your reaction to watching a television program which has three commercials every five minutes?" I'm sure that the vast majority of the replies will be "Phooey!"—or some reasonable facsimile expressing the same negative emotion.

Our airwaves have become so polluted that it may require the services of the Environmental Protection Agency to do a clean-up job. The first step is to make cluttering unprofitable. For that purpose, I suggest that the stations and networks be required to revise their affidavits of performance by including a list of all products advertised every half hour. In addition, they should be required to publish a schedule of rebates, based on the number of commercials telecast which are in excess of the figures designated by the Federal Communications Commission.—**Jack Geller**, vice president and media director, Weiss & Geller, and professor of communication at City University of New York

## Media Professionals

### Y&R media researcher points to the pluses of 50-64 'prime lifers'



**Pearl Joseph**

Vice president,  
Associate director  
Communications Information  
Services  
Young & Rubicam USA  
New York

**P**earl Joseph of Young & Rubicam points to the importance of understanding the consumer "and the factors that contribute to intelligent market segmentation and selection of key target groups for our various clients." As part of this effort, the agency's media research group regularly investigates and analyzes key population segments, and Joseph says the most recent such analysis "deals with a consumer segment that we feel has been largely overlooked—the mature adult, 50 to 64."

She notes that this group has been ignored for a number of reasons, "perhaps the most significant being a lack of awareness. All too frequently, this 50-64 group is lumped together with senior citizens over 65, whose affluence and lifestyle is considerably less compelling to most advertisers. This, coupled with two decades of 'youth' and 'baby boom' as marketing buzz words, has left this segment of 33 million adults in their prime years largely high and dry in terms of being targeted by advertising."

Joseph also comments that, "luckily for our clients, these older adults appear not to have noticed that they are left out. They are apparently too busy accumulating property, stocks, bonds, luxury cars, traveling and enjoying the finer things of life to feel neglected. "Prime Lifers," as we characterize this group, while making up 23 per cent of all U.S. households, account for fully one third of all available disposable income. On a per capita income basis these individuals are at their peak. They are certainly not a group of pensioners or widowers subsisting on fixed incomes.

Joseph points to "the good news that marketers are apparently becoming more and more aware of this group, and, in certain instances one can even see mature spokes-people beginning to appear in commercials for consumer goods other than those traditionally marketed to older adults, such as analgesics, denture adhesives, etc. We think that's a good idea. After all, in not too many years, the first of the 'Baby Boomers' will begin turning 50."



# They sell price.

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



## Spot Report

Minneapolis. She moves in from Campbell-Mithun Advertising, also in the Twin Cities.

## Stations



**Thoren J. Schroeck** has been appointed executive vice president, sales at KDFI-TV Dallas-Fort Worth. He had been director of advertising sales for Cablevision, and before that had been vice president, sales for the CBS Television Stations Division.

**Michael G. Ferrel** has been named general manager of WGMS AM-FM Washington.

He came to the RKO station in 1973 as continuity director and now steps up from general sales manager.

**Bob Griffith** has joined Noble Broadcast Consultants as general manager of KJOI(FM) Los Angeles. He moves in from KFI and KOST(FM) Los Angeles where he had been general sales manager, to succeed **Gordon Mason**, now director of corporate development for the Noble companies.

**Bob Bollinger** has been appointed vice president and general manager of KJQY(FM) San Diego. He comes to the Group W station from Harte-Hanks' KOYA and KQYT(FM) Phoenix, where he had been general sales manager.

**Ross Reagan** has been named vice president, general manager of Shamrock Broadcasting's KMGC(FM) Dallas-Fort Worth, and will continue as national program director for all Shamrock radio stations. Reagan is replaced as general manager of KUDL(FM) Kansas City by **Bob Zuroweste**, who

advances from general sales manager.



**Stan Pederson** is now vice president and general manager of Harte-Hanks' KYTV(TV) Springfield, Mo. He steps up from station manager to succeed **Donald S. Moeller**, who died October 9.

**Laurence R. Adams** has been named vice president and general manager of KSEA(FM) Seattle-Everett and will also act as consultant to Bonneville International Corp. He was formerly president of Schulke Radio Productions.

**George C. Carpenter III**, vice president and general manager of WHO Broadcasting Co., has been appointed vice president of Palmer



# We sell value.

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

## BLAIR RAR INC.

Selling Stations, Not Just Numbers.

World Radio History

## Spot Report

Communications, Inc., owner of WHO's WHO-TV, WHO and KLYF(FM) Des Moines. His chief job now will be to evaluate broadcast and cable acquisition possibilities fitting into Palmer's corporate expansion plans.



**Sam Brownstein** has been named general manager of WWCO Waterbury, Conn., recently acquired by Greater Radio, Inc. Brownstein was formerly founder and general manager of PRO Radio Sales.

**Doyle Rose** is now vice president/regional manager for Emmis Broadcasting and serves as general manager of KMGG(FM) Los Angeles. He'll continue as general manager of WLOL(FM) Minneapolis-St. Paul, also an Emmis station.

**Jim Blashill** has been appointed general sales manager of Shamrock Broadcasting's WWWW(FM) Detroit. He had been general sales manager at ABC's WXYZ Detroit.

## Integrated buys CSI

Integrated Barter International, Inc. has signed an agreement to acquire CSI International Corp., a private media buying company. The acquisition will be the fifth undertaken by Integrated Barter since becoming a publicly-owned company in December, 1982.

CSI acquires media inventory through a combination of trade and/or cash.

The company also offers clients such advertising services as pre- and post-buy analyses, production consultation, and acquisition of hotel space and airline seats.

Integrated Barter says it's the nation's "first public corporation specializing in the worldwide purchase and distribution of name brand consumer products and industrial goods which are excess or valued below costs by the original manufacturer."

**Ron Gold** is the new station manager at WALK(FM) Patchogue, N.Y. He had been with WGBB Freeport, N.Y.

**Mike Polatschek** has joined WNOL-TV New Orleans as vice president and director of sales. He had been sales manager for KRBK-TV Sacramento-Stockton, and before that had been vice president and general sales manager for KRIV-TV Houston.

**Bob Buselli** has been promoted to general sales manager at WPTF-TV Raleigh-Durham. Before joining the station four years ago, Buselli had been with Peters, Griffin, Woodward and with Durham Life Broadcasting.

**Bob Barnett** has been named general sales manager at NBC's KYUU(FM) San Francisco. He joined the station in 1980 as an account executive and now moves up from sales manager.

## New Stations

### Construction planned

**KUN-TV Farwell, Texas;** Channel 18; ADI, Amarillo; Licensee, The Best Broadcasting Co., Inc., Box 458, 205 Ninth St., Farwell, Texas, 79325. Telephone (806) 481-3318. Gil Patschke, general manager. Represented by Frederick W. Smith. Target air date is summer 1985.

## Buyer's Checklist

### New Representatives

**Avery-Knodel Television** has been appointed national sales representative for WJKA-TV Wilmington, N.C.; KMTR-TV Eugene, Ore.; and for WLTV-TV Columbus, Ga. WLTV-TV and KMTR-TV are both NBC affiliates, and WJKA-TV, which bowed in September, carries CBS programming.

**Blair Radio** has been chosen national sales representative for KSON AM-FM San Diego. Both stations feature contemporary country music.

**Christal Radio Sales** has been named national sales representative

for WABB AM-FM Mobile, Ala.; WKTM-FM Charleston, S.C., and KIDO and KIDQ(FM) Boise. KIDQ and WKTM offer rock formats, and KIDO airs MOR music. WABB programs solid gold and its FM sister plays contemporary hits.

**Katz Television Continental** is now representing KTEN(TV) Ada-Ardmore, Okla. and KREX-TV Grand Junction, Colo. and its two satellite stations, KREY-TV Montrose and KREZ-TV Durango. The Colorado stations are CBS affiliates, and KTEN carries ABC programming.

**Major Market Radio** has added KQEO and KZZK(FM) Albuquerque and WAQX AM-FM Syracuse to its representation lineup. Both Syracuse stations program adult oriented rock; KQEO carries oldies; and KZZX is an adult contemporary station.

**The Queen Co.** has been named exclusive New England representative for WHIM Providence, R.I. Format is modern country.

**Seltel, Inc.** has been appointed national sales representative for WAXA-TV Greenville-Spartanburg-Asheville. The independent station

## Videotex for farmers

Videotex America has been signed to act as sales representative for Grassroots America and Grassroots California, two videotex services targeting the agribusiness industry. The company will represent the two systems to national advertisers of consumer goods and services. Information providers and advertisers directly related to agribusiness will be represented by separate sales organizations.

The two Grassroots services are scheduled to begin operations next year and are based on a similar service operating in Canada since 1981. Hugh Wagner, vice president, marketing for Videotex America, says that besides providing market, weather and research developments for the farm manager, "Grassroots offers information for every member of the farm household—late news, home banking, consumer shopping, games and educational programs."

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## Spot Report

is owned and operated by Mark III Broadcasting.

**Torbet Radio** is now selling nationally for KAHJ and KHYL(FM) Auburn (Sacramento), Calif. KAHJ programs a big band sound, and KHYL airs an adult contemporary format.

## New Affiliates

**ABC Entertainment Radio Network** has added new affiliates WXKS Boston, KFJZ Dallas-Fort Worth, WSB Atlanta, WNTR Silver Springs, Md., and WGAR(FM) Cleveland.

**Mutual Broadcasting System** has signed new basic affiliates WKAT Miami; KKSJN Portland, Ore.; KSSS Colorado Springs; KAAJ Little Rock, Ark.; and KGNC(FM) Amarillo, Texas.

## New Facilities

**KOTV(TV) Tulsa** has completed construction of its new 1,720 foot tower, the main antenna is installed, and chief engineer Don Stafford reports that "progress is on schedule."

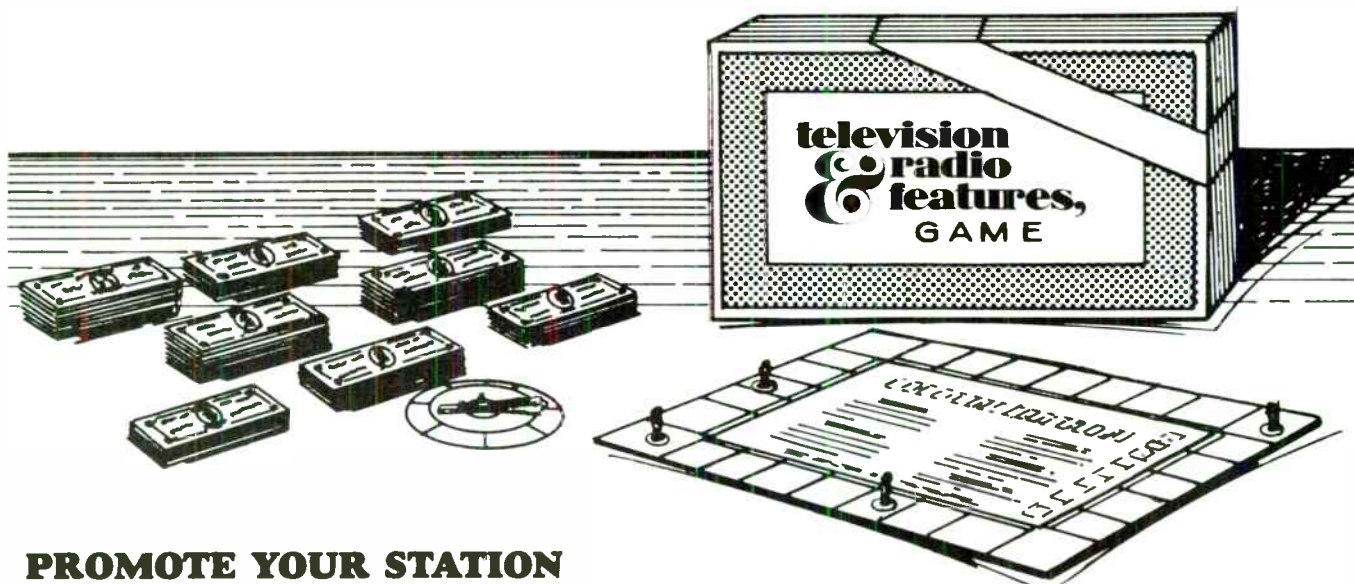
**KTEN(TV) Ada-Ardmore, Okla.** has commenced transmitting from its new tower that station executives say gives them 28 per cent more coverage area with three and a half times more potential audience.

## Transactions

**Outlet Communications** has agreed to acquire WPDS-TV Indianapolis from USA Communications, Inc. for \$22 million, subject to FCC approval. Outlet is a wholly owned subsidiary of The Rockefeller Group. Broker in the transaction is H.B. La Rue, New York and San Francisco.

**Doubleday Broadcasting Co.** is seeking FCC approval of agreed acquisition of WHN New York from the Mutual Broadcasting System for \$13 million plus an agreement to continue as a Mutual affiliate for the next three years.

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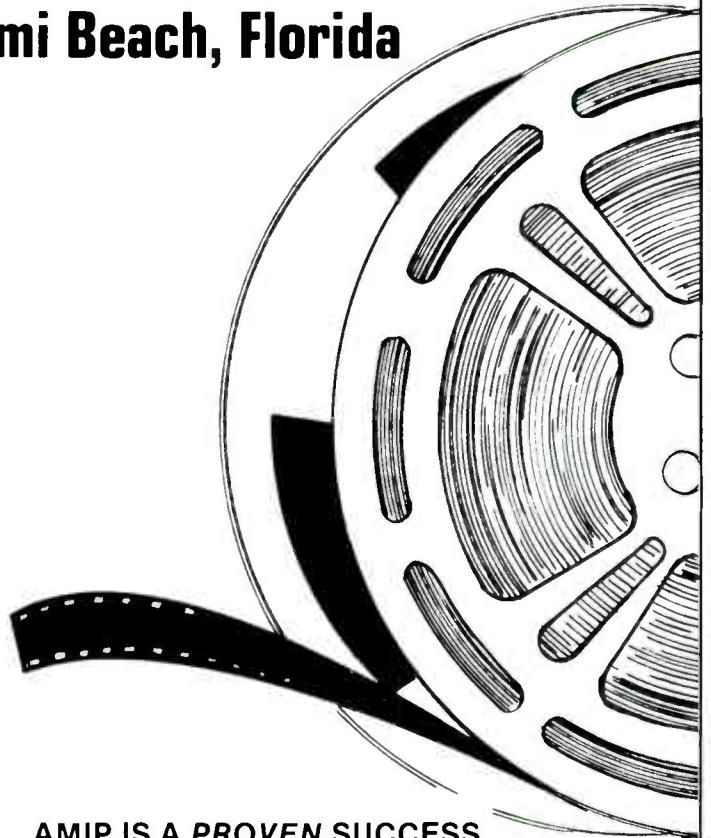
AMIP is the *only* market in the United States devoted exclusively to bringing non-U.S. produced programming to you. You'll find the kind of exciting, successful product that is the key to any effective new programming strategy for television and video.

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

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



## AMIP IS A PROVEN SUCCESS

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

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American Market for International Programs  
November 17-20, 1984 Miami Beach, Florida

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Telex: 6852011, Telephone: (516) 364-3686

TR 84

# Wall Street Report

## Storer Communications manages to cut 3rd quarter loss by more than half

## Cable division income gains significantly over '83

Although Storer Communications is still plagued by interest expense related to the financing of its cable operations, the company did manage to cut its net loss in the third quarter ended September 30 by a little more than half to \$7,449,000 or 45¢ per share from \$15,002,000 or 92¢ per share.

Revenues for the same period rose 17.5 per cent to \$133,290,000.

While both the Television Stations and Cable Communications divisions of the company showed increases in income and revenues for the quarter, the former's relative contribution was significantly greater. On net revenues of \$42,289,000, the Television Stations division had income from operations of nearly 25 per cent—\$10,406,000. Cable Communications' income from operations was \$7,548,000, but that represented only 8.3 per cent of the \$91,001,000 it took in in net revenues.

The Cable division's total income for the quarter, however, did represent a sizable gain over the comparable period of 1983 when income from operations came to only \$556,000. Television's income for the third quarter of '84 represented a 5 per cent increase over last year's \$9,912,000.

### Storer Communications, Inc. and subsidiaries

Comparative financial results (\$ thousands, except per share data)

	Third quarter		Nine months ended	
	1984	1983	September 30 1984	September 30 1983
<b>Net revenues</b>				
Television	\$42,289	\$39,017	\$131,357	\$118,908
Cable Communications	91,001	74,420	257,875	212,210
	<u>133,290</u>	<u>113,437</u>	<u>389,232</u>	<u>331,118</u>
<b>Income from operations</b>				
Television	10,406	9,912	39,571	33,668
Cable Communications	7,548	556	13,953	3,294
<b>Other income (expense)</b>				
Interest expense (2)	(23,521)	(18,734)	(64,234)	(49,571)
Interest income	628	180	1,407	589
Amortization of intangibles	(1,009)	(925)	(3,036)	(2,837)
Gain (loss) on sale of systems and investment (3)	3,753	(268)	6,416	(268)
Other—net	(464)	(518)	(1,621)	(883)
	<u>(20,613)</u>	<u>(20,265)</u>	<u>(61,068)</u>	<u>(52,970)</u>
<b>Net (loss)</b>	<b>\$(7,449)</b>	<b>\$(15,002)</b>	<b>\$(23,152)</b>	<b>\$(31,564)</b>
<b>Net (loss) per share (1)</b>	<b>(.45)</b>	<b>(.92)</b>	<b>(1.41)</b>	<b>(1.93)</b>

#### Notes:

- (1) Net loss per share is computed based on the weighted average number of common shares outstanding. Common stock equivalents were not included in the computations as their effect would be to decrease net loss per share.
- (2) During the quarters ended September 30, 1984, and 1983, total interest costs of \$24,696,000 and \$21,294,000 were incurred, of which \$1,175,000 and \$2,560,000 have been capitalized. During the nine months ended September 30, 1984 and 1983, total interest costs of \$68,179,000 and \$58,796,000 were incurred, of which \$3,945,000 and \$9,225,000 have been capitalized.
- (3) In the third quarter of 1984, the company sold certain cable systems in Texas for \$18,000,000 cash resulting in a pre-tax and after-tax gain of \$2,547,000. In addition, the company received \$1,206,000 partial recoupment of its investment in Spotlight premium programming service which was dissolved in 1984.

## Television 9-month income rose by 17.5%

For the nine months ended September 30, the Television Stations division had a 17.5 per cent increase in income to \$39,571,000 on a 10.5 per cent rise in net revenues in \$131,357,000. Cable Communications income jumped more than four-fold to \$13,953,000 on a net revenue increase of 21.5 per cent.

Totally for the first three quarters, the company's net loss was reduced by 26.7 per cent to \$23,152,000 from \$31,564,000. Net loss per share dropped from \$1.93 to \$1.41. Net revenues for the period rose 17.6 per cent to \$389,232,000 from \$331,118,000.

## AMIP (from page 47)

Many U.S. distributors came ostensibly as buyers but were pitching their product as well; some station executives conducted meetings with their sister stations based in Florida; U.S. syndicators met with (station) reps on potential program buys; and some stations were looking to sell their own programs, notably documentaries."

He adds that compounded with the fact that the foreign producers were foundering in their own ignorance, the convention last year represented confusion run rampant. He doesn't blame the organizers. "They did everything well on paper. But they didn't foresee these negative elements."

On the other hand, Don L. Taffner, president of D. L. Taffner, Ltd., feels that the organizers didn't do their homework, and pushed the marketplace event as a goldmine for all concerned. "They should have told the foreigners that AMIP is a good first step, but that it won't make them rich. The organizers should have a firm base and to promote the convention on that basis." Last year, Taffner exhibited as seller of Thames Television product, but this year Taffner—or at least the company—will attend as a buyer. Taffner notes that he personally can't go to AMIP because of previous commitments, but will have a representative attend.

Two engagements he's locked into are a celebration of Thames Television at the Museum of Broadcasting in New York, and the presentation gala for the International Emmys. The British TV company is being honored by the museum, in special exhibitions and seminars from November 2 to January 31.

The International Emmys will be awarded on November 19, in conflict with part of AMIP but this is expected to impact only somewhat on the convention's attendance.

Taffner notes that executives from major overseas broadcast companies are expected to attend the Emmy awards presentation, as well as U.S. distributors who are on the International Council, of the National Academy of Television Arts and Sciences, such as Paramount Television, Warner Bros Television and Viacom. But, Taffner adds, most of the U.S. TV brass from the international syndication divisions who are on the Council weren't at last year's AMIP and are not planning to attend the 1984 AMIP anyway, for one reason or another. However, at Paramount Television, Bruce Gordon, president, international distribution, a 1983 attendee, says that the Emmy presentations are one of the reasons for his not going to this year's marketplace.

It's understood that the International

Council board members had held talks quietly with Chevy and other AMIP principals to get the convention moved to New York because of the date conflict with the Emmy awards gala. Under the proposal, AMIP would have been held in conjunction with the Emmy presentations. However, the plan was turned down by the AMIP people, according to a Council source, because the AMIP founders wanted the convention to be held in a warm climate.

## Urges U.S. consultants

Regina Dantes, vice president, program acquisitions, at Metromedia Producers Corp., suggests that one way for AMIP to be more viable in terms of doing business with the U.S. is for it to hire U.S. consultants to educate the foreign exhibitors and to help them in doing market research. "Most U.S. buyers prefer to deal with knowledgeable people who have done their homework. Last year was the beginning, but now they have to go a step further. This means that not only should they have consultants to advise them but also to try to line up some of the smaller U.S. distributors to sell their product."

Another proposal to help spur convention activity, suggested by Michelle M. Kearney, director of Latin American sales at Telepictures, is for the exhibitors to furnish promotional material and cassettes of their product to U.S. buyers. "When we go overseas for conventions, we always take along lots of promotional material and cassettes."

Kearney and other returnees are optimistic that this year's event will prove more fruitful than the 1983 AMIP. "Last year, no one really expected anything," says Kearney. "Some of the exhibitors and station people were attending their first international convention. But now that the shyness is over, I'm a little more optimistic than last year."

Shelly Schwab, senior vice president, marketing, at MCA TV, says he'll be attending this year's AMIP—"which is a statement by itself" regarding its value. "I'm going back because the people I do business with will be there, and there is always the possibility that something will come up."

Lucille Salhany, vice president, television and cable programming at Taft Broadcasting, another returnee, says she knew there would be problems last year, but expects some of the difficulties, such as dubbing, to be ironed out. "Any new thing takes time to build and for the players to familiarize themselves to what is going on."

Blair's Levinton feels that despite the shortcomings of last year's convention, "it was not time wasted on my part or theirs—especially theirs. If you devote

yourself to it, you can get a lot out of the convention." Levinton feels that this year's AMIP will show improvements over the 1983 marketplace show. "I've been in contact with a number of last year's foreign attendees, and I understand they are going to present their product in a more useable form this year." Also, Levinton points out, he is attending the convention much more prepared as well. Because it was his first international outing, Levinton says he didn't know what to expect or how to organize his time properly during the '83 event. This year, however, he has compiled a list of the product available at AMIP and plans to view the programs which he feels may be attractive to this stations, for possible followup. But, as last year, Levinton is approaching the convention in an "unofficial" capacity.

In the way of programming, U.S. choices this year are focusing on animation, miniseries and movie packages. TeleRep's Isabella notes that "the cartoon business has taken an upward swing in terms of new product over the past year in the U.S. In addition, there will be a lot of new U.S. cartoons coming in 1985, so I will be going to the convention with an eye towards foreign cartoons." But Jim Major, program director at Petry Television, who at presstime was uncertain about attending the convention this year, notes that cartoons have little value to stations unless the product is "officially" released here by a U.S. distributor. "Until a foreign producer has a U.S. deal, there is no point in discussing any possible arrangements with him."

## Overnight movies

At Gannett Broadcasting's KUSA-TV Denver, which changed call letters from KBTW(TV), Carla Ellis, vice president of programming, says she will be looking for movies at this year's convention, her first AMIP. Specifically, she points out, the station will be seeking movies for the overnight time period, without looking to spend a great deal of money for the package. At the CBS-owned stations, Spray says that while he's not looking specifically for movie packages, he's open to talking to foreign exhibitors for films for late fringe use.

Blair's Levinton says that, besides animated product, he is scouting for movies or short series which have not had U.S. exposure. Most of these are not in English, he points out. "Of the English-language foreign programming produced in Great Britain, Australia or Canada, most have found their way into the mainstream of U.S. syndication."

Paramount's Gordon doesn't expect to see anything that hasn't been shown previously at overseas venues such as MIP TV. If there was anything in the





The registration of U.S. buyers at this year's AMIP is expected to exceed the 342 who attended last year's event. From far l., Bernard Cherry, manager of the convention, and Harvey Seslowsky, president of the National Video Clearinghouse and a co-producer of AMIP.

way of a sleeper, he continues, it would have been recognized before the convention.

### Open mind

MCA TV's Schwab says that although he didn't find any programming exhibited at last year's convention useable for his company and doesn't expect things to change this year, he is still open to acquiring programming. "I will be looking. There's always a possibility that something will come up, and if there is I will move on it."

MPC's Dantes also agrees that there may be some undiscovered program being shown which can be acquired. "Sometimes you stumble on something you didn't hear about before or haven't seen. I would, of course, like to find a definitive series." Isabella at TeleRep says that last year's crop of film packages shown "didn't seem to live up to U.S. standards of quality, but there are probably some isolated things around you may find that makes going to AMIP worthwhile."

Among shoppers on the station level, Mel Smith, director of program services at Tribune Broadcasting, is also not focusing on anything in particular at the convention but "if something turns up, we will try to buy it, although each Tribune station makes its own program buys, basically."

One independent station returnee has his buying sights fixed on three specific program types. James Boaz, president and general manager of WXXA-TV Albany Schenectady-Troy, says that last year's convention was a learning experience for him but that this year he intends to be a buyer, looking primarily for children's specials, animated kid series and movie packages which are "reasonable." At last year's AMIP, he says, he found "some very good" animated product from Germany and Japan, but the dubbing was poor.

Boaz expects to do some serious buying at this year's convention, assuming the dubbing problems have been cleared up, because he needs new product to bolster what he calls a waning domestic supply of programming and to offset the spiraling costs of U.S. off-network shows. The station only has been on the air for two years, he points out, "so we need new programs which will give us strong lineup and which will provide an alternative to the station's competitors in the market." Also, continues Boaz, now is a good time to buy foreign programs because of the favorable dollar exchange rate.

AMIP's Seslowsky admits that the convention may be hurt by the decline in foreign currency exchange rates. He says that the dollar's high value has probably kept some foreign companies who had exhibited last year from returning in

1984. But, he adds, companies that can't afford to exhibit here this year shouldn't be a player, anyway.

"In the overall, what it means, is that the weak companies have dropped out, leaving the strong companies as exhibitors. Also, it means a stronger foreign lineup generally, because the exhibitors are strong."

### Gamut of genres

Foreign product this year is running the gamut of genres, an at-random sampling of exhibitors' wares shows. On the English-language side, which represents the bulk of programs, Channel Four Television, the second commercial channel in the U.K. and one of the larger producers, has about 30 properties it will show, including *The Comic Strip Presents*, 12 half-hours; *The House*, hour drama; and *The Falconer's Tale*, an hour documentary about a woman born and raised with birds of prey. Goldcrest Films showings include *Dark Enemy*, 83-minute family drama about a small community surviving the holocaust; *Robin Hood*, 13 hours completed, with 13 more scheduled for 1985; *Runner*, 110-minute feature film about a father's obsessive search for his missing daughter, and *Concealed Enemies*, a miniseries which won an Emmy.

Granada Television International has added *Human Jigsaw*, seven half-hours, described as an anthology series, while again selling, among other shows, *Ebony Tower*, 90-minute made-for TV movie starring Laurence Olivier; and *Flame to Phoenix*, 79-minute drama set in the 1939-1945 period. M. C. Stuart & As-

The number of exhibitors is expected to be on par with the numbers of the 1983 AMIP, somewhere around 103. At r., is part of the exhibition space and booths at last year's convention.



sociates, Melbourne, will feature several hour specials including *Cave of Dreams*; *Attracted by a Killer Shark*; and *Bird-man of Kilimanjaro*, as well as 26 one-hours of *Power Without Glory*. TV Ontario, which has offices in Dallas as well as in Toronto, will sell a variety series for children, *Polka Dot Door*, 177 programs for pre-school schoolers; *Alvin Toffler's the Third Wave*, a 90-minute special; and *Half a Handy Hour*, 26 half-hours on home repairs, done with humor.

CBC Enterprises, Montreal; *Great Detective*, *Gift to the Last*, *Tyler and Homefires*, all dramas, plus *Yes You Can*, *Wow X 13* and *In the South Seas*, in the kid area; among the specials are *Indigo*, *Hollywood* and *Dancin' Man*. Central Independent Television, London: *Duran Duran*, concert special; *Hope & Glory*, *A Kind of Alaska* and the *Disappearance of Azaria Chamberlain*, all specials.

Western World, Los Angeles: *He-Man and the Masters of the Universe Series II*, *Threads*, *Newsfeed* and *Upstairs, Downstairs I*. Brent Walker Film & Theatre Division, London: *Mountbatten: The Last Viceroy*, six one-hour miniseries for delivery spring, 1985; *The Return of the Soldier*, feature; *A Night on the Town* musical; and *Orpheus in the Underworld*.

### Foreign language product

On the foreign language end, France Media International, Paris: *Charles Dickens: A Christmas Carol*; *Gaspard de la Meje*, drama; and *The Good Old Age*, series. Tokyo Movie Shinsha, Tokyo: *Cat's Eye*, *Orguss*, *Georgie*, *Cobra* and *Moby Dick*, all half-hour series; and *Cliff-Hanger* parts 1 and 2, features. Nippon Animation Co., Tokyo: *Conan*, drama of love and adventure, 26 half-hours; *Flone*, 50 half hours on Swiss Family Robinson and *Blocker Corps*, 38 half-hours featuring robots.

Meanwhile, one of the areas which again will bear watching is co-productions. Last year was also considered as a get-acquainted event for potential co-productions between overseas exhibitors and U.S. producers. While for the most part co-production deals were not firmed at the 1983 AMIP, it did offer an opportunity for a dialog to start, note some U.S. producers. Sheldon Cooper, president of Tribune Entertainment, says that last year's event opened the door to some potential co-productions. While Cooper continues that nothing concrete came to fruition in talks with a number of foreign producers, he is corresponding with a few overseas suppliers, "which could turn into something." On the other hand, Taft's Salhany says talks on co-production ventures with foreign producers "failed to jell into anything." □

### Meter (from page 43)

metered markets, though she adds that, "Sometimes we do look at the weekly data from the metered markets for individual programs, during months not covered by a sweep in the diary-only markets."

### Late-night viewing

Morris reports that the biggest discrepancies found between diary results and the meter figures are for late-night viewing. The problem, she explains, is that "We haven't been able to find a way to adjust for these variations because the degree of discrepancy varies so widely from one market to the next."

Similarly, D'Arcy's Benz explains that in those still un-metered markets where

generally fringe and low-rated shows tend to fare better in metered markets. But not always, and not to the same degree in those metered markets where they do do somewhat better. The differences vary among metered markets."

Further, adds Kostyra, "We know only that these generalities tend to occur in the largest markets—those that are already metered.

"There is no evidence available yet to prove whether or not such patterns, if any—and as erratic as they are—apply equally, if at all, to medium-sized and smaller markets.

### Distortion possibility

In Kostyra's opinion, this means that the possibility exists "that any attempt at adjustment could take us farther from

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**BBDO, says media research supervisor Jane Morris, uses no standard formula or procedure to adjust non-metered markets to the higher figures produced in the metered markets, though she add that, "Sometimes we do look at the weekly data from the metered markets for individual programs, during months not covered by a sweep in the diary-only markets." The biggest discrepancies between diary results and meter figures, she says, are for late-night viewing. The problem, she explains, is that, "We haven't been able to find a way to adjust for these variations because the degree of discrepancy varies so widely from one market to the next."**

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diaries are considered insufficient to do the job, "our buyers will make their own manual adjustments, based on their own judgment. But there's no formula we can program into our computers because the degree of adjustment required is different in each market."

### Variances by market

At Thompson, Kostyra reports no further adjustment. He notes that, "Some people may consider the possibility of adjusting diary figures from un-metered markets in the direction of meter-diary information from the metered markets.

"But we believe that could lead them further astray. There is no evident standard pattern in the relation of diary data to meter data that applies to every metered market."

Kostyra admits that, "We can say generally that in most cases, independents will fare slightly better, and that

the truth, rather than closer to it."

As for the possibility that stations will raise rates to advertisers to cover the additional costs of meters, Kostyra thinks that, "The additional accuracy would be worth it," but adds that, "with every gain by one station or program, there's a relative share loss by some other programs opposite it on some of the other stations. This should lead to at least a holding of rates, if not actual decreases."

And D'Arcy's Benz suggests that there may be less expensive ways to conduct metered measurement than Nielsen and Arbitron are using. Says he: "Ideally, if the whole country were cabled, it could be done much less expensively through the head end of each cable system. Of course that situation doesn't exist yet.

"But even without that," he continues, "I've heard people who claim they can put in meters right now for only \$400 per installation." □

## Daytime (from page 45)

older tried-and-true cartoons are being put on the shelf, being replaced, or moved into the morning kid block."

KVVU-TV Las Vegas also upgraded its oldie cartoon lineup, for the most part with new first-run animated series. *Fat Albert* starts off the 90-minute kid block in the morning, at 7:30, followed by the only classic cartoon in the kid lineup in the daytime, *Woody Woodpecker*, and then *The Muppet Show* at 8:30. According to Rusty Durante, general manager, the *Muppet Show* has been in the time slot for about a year, and "has been taking the morning time period."

The afternoon kid lineup, which begins after a movie from 1-3 p.m., consists of *Inspector Gadget*, *He-man* and *Voltron*. *Gadget* and *Voltron* are also both new for this season, notes Durante. Durante continues that the station has been airing *Bugs Bunny* and *Popeye* in the morning for five or six years. Both cartoon series are still owned by KVVU-TV but will be expiring soon and probably will not be renewed, says Durante. He continues that while it's still too early to get ratings numbers on any of the replacements, he assumes that *Albert* and the other new animated programs will do equally as well if not better than the evergreens because the station is the only one in the market airing kid shows in the morning.

"Hopefully, the new kid programs will generate new interest and get more kids to watch than we have had in the past with some oldies," says Durante. *He-Man*, he notes, did extremely well in its debut this past season, and Durante sees the strip performing even better this season. Overall, *He-man* has been performing nationally as a clear winner. The series racked up an average 11.1 rating among kids, and is the Number 1 kid program, according to the Nielsen July Cassandra report.

In addition, *He-Man* on WTTG Washington gets a 9/25 in the NSI overnights the week of October 22-26, topping *Bugs Bunny's* 3/8; on KCOP (TV) Los Angeles, *He-Man* garners a 5/15 vs. *Woody Woodpecker's* 3/9; and on WSBK-TV Boston, it registered a 1/5 in the 7:30 a.m. slot, opposite *Mighty Mouse*, which failed to make the measured requirements.

Also, two other major first-run syndicated cartoons introduced this fall, *Heathcliff* and *Voltron*, are doing better than their oldie cartoons in the majority of NSI overnight markets where they compete. According to Petry Television, *Heathcliff* on KTVT-TV Dallas beats *Tom & Jerry* on KXTX, for the three weeks ending October 15, and on WLVI-TV Boston, it knocks off *Superfriends* on WSBK-TV.

*Voltron* is faring even better than *Heathcliff* when it comes to mixing it up against the evergreens, taking the time slot in Dallas, on KTXA-TV, against *Scooby Doo*, and in New York, where on WPIX(TV) it takes the *Woody Woodpecker/Bugs Bunny* combination on WNEW-TV at 4-4:30 p.m. In the opening two weeks in Los Angeles, on KTTV(TV), and in San Francisco, on KBHK-TV it tied the opposition.

Both cartoon shows also get higher ratings than their lead-in oldies. *Heathcliff* got a 5/17 at 3:30 p.m. vs. *Superfriends'* 3.1/.12 on WPIX for the first week measured; an average 4.2/11 vs. *Scooby Doo's* 3.4/10 on WGN-TV Chicago from October 1 through October 15; and amassed a 2.5/10 average on KTVT-(TV) vs. a cartoon festival's 1.4/5 for the same three weeks.

*Voltron*, on WDCATV Washington, bested *Superfriends* as a lead-in, 4.4/13 vs. 1.7/5 for *Superfriends* in its second of first two weeks, and did a 4.1/13 vs. *Superfriends'* 2.8/10 the week of October 15, thereby gaining over the previous week on KBHK-TV.

Another new animated series, *Fat Albert*, beat or tied its oldie lead-in on WNEW-TV and on WTAFTV Philadelphia, the two stations which schedule the oldie-newie block.

## Twice a day

With the new first-run animated strips doing so well, stations are double running some of the programs. Of course, *He-Man*, because of its strong numbers, is doing double-duty in many more markets than are its new entry cartoon competitors. At last count, *He-Man* was being double-run on 15 stations across the country, according to a Group W spokesman, spread both in the mornings and afternoons. Among the outlets going twice daily with *He-Man* are WTTG, WXXA-TV, Albany-Schnectady-Troy KTXA-TV, KDBR-TV Denver, WTTE-TV Columbus and WFTS-TV Tampa-St. Petersburg.

For the most part, the double-running of *He-Man* is causing no ill effects in numbers in either time slot, and in fact, the strip is doing well doing double-duty, report the stations carrying it twice daily. O'Brien at WTTG says *He-Man* registered Nielsen local overnights of 5/25 at 8 a.m., and a 9/23 in the 4:30 p.m. half-hour slot, over the September 24 through October 15 period.

He adds that, in addition, *He-man* helped the station to increase its ratings by eight points in the morning time slot over the numbers in the similar time period a year ago.

KTXA-TV, Dallas-Fort Worth indie, airs *He-Man* back-to-back, possibly the only station carrying the show to do so,

from 3-4 p.m. Up until the past fall, the hour contained *Superman* and *Superhero* cartoons, which are being rested, notes Mark Lamberti, program manager. Although the ratings numbers are still incomplete, they indicate that the one-hour *He-Man* block is doing quite well, says Lamberti.

## Exception to the rule

If there is one double-run "downer" regarding the *He-Man* story it is at WPTT-TV Pittsburgh, which began double-running the strip last May in the morning and afternoon, and shifted it back to a single airing this fall. According to a station spokesman, *He-Man* was being harmed in ratings by the dual airing. "We found in the July books that the program was declining in ratings in both time periods in the February and May books," says the spokesman. Now that the strip is running only in the 4 p.m. time period, it has picked up ratings steam, and is now almost on par with last October's figures. Stations doubling *Heathcliff* include KBHK-TV, WXON-TV Detroit and WPIX. Interestingly, in the case of WXON-TV, *Heathcliff's* first tour of duty is from 3-3:30 p.m. and the repeat is at 7 a.m. the following day. *Voltron* is doing double-duty on at least a half-dozen stations, notes a World Events spokesman. These include WPIX, KTTV(TV) Los Angeles, WDCATV Washington, WPTT, WTOG-TV Tampa St. Petersburg, KNXV-TV Phoenix, WMKW-TV Memphis and WTTE-TV Columbus. The latter is a new station.

At KNXV, where *Voltron* is played at 7:30 a.m. and at 3:30 p.m., Edwin Cooperstein, president and general manager, says it's too early to evaluate the series performance in either time slot. He adds that the station bought the program for only one year. Cooperstein says the station is being sold to Scripps-Howard, so a one-year deal was made, with the option open for the new owners to renew for two years.

*Voltron* was also purchased by Cooperstein for WCGV-TV Milwaukee, but not for his Birmingham outlet, WTTO-TV also owned by Arlington Broadcast Co. The Milwaukee deal is for three years, he says. Cooperstein and other station execs who double-run the new cartoons note that getting double-duty offsets the costs of the show as it goes along and is done for competitive reasons as well.

Meanwhile, most of the sources interviewed feel that the most advantageous kid lineup combines a mix of both old and new product. John von Soosten, Katz Television vice president, director of programming, notes that stations in the kid business are always trying to freshen their schedule with new product while renewing oldies. But, he's against

revamping the kid lineup with only new first-run programs—a move, he asserts, which would be upsetting to kids. “They like both the old and new, as much as they like to play with old and new toys.”

Seltel’s Meisel adds that a station has to be careful about scheduling new product. “If you upset the applecart in kids’ shows, you may be changing the entire composition of the station, so you are better off just changing some of the lineup. Take, for example, NBC’s morning schedule. It recently revised only a portion of the kid programs, rather than revamping it completely.” Also, he points out, some of the syndicated programming is geared to older kids, “which has to be recognized and dealt with differently in the way of product.”

While WTTG’s O’Brien says he is a staunch advocate of new syndicated kid product, he adds he also believes it would be a mistake to ignore the oldies totally. He says that if placed strategically, the classic cartoons have a lot of value when used with the first-run new kid programs. Besides airing *The Flintstones* in the morning during the 7–9 a.m. kid block, WTTG carries *Tom & Jerry* at 3 p.m., to kick off its two-hour afternoon children’s block, followed by *Inspector Gadget*, *Fat Albert* and *He-Man*.

O’Brien placed *T&J* at 3 p.m. because

he feels an oldie will appeal to pre-schoolers and will help keep them tuned to the later kid fare. “They want something familiar when they wake up from their naps.” O’Brien says that relying heavily on first-run animated kid programs—with one or two oldies thrown in—has paid off at the station, making it one of the dominant indies in major markets in the 7–9 a.m. and 3–5 p.m. time periods.

He notes that the station logged a 7 rating, 20 share from 3–5 p.m., for the September 24–October 15 period, according to Nielsen overnight estimates, and a 5/22 in the 7–9 a.m. time slot during the same period.

Meanwhile, two questions are looming on the horizon regarding new animated strips, the reps point out. Will animated product proliferate to the point of oversaturation? And will the syndicated cartoons have the “legs” of their ever-green brothers? The answers to both appear to be mixed.

Seltel’s Meisel, who says his company represents many of the new indies which have gone on the air, believes the proliferation of syndicated kid shows will split audiences, leaving indies with the decision on how aggressively they want to remain in the kid business. “For example, when there are three indies in the market, does one back out early in kid programming in the afternoon and air

sitcoms? Down the road, as new kid series are offered, the kid stations will have to take a hard look if they want to continue as kid stations.”

He feels there is strong evidence now that the kid marketplace is becoming extremely competitive as a result of the wealth of new syndicated kid programming. In New Orleans, Meisel continues, WNOL-TV, new indie owned by Hal Protter, has taken kid numbers away from WGNO-TV, which had been the only indie in the market, by airing *He-Man* and other first-run kid shows garnering very good ratings coming out of the box. Similar situations are occurring in dozens of markets throughout the country, “not just in the top 50 but also in smaller markets as well.” In Tampa, two indies are vying for kid business and are counterprogramming against each other’s new first-run kid fare, a trend that Meisel sees widening because of the large amount of available kid programs. “One station is running a boy-oriented kid show, while the other will try to appeal to all kids. that’s how specific you will have to become.”

But Katz’s von Soosten says the new syndicated kid product should be welcomed, and that animated programs will not be subject to overkill. “All the new and projected kid shows mean the industry is very healthy, and they give the new indies an opportunity to air good children’s product. For a number of years, indies have been living off theatrical cartoons and Japanese animated programs, so a lot of this will change now.”

Regarding new first-run kid shows, however, von Soosten questions their long-run value in comparison to oldies. He says that, historically, action-adventure animated shows have faded quickly, citing such short-lived animated strips as *Battle of the Planets*, “whereas classic animation stands up.”

### ‘Reborn’ game shows

Meanwhile, some of the “reborn” game show oldies are holding up fairly well, and there appears to be no clear-cut winner overall similar to *Wheel of Fortune*’s dominance nationally in the day-parts it is played. King World’s *Jeopardy!* and Telepictures’ *New Let’s Make a Deal* and Sandy Frank’s *The All-New \$100,000 Name That Tune*, all appear to be on the same par as far as daytime numbers are concerned. Genesis’ *Guilty or Innocent* is not in enough metered markets to be given any evaluation. *Deal*, shown on WMAQ-TV Chicago, NBC-owned outlet, has been averaging an 11 share, far higher than its lead-in, *Santa Barbara*; and on WCBS-TV New York at 9 a.m., it has been averaging more than twice the shares of its lead-in,



*Information/talk shows in the daytime are at a premium. Two first-run strips which came to the tube this season are, at l., Multimedia’s “Sally Jessy Raphael,” and, bottom, the new “Divorce Court,” from Blair Entertainment. “Court” has experienced weak ratings performances initially, in the overnight metered markets where it’s aired. “Sally,” on other hand, appears to be doing well.*



*CBS Morning News*, in the five weeks beginning with September 17, in the NSI overnights.

In addition, there is strong evidence that game shows are becoming the rule in daytime and, even more importantly, on affiliates. According to one authoritative source, 30 per cent of *Deal's* and *Jeopardy's* lineup airs the game shows in daytime, with affiliates making up most of the carriers. The same is true with *Tune*, which is carried in daytime by about 25 per cent of its lineup; and of the 75 per cent of the stations carrying Paramount's comedic *Anything For Money* in the daytime, almost all are affiliates as well. *Every Second Counts*, from Group W, another fall entry, is in some 20-30 markets, so no estimate was ventured.

According to observers, the reasons for affiliates going with game strips in the daytime are three-fold: They represent low-cost programming (it's understood that one syndicator made his game show available to an entire group of O&Os at \$10,000 per half hour); the success of network game shows; and use as a block with the network game strips. At Blair Television, Michael Levinton, director of programming, notes that at one time game shows were the province of affiliates in access but "now with such a shortage of other kinds of programming for adults in the afternoon, game show blocks can work if positioned right."

### Several new strips

Levinton notes that as far as next season is concerned there are at least five or six game strips already announced as possible "gos." These include two or three game shows from King World and new productions from Chuck Barris. Most, however, will probably look for an access spot, but some may wind up in daytime, it's believed.

This fall *Love Connection*, a starter last year, from Telepictures, appears to be gaining momentum. At WCAU-TV, CBS-owned station in Philadelphia, the game strip is averaging an 23 NSI overnight share and a 19 share on WNBC-TV New York, at 4 p.m., for the period September 10-October 15. If the solid numbers continue, Telepictures is expected to pitch the game show soon for access next year in the markets in which it racks up high numbers, according to a Telepictures spokesman.

Other new first-run adult fare, besides game shows in daytime this fall are *Divorce Court* and Multimedia's *Sally Jessy Raphael*. *Court* is performing poorly in the overnight measured markets. In Los Angeles, for example, *Court* averaged 1.5/6 at 1:30 p.m. on KHJ-TV, way behind network soaps, reports Petry

Television, for the first four weeks beginning September 24. *Sally* appears to be doing well.

### News/information

While animation and game shows are getting the major attention at indie stations in daytime, LBS Communications and the Tribune Co. are introducing a two-hour strip, *Inday*, for the noon-2 p.m. time period, beginning with next fall. At presstime, the project was still not a go, but Henry Siegel, chairman of LBS, says that things are looking good for the project to get a green light. At this point, the first two half hours of programming have been firmed, consisting of *Inday News*, a news/magazine, and *What's Hot! What's Not?* a talk/information program. But the other two shows are still to be decided. The collective view of the reps regarding *Inday*, is that the concept is interesting and has potential as indies' answer to network soaps and other fare. However, they also note, the time period has had a poor track record regarding first-run news/information.

The more recent strips that failed to work include *Breakaway* and *Newscope* and, before that, *Tom Cottle* and *Couples*, among others.

But Steve Bell, KTLA(TV) Los Angeles, says the station has committed to *Inday*.

He feels the new syndicated block is especially attractive to indies that don't focus on kid programming.

KMSP-TV's Swartz says he has started preliminary talks on possibly buying *Inday*. Swartz calls the proposed strip block "innovative," but says it's too early to make a decision on whether to carry the program.

One of the reasons Swartz is undecided about *Inday* is because the station is getting strong numbers in the 1-2:30 p.m. time period, during which it averages a 4 rating with *Love Connection*, *Tic Tac Dough* and *Joker's Wild*. Swartz points out.

Another "adult" station, WOR-TV New York, airs a block of game shows in the 2-4 p.m. period, beginning with *Joker's Wild*, then *Tic Tac Dough*, *Dating Game* and *Newlywed Game*.

TeleRep's Jay Isabella, vice president, director of programming, while terming *Inday* an attractive idea, says that stations will have to be convinced it will do significantly better than what they have been airing in the time period. Vor Soosten at Katz adds that *Inday* will owe its success to its execution. In addition, he points out, it would be foolhardy for a station to purchase the two-hour block without knowing what the full menu will be.

*Inday* and most of the other first-run

daytime shows planned or being aired are offered via the barter route and, according to stations and rep sources, like it or not, the sales concept is proliferating and is seen as growing in the daytime area.

*Inday*, it's pointed out, carries a 50-50 sale split for local and national, with six minutes divided in each half-hour. *Heathcliff* and *Inspector Gadget*, a kid entry last year by LBS, also have barter, and the future kid animated product will all contain some barter minutes. These include *Thundercats*, *M.A.S.K.* and *She-ra*.

In the case of *He-Man*, there is a change, but the program contains some barter, nonetheless. Originally offered via barter, *He-Man*, will be offered next season as a cash/barter sale, with Group W maintaining one minute in each half-hour of new episodes for national sale for the first two years and all-cash for the following two. Bell at KTLA has ambiguous feelings about ad-supported daytime shows. On the one hand, he notes, barter made it possible for the station to acquire *Family* from LBS last year, and it is currently dominating the 18-49 women demo in the time period from 4-4:30 p.m. Barter has also allowed the station to commit to *Inday*, he adds.

But Bell continues, "We would rather buy the programming and take the risk in making money. However, our formula is that if we can make up the loss of inventory with a substantial increase in the unit rate, then we can come out ahead."

Most of the game shows also carry barter. Both *Let's Make a Deal* and *Love Connection* come with some barter chunked off in addition to a cash payment.

### Off-network use

Meanwhile, indies continue to play older off-network sitcoms and fare from Colex, the LBS-distributed subsidiary set up with Columbia Television, and movies in daytime as well as after kids in the morning or before kids in the afternoon. One station, KPTV(TV) Portland, has been airing *Perry Mason* "very successfully" for 22 years, and the latest numbers on the series, shown noon-1 p.m. give the oldie between a 6 and an 8 in shares in the 25-30 range, according to Martin Brantley, president, general manager. In one stretch, the station ran *Perry Mason* for 19 continuous years. He says the station repeats the programs once per year, and there are in excess of 195 episodes, so it stays fresh. Brantley says that the program has had 4,150 plays, and will air many more times. He just renewed *Mason* for several more years. □

have already been assigned orbital positions and channels and granted launch authority: Dominion Video Satellite Inc. The Satellite Television Corp. and USSB.

Here is the action the FCC took with respect to the permittees still in the picture.

#### Direct Broadcast Satellite Corp.

Acknowledged that DBSC has signed a pact with Ford Aerospace for the construction of two satellites on a "pay-as-you-go-basis" until more structured financial guarantees can be worked out to initiate specific construction and payment schedules. Based on this and what the commission characterized as "other significant and continuing efforts to advance its system," it awarded DBSC construction and launch authority and the reservation of the channels and orbital positions required for its system. However, specific channels and orbital positions will not be assigned until the "uncertainty" over DBSC's construction schedule is removed.

#### RCA Americom

Assigned RCA a new file number and said it will consider its amended application after disposition of seven second round DBS applications.

#### Satellite Television Corp.

Granted STC's application for further modification of its construction permit and authorized STC to launch two satellites to provide DBS service to the entire continental U.S. on six channels from the 110° west orbital slot.

#### Dominion Video

Denied Dominion Video's request for two additional channels for each of its two satellites, but assigned the request a new file number and said it would consider the request after disposition of the second-round of DBS applications. On July 19, Dominion Video was granted authority to build and launch two satellites with each satellite transmitting six channels for half-CONUS (continental U.S.) service. Dominion was assigned the 119° west orbital slot for both satellites and 12 channels for that position.

#### USSB

Granted USSB's requests for further modification of its construction permit to change its authorized channels and one orbital position, and authorized USSB to construct and launch two satellites to provide DBS service on five channels for orbital positions 110° and 148° West.

On July 12, USSB was granted authority to build and launch two satellites

with each satellite transmitting six channels for half-CONUS service. USSB was assigned orbital positions 101° West for eastern service and 148° West for western service. The Commission said the requested changes do not entail the use of any additional orbit spectrum resource.

The commission denied USSB's request for two additional channels for each of its two satellites, but assigned the request a new file number and said it would reconsider it after disposition of the second round applicants.

Of the three companies awarded licenses, only one, STC, a subsidiary of Comsat, has a sister satellite on the air, United Satellite Communications, Inc. is broadcasting over early-entry DBS to an estimated 12,000 subscribers.

Dominion Video and the USSB are the other two current licensees to "cleanly" survive the first round and be permitted to proceed with their plans.

STC, which originally planned to beam its transponders over two orbital slots, one eastern and one western, was granted permission to split its signal from an eastern transponder over the entire U.S. Even though their original plans called for two separate sets of transponders, one from an eastern and the other from a western spacecraft.

USSB, meanwhile, is sticking steadfastly to its game plan. According to technical director Heinerscheid, USSB will launch its service in December 1988 as a true DBS entry.

#### Mounting skepticism

The dropouts in the satellite race, the arduous attempts to obtain capital, have led many to be skeptical, however, about the eventual success of a service directed to address such a small, expensive market.

Meanwhile, Stanley S. Hubbard, president and general manager of Hubbard Broadcasting Co., major backer of the USSB venture, disputes the hefty price tag put on DBS launching.

"It doesn't have to cost anywhere near that \$750-million range," Hubbard says. "Maybe by their formula, but certainly not by ours. We're not interested in providing our listeners with traditional network programming. Sure, if you do that it is going to cost you a lot more to get the attention of a much smaller audience.

"We're not going to provide religious programming per se," Hubbard says. "We're not going to offer movies, either. What we are going to make available to the American public is what we call the 'TV of plenty.'

"It is going to be unique programming that will come from our program team. We're not talking about going to 5 per

cent of the Minneapolis or Albuquerque market, were talking about 5 per cent of 4.5 million homes, in parts of Canada and throughout the U.S. midwest, all within our transmission range.

"We're going to offer these people special interest programming that they won't get anywhere else. In November the Frank Magid organization is going to conduct the most comprehensive survey for us, ever done in broadcast. We're going to find out what programming people want in the old fashioned way, by going out on the hustings and asking them."

Meanwhile Hubbard insists the USSB venture is right on schedule. "Everything is excellent. We've got out construction program from the FCC and everything is on track."

Berge Ayvazian, director of research and planning for Kalba Bowen Associates, a high technology consultant firm headquartered in Cambridge, Massachusetts, says that "feasibility of the high power approach to DBS is being reconsidered by companies.

"Some companies expect to become operational by next year. An early launching," Ayvazian says, "is where the action is. That's why I think that USCI right now, appears to be the most viable system. Comsat can hook STC up with USCI, merge their systems and services and put together a format for early DBS

*'True' DBS, according to USSB's Dr. Paul Heinerscheid, will "for the first time since the introduction of television some 30 years ago, give the public a new transmission mode with better audio and visual quality than ever before possible."*



broadcast as soon as next summer.

"Dominion Video," Ayvazian continues, "has the clearest concept of what DBS is. It will be offering family type entertainment together with religious programming. Dominion realizes that it has a captive audience of one million subscribers that the evangelists want to reach without having to deal with the cable operators as gatekeepers. Dominion knows that the evangelists will help them sell those dishes to that audience."

Ayvazian believes that DBS operators will have to settle for a 100 watt bird, that there will be an even further winnowing out of possible entries, and that these systems will be in operation by the end of '85, or they will not come on line at all.

"Many companies have had to put their high power plans on the back burner," Ayvazian emphasizes. "If cable penetration reaches a 75 per cent level by the end of '85, the window that is now open for DBS operators is going to close."

Early entry into the DBS market is being called the 'headstart' approach, which says simply, that you get in first when the market potential is at its biggest, and before it is crowded with a glut of suppliers, and confronted by such potential media competitors as videocassette recorders, and by cable.

Early entry, according to one scenario, is fraught with peril. There has to be the high stakes risk of a substantial capital investment, the possible shrinking of an audience, which currently could attract a potential 15 to 20 million households, but which could possibly lose as much as two-thirds of that number to cable, as it reaches its maximum penetration within the next decade.

The equipment, the antenna, the installation, and additional costs, are something that each consumer considers of an individual basis, but could decide enmasse not to invest, scuttling the venture before it got started.

Additional thickets are the obtaining of programming, the marketing of the service and fulfillment. This is the magnitude of challenges facing the early entry entrepreneur.

### Complex technology

A second theory posited by industry observers is that the technology is too complex, and that there are too many parts to be pieced together for DBS transmission to go through flawlessly.

These observers believe there will be a period of trial and error before a complete operational system is finally in place. The advocates of such a theory point to such system predecessors as pay television; and the problems of timing

such coordinate necessities as service installers, whether its cable television, telephone or utility systems. This does not even consider the negotiation required with picture studios and other packagers to obtain product.

Given all these obstacles, those who have entered the field and are committed to developing their properties and establishing their systems insist that they are at least on target if not slightly ahead of their start up projections.

They maintain, also, that the modifications made in their systems, though done for what are evidently expedient and cost cutting reasons, will not dilute their service nor diminish the quality of transmission. Their competitors, meanwhile, maintain that it will do just that.

Bob Johnson, an ordained minister and a successful syndicator of religious programming, presides over the Dominion Video enterprise that reportedly intends to broadcast advertiser supported family fare over five of its channels and religious programming over the sixth. (Johnson was on a European business trip and could not be reached for comment.)

While USSB and Dominion Satellite are going ahead with their scenarios, with mild modifications, as blueprinted to the FCC, STC, and its parent Comsat, has rewritten its script and persuaded the FCC to accept it.

Though a spokeswoman for Comsat emphasizes that doubling the broadcast transmission radius would "still maintain high quality for STC." Paul R. Heinerscheid, director of technical operations

for the USSB and a member of the original FCC task force on DBS, stridently disagrees.

"That's their (STC's) party line," he says, "but unfortunately they're up against an irrefutable law of physics. If you broadcast a signal over twice the space you are going to have half the power. STC is going to have to compensate."

"They have already gone back to their original 1980 FCC application, though the technological capabilities have improved several times since then and have said, in effect, 'We are meeting those,' but it won't wash," Heinerscheid contends.

"STC is going to have to alter its angle of elevation," Heinerscheid continues, "in order to position the transmitter so that it has a line of sight with their spacecraft. In certain areas of the country, Heinerscheid asserts, "the dish is going to have to be enlarged from 24 to 30 or 36 inches in size. There will also be more of a noise factor with an outside antenna and a greater number of parasites with which STC engineers will have to contend."

Heinerscheid believes that STC has conceded as much in its designation of specifications to its antenna manufacturers.

Heinerscheid goes on to assert that STC is favoring high population areas in some parts of the country, and giving short shrift to states like Texas and Louisiana, where the public will be forced to buy 36-inch dishes.

Heinerscheid believes that the FCC's approval of the STC modification application, is predicated on the commis-

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sion's belief that performance is a risk that the STC should bear in the marketplace.

"By awarding the country eight orbital positions," Heinerschmidt says, "The Regional Administrative Radio Conference (that awarded the slots in 1983) implied that you could not serve the whole country from one orbital position. Though the Dominion Network," Heinerscheid observes, "has bought two transponders on the westernmost eastern satellite and proposes broadcasting one to the eastern sector of the country and one to the west." Regarding the USSB plans to build its two spacecraft, Heinerscheid says that the group is "coming along quite nicely. The two spacecraft that RCA is building for us both have eclipse capability, which means neither will have any outage during the spring and summer equinox.

"We also plan to fill the tanks with a 10-year supply of gas," Heinerscheid says, "STC doesn't have it," he says and alluded to difficulties of replacing hardware on a satellite that has a diminishing fuel supply.

Does Heinerscheid think DBS will stay the course? "A lot of money and futures depend on it. But I have no doubt that in the next decade it will be the standard transmission mode. It is simple and efficient."

### STC's early transmission

STC, though not offering a service, believes it is getting a leg up on the competition through its early DBS transmission over USCI. "We have more than 12,000 subscribers," a Comsat spokeswoman declares. "We have been working in the business for about five years, and have made a substantial investment. We believe our experience with USCI will put us at the forefront of the DBS market much earlier (than our competition). We are working towards our 1986 launch," she says, "and are well positioned for it."

According to authoritative sources the positions have undergone some shifting at both Comsat and at USCI. The merging of the Comsat/Prudential/Dough Ruhe venture, which presumably brings some, but not all of the sorely needed capital into this costly venture has precipitated these developments.

■ At least five incumbent vice presidents will participate in the newly merged venture. They are—STC financial vice president Edmund Bartlett; David Beddow, senior vice president, engineering; James Badarracco, vice president, field operations; Warren Zeger, vice president, planning and business development; and a USCI marketing and sales senior vice president, David Gordon.

Meanwhile STC President Richard Bodman has resigned, and Nathaniel Kwit, USCI president, who referred TV/RADIO AGE's calls to parent Comsat, is reportedly also in danger of being forced out. Other "casualties" are former STC marketing senior vice president Ronald Castell, and research vice president Hazel Kahan. Castell has joined the strategic planning division of Comsat.

■ The STC venture is, according to published reports, moving to New York, forcing some staffers to either move or resign. There is also, according to informed sources, further employee paring taking place at the New York offices of USCI.

If USCI and Satcom don't have enough administrative problems, their scaling down of their technical transmission operation from a western to an eastern position, and to whole, rather than half of the U.S. comes under attack from USSB's Heinerscheid.

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**"We are going forward optimistically," says a Comsat spokeswoman, "and are confident of a successful conclusion," adding, "There will be additional partners."**

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"Early entry DBS," Heinerscheid maintains "tarnishes the image and reputation of true DBS that is to come. The public is told that it is almost, not quite, DBS. What does that mean?"

At this time, however, the FCC seems satisfied with the qualitative parameters defined by all its current permittees. The Commission has maintained that the applicants must show technical plans consistent with the parameters set forth at the Regional Administrative Radio Conference of 1983. They also have to demonstrate to the commission in specified ways that they are fit to be a licensee.

The money crunch, comes later, when the company must show due diligence by contracting to build a spacecraft.

USSB's Heinerscheid says that "we have worked out a payment schedule with RCA that doesn't provide for any contingencies. We intend to meet that schedule."

Comsat's recent merger with Prudential and Douglas R. Ruhe, owner of UPI, is a move to generate additional

funds, and, as a spokeswoman put it, "expand as rapidly as possible."

USSB indicates, however that its financing is firmly in place, and that, having one space craft in an eastern orbital position and a second over the western half of the U.S. will present it with a transmission quality story to tell consumers that cannot be matched by any of its current competitors.

Nevertheless, after five years of grappling with technological and financing problems there are still basic tenets to be hammered out by practitioners of this new technology.

"I would like to see the adoption of some basic technical standards," says USSB's Heinerscheid, "so that we all use the same transmission format, and one antenna."

The breakeven point is an objective that defies the most intrepid of forecasts. "When you're talking about a system that isn't even in operation as yet, such a projection must be, at the best, very hypothetical," Heinerscheid admits, "we say seven or eight years after we generate the spacecraft. But we have several scenarios, none of which we are prepared to disclose at this point."

A Comsat spokeswoman says that "we are going forward optimistically, and are confident of a successful conclusion. There will be additional partners," she says, alluding to the fact that more money will be needed to pad Comsat overall startup investment costs which are put at \$500-million thus far.

She declined to project a time at which the venture would break even, saying that to name such a date would be too speculative.

All the competitors are aware of the tremendous costs involved in the project. Costs that were reduced considerably since 1980 when transponders could be constructed with wider beams, calling for fewer satellites at lower power.

Still the \$150 to \$700 million investment, including programming, is one that many substantial companies have declined to make, and the uncertainty of a breakeven point and the lack of any standardization of transmission mode or technology are other obstacles that intimidate companies from going forward and investors from risking their capital.

Nevertheless USSB's Heinerscheid gave perhaps, one reason why some of the licensees are still in the hunt.

"For the first time in 30 years," he begins, "we have an opportunity to update technology, to totally redesign the video system, to add four to six channels of digital sound to an audio signal. We owe it to ourselves and to the public to give them the best audio and visual signal possible, and not take the shortsighted or myopic view." □



## **Boston** (from page 51)

ever happens in the Plaza,' and pictured actor Jack Lemmon in the ad without identifying him; another broadcast ad, featuring a Damon Runyonesque character cracking 'You're saying you've never been to Suffolk Downs, well I've never been to Harvard,' also drew raves.

The national recognition, according to MacDougall, allowed Boston agencies to grow, and according to Arnold's founder Arnold Z. Rosoff, "filled a gap that was left when agencies like Chambers & Wiswell and James Thomas Chirurg ceased to prevail.

"They were fine agencies," Rosoff emphasizes," but they failed in one thing, they didn't promote middle management into leadership positions. The vacuum was filled with agencies like Arnold & Co., Ingalls & Co., HBM/Creamer and Hill Holliday.

"These shops attracted better accounts and really changed the Boston advertising picture around. Of course, many of us recruited heavily from New York, luring alumnae of J Walter Thompson, Ogilvy & Mather, who found the New York lifestyle wearisome.

"These shops jumped into the \$50 million and over billings category by attracting accounts New York covets, Hill Holliday did it with Wang. Fleet National Bank came to Arnolds from a New York Shop. Fayva, a \$15-million TV Advertiser is another national piece of business, that advertises out of Boston."

To be fair, there are some that have gone the other way. But the emergence of Boston from an advertising backwater to a national advertising force is one that has been developing over the last decade and is still happening today.

## **Hill, Holliday, Connors, Cosmopolos**

Meticulously tailored in a blue suit, with a blue-striped shirt and a white collar, John ("Jack") M. Connors looked as though he had returned from a fishing trip rather than from a corporate meeting in London.

Sitting behind his desk in the beautifully appointed glass encased offices designed by partner George M. ("Jay") Hill, Connors clearly looked like he was indeed, riding the crest.

But advertising is an ephemeral business, and no one knows it better than Connors, intent on continuing the surge that has catapulted the agency to the top of the Boston heap in 15 years.

"The growth of this agency," Connors begins, "is analagous to the growth of a rock group. For the first ten years we were playing Legion halls and Harvest

Festivals. But during the last five years, beginning really with 1978 and 1979, we have been booked for a long run engagement at the Palace."

Connors also believes in timing. "Aside from bringing the right talent to the party," Connors says, "we were here when the technology explosion took place, enabling us to get in on the ground floor at the right time.

"What's unique about the New England market," Connors observes, "is while this computer development was taking place right here in our own backyard, New York was still chasing packaged goods.

"In the beginning Wang was a \$180,000 advertiser, now it is \$40 million. You don't see that kind of growth in accounts. Most grow, five, six, eight per cent a year. Wang's business is still growing at a tremendous rate, and so is its advertising."

When HHCC began with Wang in 1977, the shop was, for the most part, a regional agency with several strong national accounts. Today HHCC is an international agency with offices in New York, Toronto, London, Paris, Frankfurt, Hong Kong and Sydney. HHCC services Wang in all those cities, but in most of these foreign cities, Wang is not the agency's sole account. Hill Holliday's foreign business currently comprises 19 per cent of its billings.

## **Cross-pollination principle**

As far as the talent that has made the agency grow, Connors believes in cross-pollination. "The ideal is to grow your own. But sometimes that isn't possible—especially when you are servicing major accounts, trying to provide them with breakthrough advertising. Then you have to go outside, and hire the best people you can.

"But again, here in New England we have a unique situation. Most agencies are accustomed to accounts that grow, nine to 10 per cent a year. We have accounts that have grown 50 to 60 per cent in that time. There's no way most people or agencies are equipped to handle that kind of growth. So your personnel tend to become entrepreneurial moving ahead with the account, or moving out of the agency to begin their own business.

"Our current media director (Felice Kincannon) began here 14 years ago as a clerk. Our executive vice president in charge of marketing services (Dr. Jack Sansolo) joined us in 1982. Before that he headed up a marketing research firm in New York.

"On the creative side we have two co-creative directors (Dick Pantano and Tony Winch). Both have both been with the company for about 14 years." So in a word, hiring at Hill Holliday can be

characterized as pragmatic, filling the right slot with the appropriate person, first looking within, and then, if necessary, going outside.

Connors is known not to pinch pennies when it comes to enlisting the crucial people. He is also known for giving people the opportunity to grow within the international agency environment. Hill Holliday has sent entire account teams to its New York office, and has shipped several of its operatives to its six overseas offices.

## **Super Bowl strategy**

As far as accounts are concerned, Wang is the definitive case history for Hill Holliday. Connors talks of the decision to forego the traditional route of computer magazines, and go for a broadcasting role of the dice via a Super Bowl adjacency.

The creative strategy—to draw the analogy between the talents of different people vis a vis the work of the computer—fits perfectly with the Wang theme, "We put people in front of the computer."

When the spot was slotted for that celebrated media buy in 1977, it was nervous time around the agency. "The reports came in," Connors remembers, "showing that our ad got three times the awareness quotient of the competition."

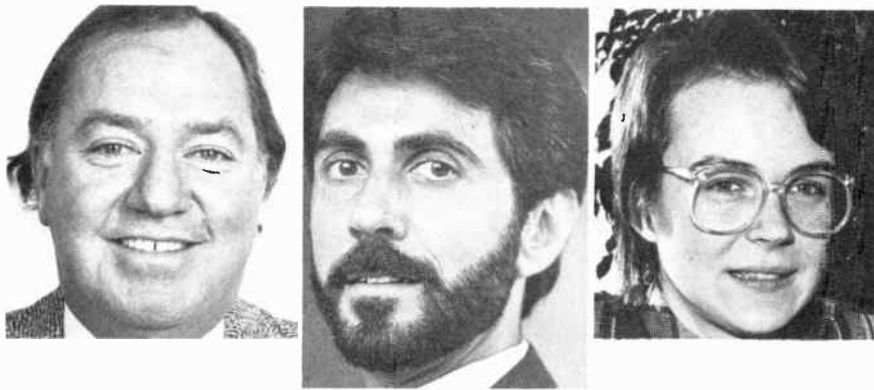
The experience bridged the confidence threshold between client and advertiser, and Wang and Hill Holliday were off to the races. Neither client nor agency has stopped to look back.

"They are a terrific client," Connors says softly. "When there was the decision to go overseas, they gave us a year to tool up. We don't exactly have a gigantic overseas network, but the experience with Wang has given us an opportunity to advance our international business. We're making progress. The foreign business through '83 constitutes 19 per cent of our total revenues. We expect that proportion to improve."

The international expansion, Connors also observes, enabled the agency to retain exclusive advertising control of the Wang business, preventing a competitive shop from getting any kind of foothold. The payoff for Wang Laboratories, product awareness in a classification where there is severe overcrowding, is one that the client believes is well worth it.

"The early experience with the Wang made them a believer. We told them that the awareness window was closing and that they had to make their impression now," Connors adds.

Though HHCC is noted primarily for its success first with Wang, and then with Lotus, Connors doesn't want the shop to be typed as a computer agency.



*Among HHCC senior execs, l. to r.: co-creative director Tony Winch; Dr. Jack Sansolo, executive vice president and director of marketing services; and vice president and media director Felice Kincannon.*

"If you were in America a couple of hundred years ago and you tried to deal with the Indians in franks, you wouldn't get very far. There's a lot of money coming out of the Silicon Valley, and we go where the action is."

At the same time that Connors seeks a diversified client list, he definitely is of the opinion that you cannot sell computers the way you sell packaged goods. He believes that HHCC is exploiting that knowledge in overseas markets where Wang competes with foreign branches of other American agencies, expert at promoting packaged goods, but new in moving computers.

We haven't been first in Boston billings for very long," Connors says. "For years HBM owned this town. You just had to hope they didn't make the pitch. If they made the pitch, the business was theirs. Then for a few years they took their eye off the ball, and we started beating them. Once Mal (MacDougall) left them we started beating them consistently.

"Six months ago, Mal and HHCC joined forces. We said to ourselves 'here's a terrific creative guy let's get him,' and we did.

"We're not very aggressive about promoting ourselves," Connors says. "We've gotten very good press, particularly after the Wang experience. But for the major part of our life as an agency our growth has been slow and deliberate. We've been very fortunate. We've got good growth, good profits, good distribution, and we want to keep it that way."

Connors, an avid fisherman, finishes his description of the agency with an analogy. "We're a totally diversified shop," he says, "Marketing, public relations, research and advertising and all these services are integrated. The lure of the bluefish has four or five hooks in

it, because he keeps wriggling to try and get off the hook. If you have a client, and you are providing him with a full sweep of services, he has to think a little harder about a change."

Connors believes it is easier to grow than it is to find the right people. "That is the greatest challenge. There isn't the deepest well in creativity here in Boston. We continue to look for talented people, whether it be in Boston, New York or Chicago. Finding these people is our greatest challenge. If you have the right combination of young people, experienced people, who can get along together, have a sense of humor about transition and growth." Connors concludes, "the growth will come."

One of the keys to HHCC's success, observers believe, is that when the agency hires these people, it pays them well and keeps them challenged.

### Local color

The growth of the agency, nationally and internationally, is developed by Connors through an interesting mixture of local color, and pervasive corporate philosophy.

"If you went into England with Americans," Connors says, "you would die. You can get away with doing some things differently. You can take clients to breakfast when no one else gets to work before 10. They will accept that. But you have to have nationals who know the British style of bookkeeping as well as other traits and characteristics indigenous to that society.

"Take New York as another example. Mal MacDougall is a New Yorker. He's probably spent as much time up here as he has in New York, but New Yorkers will accept Mal as one of them. He lives there. He's familiar with the local sports teams. He fits in. He is effective in that

market. We try to achieve that kind of local harmony in all our branches. But when a contract has to be negotiated, or a deal has to be struck, the policy comes from the home office."

Connors thinks for a moment, then adds a revealing postscript. "There's something else about this business. A writer doesn't have a portfolio to show. He writes copy, turns out work. But he is a talent, and you better protect him.

"Now you take a guy like Mal. He's one of the premier creative talents in the advertising industry. What does it take to attract a guy from the presidency of a \$400 million dollar agency with all the accoutrements that go along with it, to work for a \$5 million dollar operation without an office?

"You've got to say to Mal, if you come to work for us, we'll do this for you, and this, and when you're done in 10 years maybe, and you want to go fishing, here's what you'll have."

Connors pauses for a moment, then smiles. "We're dreamers, but we cover our bets."

Dr. Jack Sansolo is vice president and director of marketing services for HHCC.

The marketing research, public relations, media and direct response functions report to the softspoken executive who joined Hill Holliday two years ago, after being president and COO at Kennan Research and Consulting of New York City.

Sansolo has directed projects for a number of HHCC's major accounts including Wang. "Our media philosophy," he says, "is to deliver the best editorial environment for our product. Some agencies try to deliver the lowest cost GRP.

"We try to do that do, but the media environment that is most appropriate to the advertiser is our foremost objective.

"Reach is one thing. Cost is another and frequency is the third. The important feature though is, is the environment in which the ad appears going to support the message?

### Specific targeting

"A very good example of that I think, is a client we have had for only a year, and that is the Irish Tourist Board. The media selection before we got the account, was very broadbased, going obviously for a lot of reach. We asked, is that the right way to choose media? We thought that in this case probably not. We should be targeting much more specifically. We had to try and determine the most likely prospects for traveling to

Ireland in the demographic group that we wanted. We used Simmons and VALS and all the other media tools available to us; then we superimposed some of our own methodology and came up with a much more specific list of publications.

"We used a coupon response," Sansolo explains, "because we wanted to see how well we would do. We found that Irish Tourist Board response due to advertising increased 50 per cent over the preceding year, while responses traceable to other sources increased only 10 per cent."

## Network TV outlook

For the present time Sansolo believes that network television is still the mass medium of choice but "over the next few years I would say not. Certainly over the longterm the ability of network television to deliver a large audience is going to diminish. It will remain the best vehicle for reaching a mass audience, but I believe this audience will become more and more fragmented, by the integration of alternative electronic media."

Sansolo seems undeterred by the commercial zapping properties of the VCR. "That is a problem we're confronting. The problem that hasn't received that much attention yet, and is potentially much tougher, is the one of time-shift and the resultant change in mind set.

"The whole reason people buy VCRs is because they want to control the time during which they want to watch the programs. If you watch something late at night, or early in the morning, the mind set is different. How does this affect receptability to the products that are advertised? It's a problem that we haven't faced up to," he contends.

There is no dividing line between media and creative at HHCC, according to Sansolo. "Our philosophy here is that we have one marketing objective, and all departments work with a tight single-minded, concentration to achieve that objective." The executive directly responsible for directing the media department is Felice Kincannon, a long-time employee, who began as a clerk, and by dint of her own performance, was promoted to her current post. The biggest challenge of the current media departments as both Sansolo and Kincannon agree is the fragmentation of all the media. The current talk is the fragmentation of television but Sansolo also points out that there is considerable diffusion of magazines, radio and newspapers as well. The challenge to specifically target each advertiser's message is clearly that of the media department.

When asked how she progressed from doing the media billings to heading up the department, Kincannon doesn't

cheat the question: "I'm pretty smart. I work very, very hard, and I happened to be in the right place at the right time to take advantage of the agency's growth.

"By dealing with the billing I developed a facility for numbers, and I knew by memory the call letters of every station in every ADI in which we buy broadcast."

The opportunity to advance has imbued Kincannon with what she characterizes as an unusual loyalty towards the agency. "But I don't think I'm the only person who feels that way."

Kincannon believes the placement of media is "as much common sense as it is statistics. No one," Kincannon says, "call tell you what impact VCRs, with sales 80 per cent ahead of last year, are having on your commercial, and that's where common sense comes in. You have to be able to understand how people consume media. What are their media habits? These differ from person to person. You have to overlay that understanding with Nielsen ratings, Arbitron ratings and demographics."

## Quantifying the audience

In response to the generalization that media is a numbers game, Kincannon believes that "you have to be able to quantify the audience that you are after, because you are dealing with huge amounts of money. It is a safety factor. There is no question about it."

The two most significant make or break media selection decisions Kincannon has had regarding clients were on behalf of Wang Laboratories computer hardware, and Lotus computer software, and both involved the selection of network television. "They were both good selections, but both risky. When we put Wang on TV, I think I'm correct in saying IBM was the only other computer manufacturer on that medium. Lotus was the first software manufacturer to go on television. But we felt a little more comfortable with that selection, having lived with eight years of success with Wang."

Kincannon believes the process of selection is even more difficult today. "because," she says, "television programs are not delivering the same ratings they did four years ago, eight years ago, last year. That makes each spot that you buy all the more important, because you pay more this year than you did last."

The reason for placing the Aer Lingus advertising investment almost fully in print, Kincannon says, is because "their business comes primarily from a few markets, and it would not be constructive at this time to put them on network TV." A company woman, Kincannon feels buttressed by strong support from "a group of good professionals. It is less

lonely having to make the tough decisions."

One of the executives Kincannon refers to is Tony Winch, executive vice president and co-creative director.

Hill Holliday's creative product is the primary responsibility of George J. Hill, a founding partner, chairman of the board and creative director.

Reporting to Hill are co-creative directors and executive vice presidents Dick Pantano and Winch.

The guiding philosophy of the creative department, according to Winch, is to give the client creative that he doesn't expect.

"We believe in disciplined creativity," Winch says, shrugging off the widely held conviction that this is a contradiction in terms.

"Focused creativity, another of our criteria," Winch says, "reduces the parameters to the products' most single minded attribute. Then we introduce the 'gulp factor,' our internal reference for giving the client what he doesn't expect.

"It's no good," Winch continues "if the viewer's comfort factor is too high, either. We want to do advertising that will create interest, something a little controversial. The idea is to create reaction outside the box, within the viewer, like a smile on the face, a tear in the eye."

Client reaction to this approach, Winch says, "has been quite good. For the most part we are friends with our clients, and we don't have the luxury to turn away work."

## Account longevity

The longevity of some of the accounts attests, in some part, to the quality of the relationship Winch describes.

HHCC has had Wang on its account list for eight years. Spalding, for which HHCC created a spot for its "Cannon" steel golf club somewhat reminiscent of Tschaiakowsky's *1812 Overture*; and *The Boston Globe*, have both been customers of seven year duration. The *Globe* campaign celebrated the caliber of the journalists, within specific sections of the paper, as well as utilizing outdoor, spot TV and radio.

"Personal chemistry," Winch says, "plays a great role in the successful relations between client and the creative staff, particularly in bolstering the creative person's confidence.

"Most of our creative people are pretty solid, good on their feet and if necessary, sell their own stuff.

"If the relationship with the client is too abrasive, and this is rare," Winch emphasizes, "we'll switch the person."

The campaigns that Winch is proudest of is, "Wang puts people in front of



*Ingalls's senior executives, l. to r.: Brendan Kelley, in charge of the agency's creative products; Carol Wright who monitors account management; and John Reed who watches over media.*

computers.' "I worked on the line. The idea was to emphasize that the computer enhances a person's performance, doesn't replace it. We've taken great care with production values, shooting one of the spots in London with commercials director Joe Pytka at the helm.

"The Spalding metal golf club needed a name," Winch remembers. "We came up with Cannon, then Danny Driscoll of September Productions directed a spot that compared the roar of the cannon to the catapult effect of the club on the ball. The club quickly rose to the top seller in its class.

"BayBanks presented us with another challenge, that, when solved, gave us great satisfaction," Winch reports.

"The client told us that they would like us to use former hockey great Bobby Orr as a spokesman. We wanted the spot to be effective, and we wanted it to make sense to the viewer, and to leave a positive impression.

"We came up with the idea of Orr skating on the ice in a business suit while delivering the message. The idea worked."

### Future talent

A creative department does not live just by delivering good product for today, it must also develop top creative talent for the future.

As far as Winch is concerned two creative comers at Hill Holliday, now

*At Arnold & Co., J. Walter Thompson alumnus Wilson Siebert watches over the agency's creative product.*



working under MacDougall's direction in New York are copywriter Michael Mark and art director Patrick Flaherty.

Hill Holliday, an agency in full cry, seems well suited to its glistening quarters in the John Hancock Tower.

### Ingalls Associates

Ingalls Associates moved into its new quarters Two Copley Place this week. The agency is a subtle blend of veteran personnel who began at the agency and remained there through the years, such as chairman S. Joseph Hoffman, and new, New York oriented management in the person of president David I. Weiss, and executive vice president and creative director, Brendan Kelley.

Aside from changing its physical plant and buffing up its creative product, Ingalls is paying special attention to its account service group which reports to executive vice president Carol L. Wright, and maintaining its high level marketing savvy under senior vice president/director of marketing and media services, John M. Reed.

This group of prime movers, along with executive vice-president Harold Turin, discuss the fortunes of the \$100 million dollar agency, its move to new digs, and its aggressive plans to add to its client list.

"When I was a younger man I set myself a goal to become the most effective account manager I could before I reached the age of 40, in the hopes that some agency would then offer me the opportunity to manage all their accounts."

The speaker is David Weiss, who came to Ingalls from Ogilvy & Mather, to help manage a Boston shop that has reached the \$100 million dollar level and wants to reach higher.

"Growth is an attitude, that originates with your people and prevails throughout the agency," Weiss believes." This is a fast-paced business. There's an energy flow that is vital if you are to succeed. You have to be fascinated by the problems that are out there in the marketplace. You have to have enough adrenalin to get excited about the programs that you do.

"Once you lose that spark it is very hard to do your best work."

Doing their 'best work' is what Ingalls is virtually obsessed with right now. Pumped up by the move to Two Copley, responding to the new leadership offered by Weiss, as well as reassured by the abiding faith of chairman Hoffman, the Ingalls people feel primed to make their move, and are seeking to harness the ingredients that they know are within the agency in order to do it.

Over the past year, the agency has been on what the business calls a roll, picking up some lucrative new business, though not matching the spectacular growth of an HHCC.

### People-oriented

"Our recent success has a lot to do with our people, says Hoffman. "We've got all 235 slots filled now across every sector of the agency. We try to look for people with enthusiasm, with talent, with the same sense of vision, the same fun out of the business and the same desire to excel.

"We believe, he continues, "in paying people what they are worth. For a long time in this town, people didn't get what they were worth. They did advertising for the love of it. For a certain period of time you could do this. But now, when the competitive pressure on people is so great, our professionals have been pursued by our competitors.

"There's been a real strain on the advertising business, as of late," Weiss interjects. "Clients won't tolerate the expenses that come with free-lance people or special consultants. The result is that you have to staff an agency leaner than ever before.

"The people have to be broader in their range of abilities and have to work harder. The rule of thumb came down in the '70s from 10 people per million dollars in billing to seven persons or six-and-a-half. Now I think it is down or three or two-and-a-half per million. They won't work that hard without ample reward."

"We try not to hire in our own image," Weiss says. We seek diverse people, with diverse backgrounds. It's very dangerous for an agency to become monolithic or

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*Elizabeth Cook, executive director of the Advertising Club of Greater Boston, aggressively offers statistics reflecting Boston's advertising emergence.*

singular in the types of hires it makes.

"We have a very broad base of clients. Each client has a different way of operating. His business has a personality, a culture, a method of operation that is all its own," Weiss continues. "In selecting account or creative teams, we can say 'this is the right type of person to work with client A. This is a different person, who might not be good with client A but suitable for client B; and so it goes. We're like casting directors in a sense, trying to find the right people to work with the right clients, in order to deliver the right advertising. That's very important in today's marketplace."

"We're looking for people who think," Hoffman says finally. "Not the plodding type who are 'competent' quote, unquote, but free thinkers, who might have an unorthodox approach to a particular advertising problem."

Seeking out thinking people has led Ingalls to hire many "interns" right out of college, virtually without any previous

advertising experience. "We have, I think," Hoffman says, "the most ambitious college intern program in Boston."

Hoffman, the current chairman began at Ingalls as a free-lance copywriter working one day a week. He has never worked anywhere else in his life.

This mixture of new thinkers and executive acquisitions from a major New York top 50 shop, has enabled Ingalls to pick up a whopping \$40 million on a base of \$60-million in the past year, according to executive vice president Carol Wright.

"I would hesitate to bill the positive mood as any kind of a new spirit. I've been here five years," she continues, "and it has always been a part of the Ingalls I've known."

"The new accounts, fortuitously come from areas, where the agency has been able to establish strength over the past decade," Wright says. "High-tech, financial—this is where we hope to con-

centrate our future growth. We're also strong in packaged goods and enjoy one conspicuously successful association with a consumer oriented account, Converse, the sporting shoe manufacturer.

"We won Peter's plant food business after it had been pitched by numerous agencies throughout New England."

It should be pointed out, that over this two year period, when \$40 million in billings was coming in, Ingalls, according to its own best reckoning, lost or resigned, \$10 million.

### 'Elephant walk' spot

One of the more exciting spots Ingalls has turned out of its creative shop in the recent past, according to creative prime mover Brendan Kelley, has been the "elephant walk" down Wall Street for Dennison floppy discs for computers.

"It was an anxiety-producing shoot," Kelley says. "We had seven sharpshooters from the New York Police Department. I heard later that everyone of those 12 elephants had killed at least one man. The problem wasn't in making the elephants charge. The problem was in stopping that charge. In one instance an elephant chased a trainer down the street, and if he would have caught him the guy would have been a goner. We had to put the guy in a trailer for the rest of the afternoon. Because, believe it or not, elephants never forget."

Apparently consumers don't forget either, according to Kelley, because the elephant brand is currently carving an identity for itself in what is normally a non-discript floppy disc market. "The Dennison people came to us. They didn't originally want to call it the Elephant Brand," Kelley remembers, "but we persuaded them to stick with the Elephant name, and we think it will help their sales." (The Elephant brand just went on sale for Dennison, in October).

The use of the appropriate media played a critical part in this campaign. John Reed, media expert at Ingalls, plots the course: "The company (Dennison) was putting \$4 million into this advertising campaign. Previously they spent no more than \$1.8-million on all their products. We went to them with a proposal that called for much more, in television and in vertical print publications, to promote the awareness of this floppy disc. We didn't mince words. We told them that they had a window of awareness that was closing rapidly. They bit the bullet on a go or no go situation and we're all very optimistic about what the results will be."

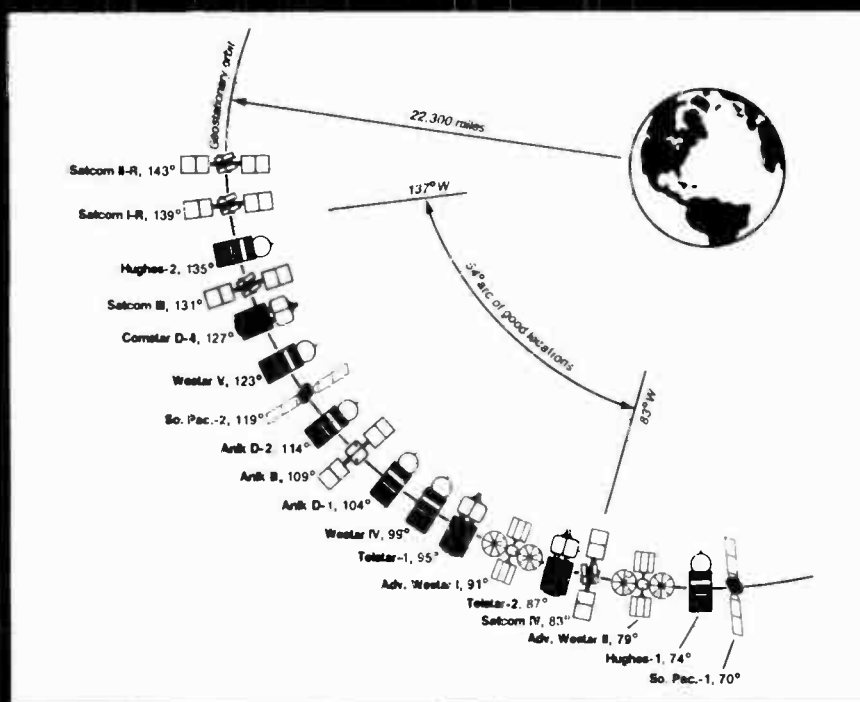
Ingalls, like HHCC, makes a point of

*Ingalls place to be: This is an exterior shot of Ingalls' new offices at 2 Copley Place. The entire agency moved in this week. All diversified services are housed here.*



# What Broadcasters Should Know About Satellites

by John P. Taylor



A second volume of articles by Television/Radio Age's John P. Taylor, expert on satellite transmission.

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putting a diversified group of services under one umbrella. Its bigger accounts like NEC Information System, the computer manufacturer and Converse, have these services at their disposal, and have made the most of them. Weiss cites Ingalls large direct response capability, its marketing research unit and its public relations staff, one of the largest in New England. "Many of our clients," Weiss says, "have become multi-service accounts."

Is Ingall's more than a regional agency? Chairman Hoffman answers. "When you see your self with a double-truck ad in the *Wall Street Journal*, for Dennison floppy discs, you're national. When you see yourself on the network news, you're national. Naturally we're not going to put our selves up against a Hill Holliday or anything like that, yet. But we do put ourselves with a Chiat Day, a Rosenfeld, Sirowitz & Lawson . . . "We think there's a secondary tier of agencies, very aggressive, very fast moving, one perhaps, will become one of the giants of the future." Ingalls hopes to be that giant, instead of what Hoffman calls "Boston's best kept secret."

## HBM/Creamer

Humphrey, Browning MacDougall last year completed a 50/50 merger with Creamer Inc. that has raised serious questions about its identity as a feisty, creative Boston agency.

One authoritative observer of the Boston scene refers to them as an "off-shoot of a New York shop."

A principal of a competitive agency says "a number of people have left them since the merger and are still leaving."

There are some who contend the agency never recovered from the departure of co-founder Mal MacDougall, four years ago.

Still HBM/Creamer, though relinquishing its Number 1 position in billings ranking to HHCC, remains a formidable force in Boston advertising, has picked up some substantial pieces of new business along the way, and has done effective work for its clients with some breakthrough creative ads, says its advocates.

Peter W. Evans, is executive vice president and general manager of HBM/Creamer, Inc. and director of the Boston activities of that agency. He has some firm, unwavering answers to the questions about HBM/Creamer being bruited around the Back Bay. Evans points out that, after all, this is the agency that did the national missionary work for Boston advertising.

The merger of Humphrey, Browning & MacDougall with Creamer, Inc. affected Creamer in several ways," begins Evans.

"I believe that we are loaded with talent, throughout our creative and professional departments. We have a lot of young, ambitious people wanting to go someplace. This forced us to look at the opportunity offered by the merger. The potential of becoming twice again the size that we are today and to give the young ambitious people to which I was referring, the opportunities that might not otherwise be available to them."

Potential account conflicts, according to Evans, prevent the agency from realizing any dramatic account growth locally, so this growth out of market, so to speak, he says, gave HBM, as HBM/Creamer, the chance to expand in a different way.

The merger, according to Evans, has afforded the agency with unique opportunities for cross-pollination. "We can interchange some people, institute some new systems." Evans admits he approached the merger and its results with some concern, but after a year, he finds results of the action to be completely positive.

"There are a lot of people here," Evans says, "who were waiting for the merger to effect some traumatic changes. These just haven't materialized. Things have gotten better, more streamlined in a quiet, systematic way. HBM staffers," he says, "are realizing the positive effects such a move can have." We haven't made any changes, that haven't been improvements," Evans says.

## MacDougall's departure

When asked how the departure of MacDougall, four years ago, has affected the agency, Evans shows a little impatience. "Mal MacDougall left us four-and-a-half years ago. If people look at our creative product today, and our successful new business efforts, attracted as a result of that product, they will agree that there is no residual negative effect on the agency. MacDougall made a great contribution while he was here, no denying that, but the people who have succeeded him have a unique and effective creative talent that continues to make the agency very competitive."

In order to enforce his point, Evans cites some pertinent statistics. "In 1980, (before MacDougall's departure) we were about \$52 million in billings. At the end of 1983, we were about \$104 million."

Far from diluting its creative personality, Evans believes the HBM/Creamer merger has accentuated that personality, which he defines as "excellent creative product based on sound marketing strategies."

Evans makes the point that since its founding in 1970, HBM always had na-

tional accounts. "We were the first Boston agency to prove that we were capable of doing national work with broadcast production every bit as professional as that of our best New York-based colleagues. We do much more of that same kind of work today," Evans says.

"We've certainly helped Star Market," Evans says, of a regional account that sells top-of-the line fruit produce, and that HBM/Creamer helped position as the market of choice in that category.

"I worked on the Parker Brothers business, and we continue to do interesting work for them. Our campaigns for Stanley Tools have been distinctive and effective, which we find on tracking the client's sales figures."

## Boston's pace

As far as the Boston advertising pace is concerned Evans says, "I'm not sure that we don't work as hard, if not harder than the people in New York.

"A few New Yorkers have escaped here," he adds, with a wry smile creasing the corner of his mouth. "We get some people from the Midwest, who want to work in Boston. I'm not sure that we get too many from other agencies in this town. But what's exciting is to see some of these young people come in to fill one slot, and grow, literally run with the assignment."

For years, HBM was Boston's Number 1 agency. It had done the hard spadework in proving that Boston shops could compete nationally. How does it feel now, relinquishing its primacy to Hill Holliday?

Evans fields that question with skill. "I think we've gone about our growth differently than has Hill Holliday. Their growth is centered in one account (Wang). They've expanded internationally. They are offering a host of other services.

"We've gone about it, through this merger. Our growth works against us in certain ways. I alluded to them before, regarding account conflicts. We've got the largest bank. They've got the second largest bank. There are other accounts in this classification to be serviced. It creates opportunities for other agencies as well."

Like his colleagues, Evans feels the computer hardware and software companies are going to have a lot to say about the growth of the major advertising agencies in Boston.

"They are here. We have five major hardware companies, and many major software manufacturers. "Their choice is to go to New York or to work with agencies here. We've proven that we can handle that business."



# the marketplace

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"This has been a stabilizing year for us," he concludes. "We've set some goals. We're making some real progress."

### Merger's effect

When asked to evaluate the effect of the merger, Evans replies emphatically, "better than anyone would have ever dreamed. Most of our clients haven't even noticed the difference. Our employees are feeling very positive about it. From a corporate point of view we have been able to staff our offices, particularly in New England, deeper than ever before. We have been able to move 40 people into the New York office to service some significant business. Just the economic impact of not having to pay the rent we were paying for our offices in New York," Evans says, "adds to the bottom line. To be able to have the full depth of services in New York, from Creamer's offices there will add a lot of business, and enable us to pitch accounts that were previously closed to us, because we didn't have the staff in other cities to service them."

As far as media is concerned, HBM/Creamer places at least 75 per cent of its billings in the broadcast area, though media director Richard L. Britton says "a lot of our activity for our accounts is other than broadcast."

"At one time," Britton continues, we had about 75 per cent of our advertising in print, but the higher cost of television advertising skews our billing in that direction.

Two of the more successful excursions into television, via HBM, took place with A&W root beer, an HBM client since 1971, which the agency brought into network television. "We test marketed it into two markets on the West Coast, and gradually brought it across the U.S. When we covered 60 per cent of the U.S., we put it on network television. We introduced sugar-free A&W on television, and those two products are big national sellers for the soft drink company."

Another big success for HBM, according to Britton, is that of the Titleist golf club. HBM introduced it with a strong spot that literally started at the golfing tee, and drove the message home with spherical imagery and vivid copy that has made the item a premium one for golfers. One reason for this, according to Britton, was the media selection—broadcast television.

Britton believes broadcast television is still a powerful medium in terms of demonstrating the qualities of a product, but that it is losing ground in the proliferating media environment redolent with more and more choices.

HBM/Creamer uses media buying as a training ground, a stepping stone, ac-

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## Broadcast TV, says HBM/Creamer's Richard Britton, is still a powerful medium, but is losing ground in the proliferating media environment redolent with more and more choices.

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ording to Britton, for people who want to get involved in the "bigger picture," of account work, or deal with the agency's primary product, in the creative department.

"I think," Britton adds, "that a career in media is more attractive than it has ever been, because of so many things that are happening. You can take a leadership role within the agency by introducing clients to cable, to videotex."

Mary Moore is an executive vice president and the creative director of HBM/Creamer. Trained by Mal MacDougall, Moore has made her own contribution to the creative product that has come out of the agency. While the balance of HBM/Creamer is composed of the usual office decorations, the creative area, abounds with rock posters, neon signs, unorthodox message pads.

At the end of a busy morning, Moore espouses her creative philosophy.

"I believe in coming up with advertising that is both creatively different and unique, particularly at the climax of the spot, something that the viewer, or reader can retain."

She begins with a tactical stance for the product. For instance with Stanley Tool: "We ran a spot on the Olympics, that was kind of a new stage for Stanley. We were reinforcing quality very singlemindedly. We've had the account for 11 years. In the beginning we were talking to the 'do it yourself.' In this case we're really standing on quality. You see, in some cases, Stanley tools are a dollar or two more than the competition. People say 'hey, why?.' We try to tell them, under the umbrella slogan, Stanley, we want to help you do things right."

Parker Brothers introduces a game called Pente. "It had become a singles, almost hip kind of adult game," Moore says. "We wanted to capture that in the commercial."

One of the more imaginative commercials put out by HBM/Creamer, according to Boston ad observers, was a spot that put Ed Hinds, stocky general manager, consumer brands division, of Curity Brand sleepware into a specially made-for-him, set of infant pajamas. "When we got the account, which is a

division of Colgate Palmolive, we didn't think it would be easy to sell. But he's a wonderful fella, who had done amateur theatricals, so he wasn't afraid of it.

"Now the main, and I believe, legitimate concern of his colleagues at Colgate-Palmolive, was 'Is Ed going to look ridiculous doing this? Are the people just going to laugh along and not buy the product?'"

"But the mothers just love him," Moore reports, "and the product, a sleepwear pre-shrunk cotton fabric for babies, is moving well. The upshot of the campaign—Hinds appeared on the *Today Show*, as a spokesperson for their products' advertising." The idea to put Hinds in a sleeper suit was Moore's and writer Karen Larson, now in Creamer's New York office.

### A&W creative

A definitive example of the unique kind of creative that is going out of Creamer these days, is its campaign for A&W, noted for its characterization and copy. The spokeswoman is a New Yorker who just moved there after a sojourn in the Midwest.

Her husband, replete with T-shirt, can be seen in the background rummaging through the refrigerator. The copy goes like this: "I am a native New Yorker. I sound midwestern because we lived five years in Ohio. But one thing Ohio did have was A&W root beer. Root beer with that frosty mug taste. So when we got transferred back, I was glad to find out A&W got transferred back, too, Frosty mug taste and all. With A&W, New York has everything."

An agency's primary weapon is its creative product. In the ensuing months it will be up to HBM/Creamer to continue to prove that it hasn't become depersonalized by its merger with Creamer. Advertising of the caliber instituted for Star Market, Converse shoes and Parker Brothers games, should do much to maintain HBM/Creamer as a Boston advertising institution.

### Arnold & Co.

Personalized by its septuagenarian founder, Arnold Rosoff, headquartered in one of the city's most traditional office buildings, peopled by one of the more mature staffs in any advertising community, Arnold's Inc. would seem to be an anachronism to the progressive growth of that city's advertising community.

But one look at its advertising product, another at the management changes recently instituted, and a third at the merchandising and promotion work it

*(continued on page 116)*

# In the Picture



**Edward G. Weiner**

*Now senior vice president and media director of Avrett, Free & Ginsberg, Weiner looks at programming on television, commercials on radio, and personal growth in media and marketing work.*

With so many viewing options at his disposal, it's the viewer who seems to be gaining a growing share of program control today, observes Ed Weiner, recently appointed senior vice president, media director at Avrett, Free & Ginsberg. Today, he points out, a growing army of viewers not only have the additional channels offered by local cable systems, but some have satellite dishes in their back yards, and more have a VCR or two, to give them the added option of time-shift viewing." Just one example of this growing viewer power Weiner points to is *Cagney & Lacey*, "brought back practically from the dead, as a result of viewer demand."

Weiner notes that the opportunity that VCRs offer viewers to play back an hour of daytime serial drama "in 44 minutes by whizzing past the commercials has everybody worried to the point that Nielsen will now be breaking out time shift viewing from viewing during regularly scheduled time periods. So today, besides just fighting clutter, which itself is threatening to get worse, we're also fighting technology in the form of remote control buttons, VCRs and all the other relatively new viewer options."

When Weiner says clutter is getting worse, he explains that "it keeps creeping in on us from all directions, with 30s split into twin 15s, or combinations of 20s and 10-second spots." But one way to fight back, he suggests, "might be to watch and learn a lesson from the people who produce MTV to sell records. If we want viewers to watch our commercials, maybe we'll have to make the same bargain with viewers they do. What they put up on the screen, in effect says to viewers, 'Watch this and you'll be entertained.'"

**Returning to programming,** Weiner sees a trend away from the "White Paper" type of documentary treatment on the networks, with their newscaster delivery of facts, to dramatizations of "issues a lot closer to home the way *Adam* took on the problem of missing children and *Something about Amelia* treated incest. Programs like these develop tremendous audience response to delicate subject matter that the networks had avoided in the past."

Today, says Weiner, the networks will take a shot at these serious subjects, the way they did when they pulled Tony Geary—Luke the physician on daytime's *General Hospital*—to bring primetime viewers to a critical medical subject like herpes. In the same way, ABC took a chance with *The Day After*, to show us how close the world is to the precipice—a topic that to many people seems to be an unthinkable subject for even private conversation."

Weiner calls programs like these "evidence that the people at the television networks recognize their responsibilities to bring important issues before viewers in ways they can really relate to." At least one result of such programming, adds Weiner, has been "less talk about television as 'a vast wasteland,' " though he concedes that there are still plenty of people who keep talking about violence. But even there, he notes, "A lot of this seems more like lip service, and it certainly hasn't affected the number of action-adventure shows in primetime."

**In radio,** Weiner sees more coordination by daypart of advertised products "with what most people are doing along with their listening." As examples, he points to breakfast sausage commercials and restaurants promoting their breakfast menus during morning drive time. Such coordination, he adds, "is one of the improvements we get from the broader horizons of today's media people. They're professionals who are avid students of the people inhabiting the real world around them, as well as of the media world. They've developed a sense of what marketing is all about. They consider the environmental factors that go with media. And they go beyond the limitations of 'mother-in-law research' in judging consumer reactions to both products and media."

Weiner started out as a communications major whose first jobs were as a deejay and programming director for radio stations. He found this to be "fun, but limiting and not very challenging. Agency media work has turned out to offer a much wider variety of challenge. It's the kind of job where you can finish each day both knowing you're smarter than you were yesterday, but at the same time realizing how much more there is that you still don't know yet."

has done for a longstanding, stable client list, tells industry observers, that rather than receding into the past, Arnold & Co. is planning some moves that it hopes will help it reach the \$100 million billing mark in the near future.

### Key personnel moves

A late summer announcement by president Gerard F. Golden from Arnold's Park Square building headquarters reported the appointment of J. Walter Thompson alumnus Gerald Broderick as executive vice president and director of account services, and the promotion of Larry Green as executive vice president and director of marketing services. Both Broderick and Green join with president Golden and Wilson A. Siebert, Jr., executive vice president of creative services, in forming a new management group. Purpose of the new team, according to Golden, is to coordinate and control account services according to the specialized needs of the client. "In his new post, Green is responsible for media buying, marketing and research services, design, sales promotion, direct response and public relations."

Golden adds further, that the reorganization is geared to the anticipated growth of the agency, and to ensure an array of services to clients.

Wilson "Bill" Siebert, directed the creative product at J. Walter Thompson in New York for a number of years, before retiring. Siebert and his family moved up to Boston, where he roams throughout the city on extemporaneous walking tours, and directs the creative at Arnolds, Inc.

Siebert enjoys his "second job," and most of all, enjoys working with "the kids who teach him" something new everyday. He refers with a bemused nostalgia to the creative largeness of a J. Walter Thompson. "When I left there were 143 people in the creative department. I would meet a couple of people at cocktail parties. I'd ask them what they did, and they'd say, 'frankly, I work for you.'

"We have our choice of about 12 schools (for recruitment purposes). They all used to want to go to New York. Now they are beginning to say maybe the lifestyle in New York isn't as good, so they stay here. We're getting our pick of talent.

"The kids keep you young," Siebert says, brushing a wisp of thinning gray hair from his forehead. This is a service industry. We don't invent anything. I sweep in on their coattails. I learn as much from them as they learn from me. My only counsel is, we don't have to make the same mistakes twice.

"Creatively," Siebert continues, "we favor kind of a no-nonsense approach to things. There's no kind of cutsey pie. We have a working slogan that says 'we build businesses,' and we do whatever it takes to accomplish that. We try to know our clients' competitors and position our customers to their best advantage.

"I don't think that there's an Arnold's look or an Arnold's typeface. We work for our clients in each case. We ran a campaign in *The New Yorker*," Siebert continues. "We weren't expecting New York clients to come to Boston, but we were trying to stop Boston clients from going to New York.

"To paraphrase what we said. Why get on the shuttle, fight the traffic to go to New York, when we have the talent in Boston?" We have, thus far, run three ads in *The New Yorker*. We got commendations from the city of Boston, and we got one walk-in client, carrying the

### Arnold's new account

Arnold's Inc. pushed up its billings another \$3 to 4-million with its assignment to handle the advertising for Almy's a Boston department store badly in need of image refurbishment. Negotiations for the business, which have been in the works for two weeks, at least, according to president Gerard Golden, were concluded during the last week in October. Almy formerly handled its advertising in-house. The traditional brand name department store will put at least 50 per cent of its billings into broadcast media.

ad, who had just moved up here. We convinced him to stay in Boston."

Siebert, who has worked both in New York and now in Boston, provides some ready comment on the difference in working in the two cities. "I think it's a state of mind. I think the best thing New York advertising ever did was to create Madison Avenue as the so-called center of advertising.

"Now that I'm not there," Siebert says, "I see good work being done in places like Atlanta, San Francisco. I think as long as Boston can keep the talent home it will continue here.

"This hasn't happened, though, with the production companies," Siebert believes. "We produce a lot in New York. The suppliers of advertising are still firmly entrenched and better at what they do, in New York.

"The kids in this town, that agency in Minneapolis, (Fallon, McElligott &

Rice) prove that you can create good advertising anywhere."

Examples of some of the good advertising created at Arnold's according to Siebert are:

■ "Fayva shoe account, a medium-sized shoe manufacturer that we took real pains with. We got Sara Purcell from *Real People* for her believability. We fashioned a slogan—"walk a little smarter." It all came together for us in a campaign that has paid off in record sales for the client.

■ "Fleet Bank, Providence, is the biggest bank in Rhode Island and about the 15th biggest bank in the country. A year ago when banks were allowed to pay the same interest that money markets could, it was a product that was common to every bank. What I enjoy in my later years is attacking New York head on. We picked actor James Whitmore to tell the story. He's played Teddy Roosevelt and Will Rogers, and he has another quality—he looks like a crusty New Englander. With him telling the Fleet story we did a real job for the bank. There was no cute stuff in this spot. Just one-on-one, Whitmore on the viewer, and it worked. Fleet sold three times as many money market funds on that first spot, as any bank in New England."

Beginning with its founder Arnold Z. Rosoff, who looks to be in mid-50s, rather than his mid-70s, Arnold's has shown a capacity for getting through to people. An agency that does its most effective work on TV, it has been a regional shop for McDonald's for more than two decades, one that instituted the glass premium and the *Bic* pen premium. Immediate challenge, according to new senior executive Broderick; to pick up some new business, particularly in the financial and in the computer area. Arnolds is working on that now.

### There are more

There are many other progressive agencies in the Boston market, including Kenyon & Eckhardt, Inc., Boston branch and Quinn & Johnson, owners of the rich tradition that is BBDO, Boston.

Mal MacDougall, the New Yorker with the Boston flavor sums it up best. "It goes to show what can happen in any town when a small group is convinced that it can do the best advertising, and goes out and does it."

There are many who will tell you, whether in the finely appointed restaurants of the Copley Plaza or the rough and tumble seafood houses on the pier, that the Boston agencies are still doing as effective advertising as is being done today, whether it's computers, hardware, software, financials, or a market named Star. □

# Inside the FCC

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*The following is excerpted from a recent speech by Daniel L. Brenner, senior advisor to FCC Chairman Mark S. Fowler, at the second annual CBS Law Department Fall Conference in Princeton, N.J.*

**Current commission has been loathe to restrict new video technologies**



*Daniel L. Brenner*

**Video communications is combination of two markets**

**Different companies have bet on different technologies**

For a long time, people considered television to be one thing—terrestrial TV, that scatterplan of UHF and VHF stations envisioned by the FCC to provide a first local and then multiple services to the American people.

Yet even before the FCC's 1952 Sixth Report and Order established, in what appeared to be quite durable concrete, the allocations of TV stations in this country, cable television was sprouting in and about the hills and dales of Pennsylvania. Cable's underaction with the FCC illustrates the volatility of the marketplace.

FCC policy towards cable, as the first of the competing technologies, took several turns. At first, the commission acted as if it had no jurisdiction and disregarded the business. As broadcasters in some areas found cable to be competitively harmful, the commission began to take a protectionist view of broadcasting against cable's intrusion. Myriad rules were laid on top of the new industry. The commission viewed the whole business as supplementary to, not competitive with, over-the-air TV. Only in the late 1970s did the commission acknowledge that cable had a rightful place in a competitive video sweepstakes.

Perhaps owing from the experience with cable TV, the commission has been loathe to restrict new video technologies simply because they compete with terrestrial broadcasting. Open entry for newcomers is a policy that enjoys bipartisan support and a status with motherhood, apple pie and tickets to the CBS Kennedy Center Honors as absolute goods in our society.

The commission also took a hint from what was happening over head—in the domestic satellite, or domsat, business. The commission had adopted an "open skies" policy towards entry for domsats in the early 1970s. If you could find the money to put up a satellite, the commission believed you when you said there would be a business waiting for you. That's exactly what has happened.

This open entry policy for domsats also had an effect on the video business. By the mid 1970s, it became economic—as well as sound business judgment—to distribute programming by satellite. Thus, Home Box Office led an array of cable satellite services in fostering competition from cable and, for that matter, other video delivery systems that could use satellite delivered pictures to compete.

Now, as we all know, the story of cable satellite networks takes its cue from the prologue to the *Superman* TV show. You remember Superman: Look, up in the air, it's a bird, it's a plane, no it's another failing cable satellite company. And so we have seen the entry, and exit and entry of new programming channels.

CBS, for its part, joined the passing parade in cable networks early in the decade in what was a classy if somewhat premature move to provide cultural programming to the American people through advertiser support. CBS Cable showed the industry what could be done if the right mix of sources could be brought to programming. Ahead of its time, it was not ahead of its audience, necessarily.

The world of video communications today is a combination of two competitive markets. On the one hand, we have the video delivery systems—that alphabet soup of MDS, DBS, VCR, LPTV, CATV, SMATV, and, of course, terrestrial broadcasting. Each of these technologies enjoys competitive advantages and disadvantages, one against the other.

Some technologies have an easy time, with proven track records, in selling time to advertisers. Others must struggle to convince Madison Avenue of their potential. Some spend enormous resources in program acquisition while others do not. For example, cable systems transmitting must-carry or superstation signals do not concern themselves with those difficult negotiations.

## **Inside the FCC**

(continued)

And as we know by the stock market, different companies have placed their bets on different technologies. Time, Inc., for example, sold its broadcasting stations and committed resources to purchasing cable systems. ABC has increased its holdings in cable networks. Metromedia is committed to terrestrial broadcasting.

Along with transmission competition, the other competitive element is the programming market. Ten years ago television rights meant, essentially, broadcasting rights. Today, no creative project is undertaken without considering all of the markets in which a video product can be exploited.

There has been a growth in independent production in Hollywood. We have seen new production centers: Lucasfilms and Orion have become major players against the long established production companies. And the traditional storytelling, or narrative, approach of film and video has been modified by the kinesthesia of rock videos and *Entertainment Tonight*.

### **FCC public policy tips heavily toward open entry**

Now what does communications law have to do with this environment? In some ways, the Federal Communications Commission has encouraged this competition at all levels. In other ways, it has merely responded to it. Today the FCC does not play favorites among the different technologies. The public policy, that reflected in our rules and decisions, tips towards open entry as much as possible.

In the past, the commission was alert to arguments that entry by a new broadcaster, not to mention a new technology like cable, would wreak havoc on existing service to the public. Today arguments such as those, particularly where there are mere assertions without data support, are simply unpersuasive.

At the same time, the commission cannot guarantee success for a new video entrant. Subscription television, using scramblers and terrestrial broadcast facilities, was an idea that had long been feared by the FCC. By the end of the 1970s, the commission did free broadcasters to offer STV service. But, as we have seen, the service has been unsuccessful in this country, with a few important, notable exceptions.

### **Whether or not DBS will succeed remains a question**

The same market test goes for other, newer technologies. Whether or not DBS will succeed remains a big question. DBS' day hadn't come according to some, including CBS. Others, such as Comsat and Hubbard, are committed to continuing to develop and offer this service.

But the important thing is that the government now knows it must get out of the way of those who want to take a hand at offering new video services or existing services through new technologies.

In the programming area, too, the commission has taken a hard look at how to free up the marketplace. In the last few years we've studied the program markets, considering the competitive impact of rule changes on it. This is an area, that as everyone in the room knows, has been exceedingly controversial. But the public policy—encouraging rather than limiting production—is universally shared by all sides.

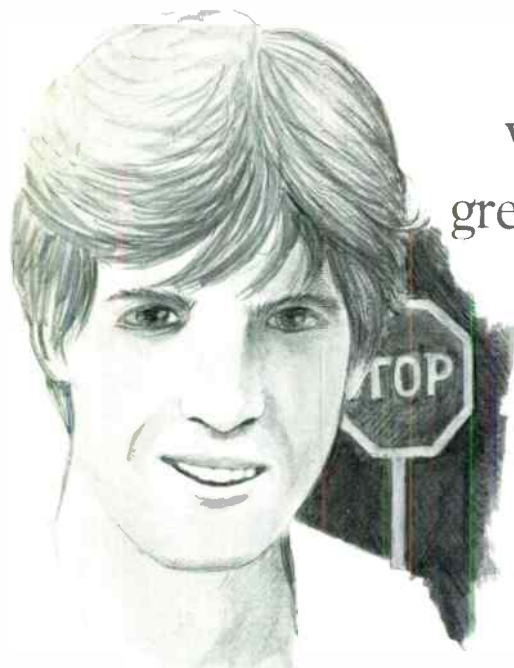
### **Some 80% of required paperwork no longer exists**

Whither communications law? Well, with deregulation of broadcasting in both radio and television, the days of ascertainment surveys, the weeks of renewal application preparation, and the months of flyspecking the paperwork are ebbing. The commission has reduced paperwork—some 80 per cent of the paperwork that government once required in this area is gone.

The Washington communications bar has changed. A FCC lawyer 20 years ago may have been awash in comparative proceedings and renewal processing. Today he or she must be more of a business lawyer, analyzing opportunities for clients in light of FCC rules and decisions.

In essence, the marketplace approach follows the print model for broadcasting. Whatever is allowed by way of regulating newspapers and magazines goes for radio and TV; no more, no less. To get to a marketplace approach, we may eventually see the need to impose some sort of spectrum charge. This charge would apply not only to broadcasters, but to all spectrum users.

# Safe and Sound



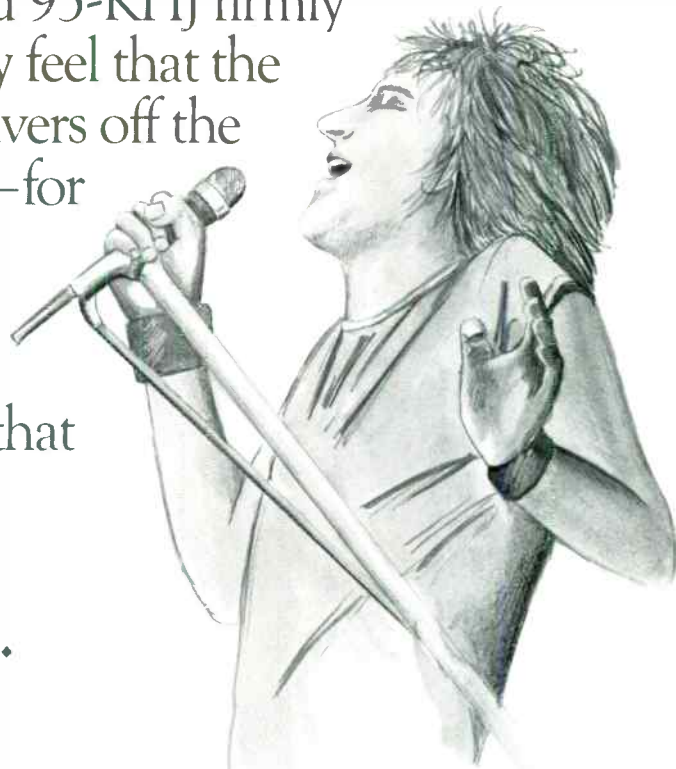
We at RKO feel there's a lot more to a great radio station than a great top-40's sound. So we're proud of 93-KHJ Los Angeles for publicly supporting the ideas it believes in.

In a recent editorial, station Vice President and General Manager Allan D. Chlowitz earnestly spoke out in support of Safe Ride. This controversial program

has been developed by the Mothers Against Drunk Drivers (MADD) to give high school students a safe ride home—no questions asked—whenever they call for one.

Some people interpret Safe Ride as giving tacit approval to teen drinking, and many PTA's and parents organizations refuse to support it. MADD and 93-KHJ firmly disagree with this position. They feel that the first priority is to keep drunk drivers off the road and get them home safely—for their own sake, and for the sake of us all.

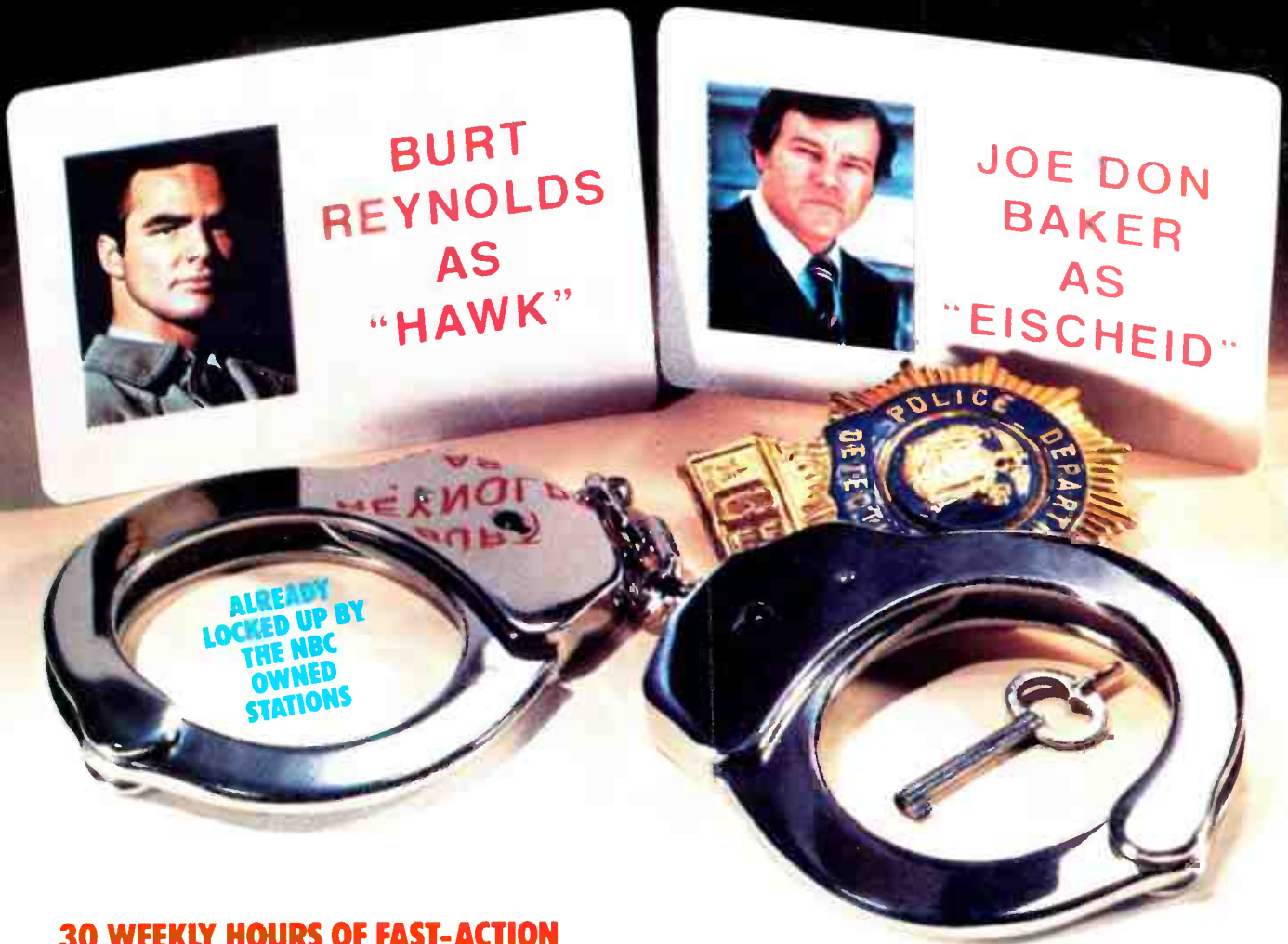
People listen to 93-KHJ for a lot of sound reasons. We think that safety is one of the soundest.



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commitment sounds like.**



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**"EISCHEID."**

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