

FALL TV SEASON

Admen fail to pick single new 'hit' in primetime/37

UNION AD PACT

Latest three-year agreement felt to be agency 'victory'/42

U.K. AD ACTIVITY

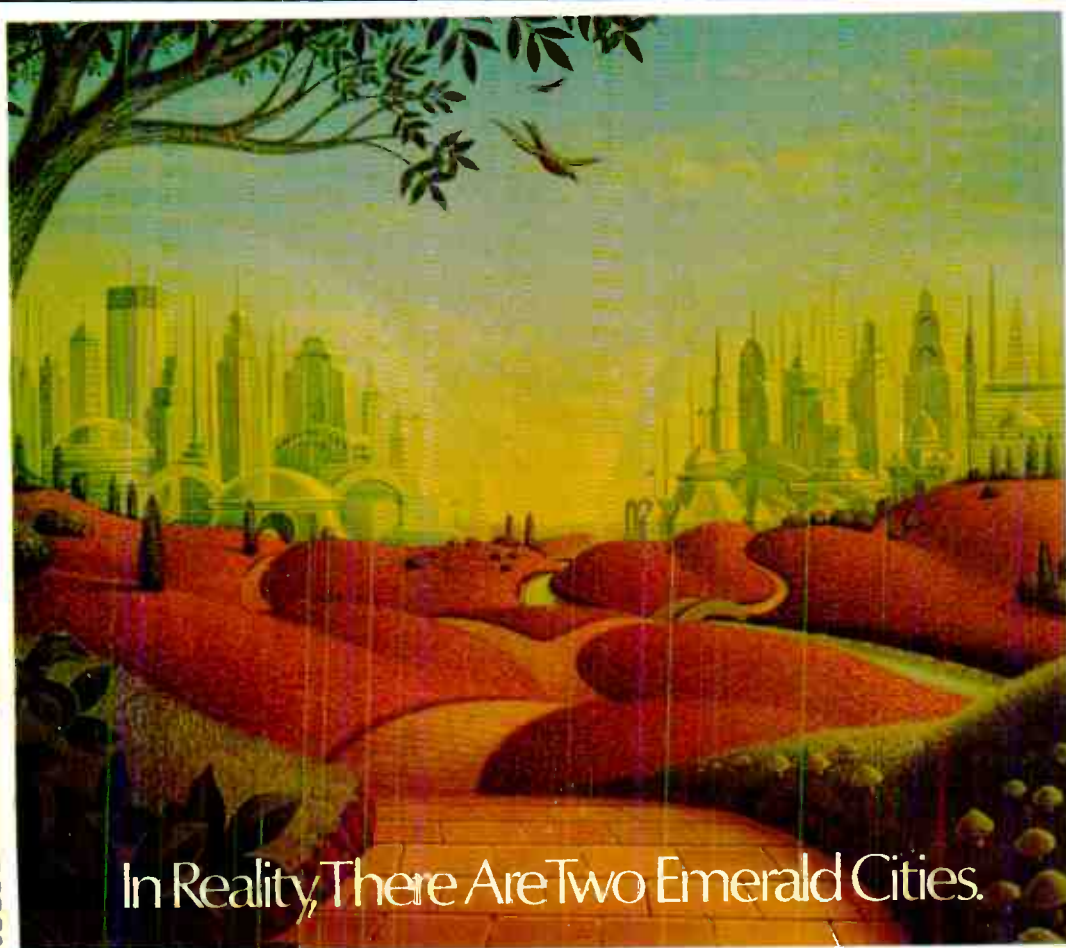
Agency production in Britain riles U.S. directors/49

NEW CBS DIVISION

Productions unit will create for several markets/51

Television/Radio Age

June 10, 1985 \$3.50



In Reality, There Are Two Emerald Cities.

Minneapolis and St. Paul. We've even got wizards—three of the five biggest computer firms are headquartered here. So are thirteen of Fortune's 500. If you're looking for people with brains (also courage, heart and lots of disposable income), look toward the Twin Cities. It's one fantastic market.

KSTP-TV 
On top of one fantastic market.

XG0383399 1990001 0261
 PIP 681 681
 T DESMOND
 13555 KIT LANE 134
 DALLAS TX 75240
 A11686 DIR

“THAT’S MY MAMA!” HAS THE CURE FOR WHAT AILS YA!

**Need some good old fashioned laughs in
your lineup? “THAT’S MY MAMA!”
is the answer! Starring Clifton Davis,
Ted Lange and Theresa Merritt as Mama.
39 hilarious half-hours now available.**

“THAT’S MY MAMA!”





World Radio History

LOST IN LONDON?

The new **London Media Guide** will help you find your prospects and clients "pronto."

The **London Media Guide** contains:

- London Advertising Agencies
- London Broadcast Companies
- London Production Companies
- London Program Distributors
- London Airlines
- London Restaurants
- London Airlines, News Services, and other important numbers.

To order your copy, write to:

Television/Radio Age

1270 Avenue of the Americas
New York, NY 10020

Single copy \$8.
Multiple copies discounted.



Volume XXXII, No. 24
June 10, 1985

Television/Radio Age

1985-86 PRIMETIME TV

Continuing audience erosion, competitive CBS-NBC race seen further depressing network shares

Agencies fail to pick single new 'hit' 37

COMMERCIALS SCENE '85

Liberalized editing agreement, 5 per cent session fee increase instead of 30-40 per cent are examples cited

Union pact considered agency 'victory' 42

Eight major ad agencies single out commercials they feel effectively combine concept and execution

Tv spots that 'work' 44

BBDO, Ogilvy & Mather and Young & Rubicam are doing substantial ad production in Great Britain

U.K. activity riles U.S. directors 49

Division, under reorganization, will produce for all markets, including theatrical and international

CBS Productions now multi-faceted 51

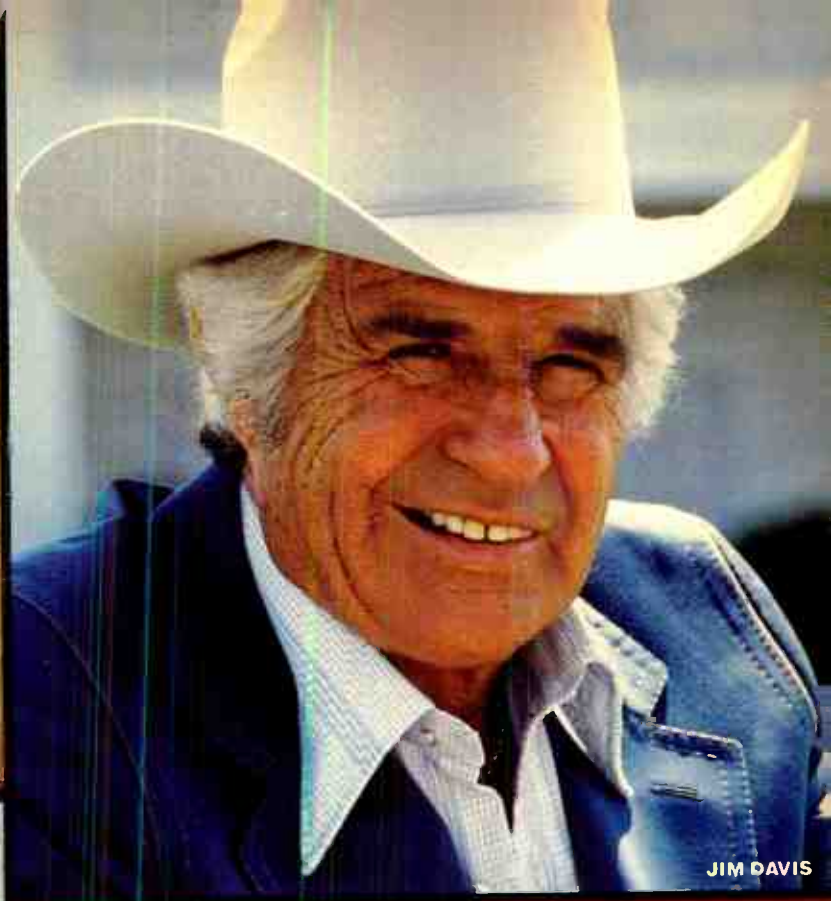
DEPARTMENTS

8	<i>Publisher's Letter</i>	30	<i>Radio Report</i>	67	<i>Spot Report</i>
12	<i>Letters</i>	32	<i>Radio Business</i>	73	<i>Retail Report</i>
16	<i>Sidelights</i>		<i>Barometer</i>	74	<i>Media Professionals</i>
24	<i>Tele-Scope</i>	53	<i>Viewpoints</i>	77	<i>Seller's Opinion</i>
26	<i>TV Business</i>	54	<i>Programming</i>	79	<i>Wall Street Report</i>
	<i>Barometer</i>		<i>Production</i>	91	<i>In the Picture</i>
		58	<i>Commercials</i>	93	<i>Inside the FCC</i>

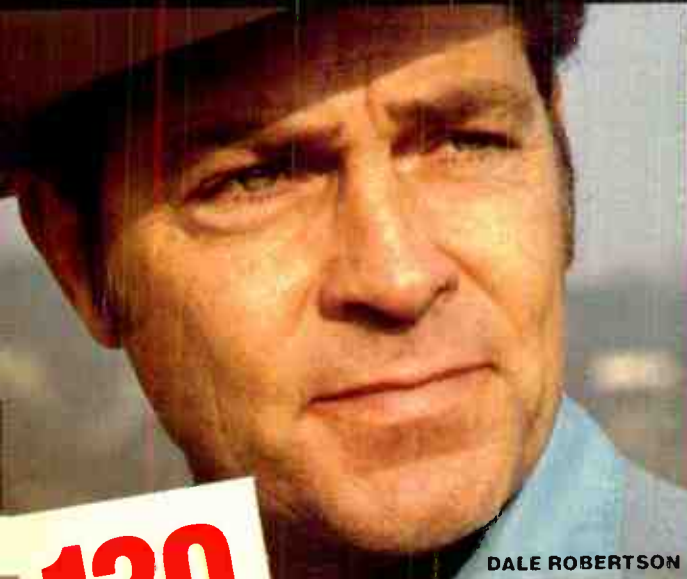
Television/Radio Age (ISSN #US0040277X) (USPS #537160) is published every other Monday for \$50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.



ROBERT TAYLOR



JIM DAVIS



DALE ROBERTSON

130
COLOR
HALF-HOURS

CATCH THE STARS!

Some of the many stars and surprises you'll rediscover in this award-winning and colorful series now returning to television include:

ROBERT ("Baretta") BLAKE	MARIETTE ("Peyton Place") HARTLEY
LLOYD ("Dynasty") BOCHNER	JAMES ("Hawaii Five-O") MacARTHUR
RORY ("The Texan") CALHOUN	GAVIN ("Love Boat") McLEOD
OABNEY ("Buffalo Bill") COLEMAN	LEONARD ("Star Trek") NIMOY
JIM ("Dallas") DAVIS	RONALD REAGAN
JAMIE ("M*A*S*H") FARR	DALE ("Wells Fargo") ROBERTSON
ANNE ("Honey West") FRANCIS	MARION ("Happy Days") ROSS
GEORGE ("Hollywood Squares") GOBEL	ROBERT ("The Detectives") TAYLOR
FORREST ("F Troop") TUCKER	

DEATH VALLEY DAYS



- "The most successful Western series in broadcasting history..."
...one of the top 3 syndicated shows on TV for over 7 years!" —UNITED PRESS INTERNATIONAL (UPI)
- "The shows are all true, carefully researched and documented." —SAN DIEGO UNION



BLAIR ENTERTAINMENT

1290 Avenue of the Americas • New York, NY 10104 • (212) 603-5990

World Radio History

Are you fed up with stale,
weeknight programming?



See page 12

USE YOUR
**Pittsburgh
Connection**

for **SATELLITE UPLINKING**
at **DOWN-TO-EARTH PRICES!**



Wherever you are, you can transmit your videoconference, TV special or sports event from Pittsburgh using an AT&T interconnect.

THE BIG ADVANTAGE: TVSC's new low rate—\$490 per prime time hour, 5% less for Early Bird. CLEAR THE PITTSBURGH CONNECTION by calling 1-800-245-4463.

TVSC
**TELEVISION VIDEOTAPE
SATELLITE COMMUNICATIONS**
Group W Productions

Rate includes full C-Band space segment on Westar V, Transponder 9X (6.8 audio), uplink from our AT&T IUCP or videotape center in Pittsburgh. AT&T tariff charges extra

Television/Radio Age

**Editorial, Circulation
and Publication Offices**

1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833

Publisher

S. J. Paul

Executive Vice President
Lee Sheridan

Editorial

Vice President & Editor

Alfred J. Jaffe

Editorial Director

Sanford Josephson

Associate Editors

Robert Sobel, George Swisshelm

Editor-at-large

David G. Halliday

Contributing Editors

Europe: Pat Hawker, Julius Humi

Editorial—Cable Age

Contributing Editors

Basil Shanahan, Dr. Joel C. Millonzi,
Joseph Dunn, Gary Rothbart

Washington

Howard Fields

716 S. Wayne St.

Arlington, VA 22204, (703) 521-4187

London

Irwin Margolis, *Managing Editor*

International Division

Commerce House, 6 London Street

London, W2 1HR, England

01-402-0919

Advertising

Vice President & Sales Director

Mort Miller

Sales Representatives

Marguerite Blaise,

William J. Mathews

Production Director

Marvin Rabach

Circulation/Marketing Director

Brad Pfaff

Business Office

Marjorie Bloem

West Coast Office

Paul Blakemore, *Vice President*

Joe Finnigan, *West Coast Correspondent*

1607 El Centro, Suite 25

Hollywood, CA. 90028

(213) 464-3552

Member Business

Publications Audit of
Circulations, Inc.



TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$50; elsewhere: \$60 © Television Editorial Corp. 1985. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

**NOW IN PRODUCTION
FOR FALL '85.**

IMAGINE A TELEVISION PROGRAM WITH ENOUGH ENERGY TO LIGHT UP NEW YORK. AND 52 OTHER CITIES.

It takes a lot of energy to turn on a city like New York. Not to mention Chicago, Detroit, Baltimore, Atlanta, and Washington, D.C.

But at Essence, that's exactly what we've done—in 53 markets comprising over 70% of all U.S. Black Television households.*

The point is, a lot of people are turning us on these days.

Surprised?

Consider the source.

Essence, The Television Program, is the only syndicated barter program targeted for the Black audience.

In fact, our magazine format is so focused, our list of sponsors reads like a who's who in American business: AT&T, Ford, Coca-Cola, General Mills, Walt Disney, IBM and Johnson Products just for starters.

And no wonder. With hosts Susan L. Taylor and Felipe Luciano, Essence, The Television Program, delivers top-name celebrities, newsworthy interviews about today's most vital issues, as well as informative segments on health and beauty, business and fitness.

Every week.

Isn't it time you discovered the power of Essence, The Television Program?

We're already in production on 26 new exciting shows and a couple of *special* surprises scheduled for the '85-'86 season. We're ready to energize your market. Call our National Syndicator, Raymond Horn Productions & Co., at 212-315-4208 and feel the energy of Essence.



(*NSI, 85)

ESSENCE THE TELEVISION PROGRAM **THE SECOND YEAR.**

ESSENCE TELEVISION PRODUCTIONS, INC.
1500 BROADWAY
NEW YORK, NEW YORK 10036
(212) 730-4200

World Radio History

Publisher's Letter

After a turbulent growth period, cable is achieving degree of maturity

The late David Sarnoff, one of the great visionaries of our time, had a theory about communications, and the ensuing years proved his predictions to be on target.

At the turn of the century, when he was a clerk with the Marconi Co., Sarnoff observed that it is very difficult to get ships' captains to install Marconi wireless equipment. Once the ships left the harbors, the sea captains were in complete control and did not want any communication with shore. Eventually, they relented, and wireless equipment became an invaluable aid to navigation.

Later on in the early '20s came the upstart radio, which was regarded as a threat to the record manufacturers. Newspapers, too, were concerned about this new competitor, with its ability to broadcast news on an immediate basis. When the star system came into vogue in radio programming with the Jack Bennys, Fred Allens, and Edgar Bergens, it did temporarily have an impact on motion picture theatre business. (Who can forget "dish night" at the local movie theatres?) Then came, in the late '40s, the biggest blockbuster of all—television. Dire predictions all around—movies were going to be a thing of the past; radio was going to be obliterated; and newspapers were finished.

Cable's promise. In the '70s, the ascendancy of cable gave the Cassandras an opportunity to bemoan the fate of television—the wired nation would replace "over the air" television.

Sarnoff was right: He said that no medium has driven out another competing medium. Each development has necessitated modifications for each. Newspapers today, for example, are sprightlier than they were 50 years ago; besides, they are enjoying their greatest years, in the face of greater competition.

Cable presents an interesting case history. After a turbulent growth, cable is achieving a degree of maturity, and the Arthur D. Little report, recently released by the National Cable Television Association, which paid for the study, has come up with some bullish projections.

During the next five years, the study says cable households will grow by 40 per cent; industry revenues will double; and aftertax profits will triple.

'CableAge' restructuring. In view of recent developments in cable, we are restructuring *CableAge* to keep pace with the growth of that industry.

We are pleased to announce the appointment of Victor Livingston, formerly editor of *CableVision*. An experienced journalist, Livingston comes to *CableAge* with a great deal of knowledge and background in both broadcast and cable. The new *CableAge*, under Livingston's direction, will concentrate on important pillars of the cable industry—programming, the raw material out of which business is fashioned; financial, the monetary aspects of an expanding industry; and advertising, the fastest segment of growth potential. To do this, we have taken a one-issue hiatus. We will resume *CableAge* in the issue of June 24.

Regardless of the technology or means of electronic distribution, programming is still the basic ingredient. And *CableAge*, as well as TV/RADIO AGE, will interpret, report, analyze programming, as it has successfully done for the past 32 years.





TRIBUNE ENTERTAINMENT
Company

© 1985. A subsidiary of Tribune Broadcasting Company.

THESE COPS ARE ON THE TAKE.

“Dempsey & Makepeace” are taking station groups across the country – selling in markets everywhere! Don’t be taken by surprise – call us in New York (212) 557-7800,

Chicago (312) 222-4474, Atlanta (404) 980-9760 or Los Angeles (213) 277-3618 – before “Dempsey & Makepeace” is taken in your market!

“Dempsey & Makepeace” is a production of London Weekend Television.

Scripps Howard Broadcasting Hubbard Broadcasting
Golden West Television Koplak Communications TVX
TVX Television Corporation Astro Line Communications
Pulitzer Broadcasting Southern Broadcasters Tribu
ern Broadcasters Citizen Broadcasting Gaylord Broa
Astro Line
asting Scrip
Howard Go
ision TVX
casting Pul
rn Broadcas
Astro Line



Starring Michael Brandon and Glynnis Barber.

DEMPSEY & MAKEPEACE

A new action-adventure series.

Our Success Shows

Letters

Image of consultants

Many thanks for featuring my talk to the ANA meeting at Kiawah in the May 13 *Viewpoints*. Consultants have recently tended to be marked as antagonists who dump on others in their business, so your publication of a piece that was intended to be informative and constructive will help put the consulting field in a better light.

ALBERT P. STAUDERMAN
*Bird Bonette Stauderman Inc.,
Wilton, Ct.*

Barter omission

I just wanted to drop you a note to compliment you on your extensive and informative article in the March 18 edition of *Television/Radio Age*, entitled *Barter booming, spurred by growing national ad support*. I also wanted to remind you that when you do such an article you should include The Entertainment Network. As you may be aware, our animated strip *Tranzor Z* debuted April 1 on a barter basis.

TEN should also be included in any listing of barter specials inasmuch as the 1985 *Montreux Golden Rose Pop Festival* is being produced by TEN and the BBC and offered in late July as a two-hour one time only. Further, we are offering for the first quarter of 1986 the *BPI Awards*, the British equivalent of the American Grammy Awards, also OTO, for 120 minutes. I believe you are also familiar with the fact that our *No Guts No Glory* is a prime access barter limited series which is currently slated to debut on a weekly basis with 80 per cent coverage. This is a 30-minute program slated for adults 18-49 for the third quarter of this year.

DREW SAVITCH LEVIN
*President,
The Entertainment Network,
Beverly Hills*

Developing standards

In his excellent piece on the FCC, (*Inside the FCC*, April 29) Mr. Erwin Krasnow repeats one common but serious misconception when he states that anti-trust laws prevent broadcasters and manufacturers from taking collective action to set technical standards for the industry.

This would be true if a group of companies tried to do so on their own, but if any group cooperatively develops standards and then asks the FCC to adopt them, this action is protected by the so-called Noerr-Pennington doctrine.

In two separate cases, the Supreme Court has ruled decisively that industry groups *can* try to influence legislation and rule-making even if the intent is to eliminate competition. The court has ruled that the First Amendment right to petition the government for redress of grievances makes such activities immune from anti-trust laws.

Nothing in either decision limits the protection to single-industry groupings. In fact, the Pennington case involved, among other issues, a successful joint effort by the United Mine Workers and big, unionized mine operators to influence the Secretary of Labor.

If the Noerr-Pennington immunity were more widely understood, it could have far-reaching effects in many industries.

In any case, we broadcasters should not try to pass this particular buck to the FCC.

CHRISTOPHER HARGROVE
*Program director,
KSCI(TV) Los Angeles*

FCC coverage

Congratulations on the exceptionally perceptive and comprehensive articles on the FCC and the communications committees in Congress (April 15).

The key 1985 broadcast issues were accurately delineated. The articles were informative, and I'm keeping them for a ready reference.

JAMES H. QUELLO
*Commissioner,
Federal Communications
Commission,
Washington, D.C.*

I enjoyed reading your annual FCC update. I found the article on the commission to be both comprehensive in scope and accurate in substance (*Stations can expect less oversight from commission*). The article does a good job of giving a snapshot picture of the issues facing the FCC as well as encapsulating the views of the different commissioners. I commend you for it.

DENNIS R. PATRICK
*Commissioner,
Federal Communications
Commission,
Washington, D.C.*

Are your weeknight numbers bringing up the rear?



See page 20

It's All Here!

Rank Cintel Film Transfer

Dubner Scene-to-Scene Color Correction

X-Y-Zoom & Varispeed

Satellite Teleconferencing

Editing Suites with CMX 3400, ADO-Concentrator & DVE

Infermat Editing 3/4" & Betacam

Off Line Editing

Chyron 4100, Graphics, Digifex

Vidamatics

Round-The-Clock Duplication In 2" Quad, 1" C, 3/4", VHS & BETA

Only Professional Theatre Offering Exclusive Video Prints™ and GE Large Screen Video Projection

Videotape Timesqueeze



**Moviellab
Video**
Inc.

"The Image of Excellence"™

MOVIELAB BUILDING, 619 WEST 54TH STREET, NEW YORK, N.Y. 10019

(212) 956-3900

The Best of



260 HALF HOURS THAT AMERICA LOVED.

Family Feud!



AVAILABLE NOW FOR SEPTEMBER 1985.

with absolutely no repeats. It's available now for September starts. And it's a straight cash deal with no spots withheld and no time restrictions.

Think how much "The Best of Family Feud" can do for you in building big, new audiences in new time periods.

But don't think too long before you act. The best 260 half hours of "Family Feud" are back for one big reason: popular demand!

© Viacom International Inc. 1985. All rights reserved.



Sidelights

Executive pay

In its June 3 issue, *Forbes* magazine took a look at what chief executive officers earn, in a special feature called *Who Gets The Most Pay*.

While *Forbes'* representation of the broadcasting industry was far from complete, the highest paid CEO among those listed was **Thomas H. Wyman**, chairman of CBS, Inc., with a total compensation figure of \$1,180,000.

Following Wyman in the broadcast arena were: **Leonard H. Goldenson**, chairman of ABC Inc. (and soon to be chairman of the executive committee of Capital Cities Communications/ABC Inc.), \$973,000; **Thomas S. Murphy**, chairman, Capital Cities Communications (and soon to be chairman of CCC/ABC), \$612,000; **William A. Schwartz**, chairman of Cox Communications, \$600,000; and **Peter Storer**, chairman, Storer Communications, \$350,000.

Thornton F. Bradshaw, chairman of RCA Corp., which, of course, owns NBC, receives \$1,171,000, slightly less than CBS' Wyman.

Compensation of CEOs of other media companies having significant broadcast

properties stacked up like this: **Allen H. Neuharth**, chairman and president, Gannett Co., \$1,521,000; **Alvin H. Chapman, Jr.**, chairman, Knight-Ridder Newspapers, Inc., \$1,091,000; **Robert F. Erburu**, president, The Times Mirror Co., \$724,000; and **Stan-ton R. Cook**, president, Tribune Co., \$566,000.

Among those executives of publicly-held broadcasting companies missing from the *Forbes* list: Ward L. Huey, president of Belo Broadcasting Corp.; Donald A. Pels, president/chairman of Lin Broadcasting Corp.; Milton Maltz, chairman of Malrite Communications; and Dudley S. Taft, president of Taft Broadcasting Co.

Expanding the universe

Although he developed several successful shows during his 21 years at CBS-TV, Alan Wagner's favorite project was a failure—*Beacon Hill*, an American version of the successful British series, *Upstairs, Downstairs*, that lasted a little over two months in the fall of 1975.

Beacon Hill, Wagner says, "was a show I loved dearly." Recalling that he "didn't get the right story editor until episode six" and that, "the three or four best shows never got on the air," Wagner

believes that, in today's video environment, *Beacon Hill* might have survived.

"Showtime would have picked it up, or it would have ended up in (first-run) syndication, or maybe it wouldn't have been canceled because of those possibilities."

Wagner, who had risen to vice president, programs, at CBS Entertainment

The three TV networks, says former CBS executive Alan Wagner, "won't ever again have a 90 share. They can't recapture the audience they've lost to VCRs and pay cable."



Wagner

before leaving in 1982 to become president and chief executive officer of The Disney Channel, is now an independent producer whose most recent project was *Reunion at Fairborough*, a made-for-HBO movie starring Robert Mitchum and Deborah Kerr. He is currently in the process of putting together the financing for a new "Lorimar-type" company about which he can't say much except that he has two partners and that it "either will or will not come off by July 15."

Recalling that when he was at the network it was "a tripartite universe," Wagner believes the potential for programming suppliers now is "mind-boggling."

Part of the reason, he points out, is technological, i.e., the development of VCRs and cable. Part of it, he adds, "has been societal. Because of the lack of success of many of the new network shows that could then go into syndication, the independent stations had to invent new products." And that, he says, is what resulted in such reincarnations as *Fame* and *Too Close For Comfort*.

And the possibilities keep proliferating. "There's the *T.J. Hooker* sale to CBS. There's Showtime ordering 50

(continued on page 20)

Eighteen Ways To Get The Viewer's Attention

Thriller

Hal Holbrook is just one of the stars featured in "Thriller", a package of eighteen major action and adventure films.

ALMI TELEVISION®

The Almi Building • 1585 Broadway • New York NY 10036 • (212) 315-8650

WHAT DO
YOUNG WOMEN
WATCH WHEN...

GENERAL HOSPITAL

SANTA BARBARA

& GUIDING LIGHT...

ARE OVER?

THEY WATCH DALLAS.



THE STRONGEST NEW
OFF-NETWORK SERIES
IN EARLY FRINGE...
AND #1 IN 31 MARKETS!

AND THIS FALL
THEY'LL WATCH
KNOTS
LANDING.



WEEK AFTER WEEK #1 IN
IT'S TIME PERIOD...AND
FOR THE WEEK OF MAY 20,
THE #1 NETWORK PROGRAM!

LORIMAR
World Radio History

episodes of *Brothers* from Paramount. Do you know what 50 shows means in terms of creativity? You can think in terms of a long arc. It changes the whole nature of the business."

And then there's the recent Rupert Murdoch-Twentieth Century Fox purchase of six Metromedia television stations. Wagner is in agreement with those who envision a real effort at a fourth network. "If Barry Diller (president of Fox) wasn't there, I don't think Murdoch would have been that interested, but Diller has always had a strong programming sense."

Wagner, who started his career with Benton & Bowles, recalls the tremendous power agencies and their clients used to wield with regard to programming. "General Foods owned *Danny Thomas* and *Andy Griffith*. The *Dick Van Dyke Show* got renewed for a second year because it was a Procter & Gamble show."

Those days, of course, will never return, but Wagner does see companies and agencies regaining some of their influence, due to the growth of advertiser-supported syndication.

As for the big three networks? "I in no

way want to denigrate them, but we're dealing with a diverse universe, and they have to deal with that. They can't recapture the audience they've lost to VCRs and pay cable. They won't ever again have a 90 share. It puts enormous strain on the creative people—the pressure is more intense than when they had a 98 share."

Wagner currently is working on a couple of series and a movie idea; and he also would like to develop something for late night syndication.

"You used to have to think—'Will Harvey (Shephard) or Lew (Ehrlicht) or Brandon (Tartikoff) like it?' You don't have to deal in those terms anymore. It could be a property for LBS' *Inday* or appropriate for Hallmark or General Foods or Procter & Gamble or HBO or Showtime or Disney or direct videocassette.

"The audience hasn't grown in size," he continues. "There are just other ways of accessing that audience."

Care of creatives

There have been many books published by advertising executives, *Confessions of an Adman*, by David Ogilvy, and Rosser Reeves' distillation of the *Unique Selling Proposition*, among the more memorable.

While these books, thoughtfully brief, address themselves to the principles and trends that govern the advertising industry, few treat the care and feeding of advertising's creative talent.

In his new book, *The Creative Mystique, How to Manage It, Nurture It and Make It Pay*, John M. Keil, execu-

"Good creative managers," says DFS' John Keil, in his new book, "know exactly what ambitions all their creative people have."



Keil

tive vice president and creative director of Dancer Fitzgerald Sample, fills that need.

While some of the concerns expressed in the book may seem trivial, and some of the tips provided, for such things as organizing one's time, guarding against interruptions, preserving the creative thoughts, may seem simple, they nevertheless, are what the managing of the day-to-day routine of producing good advertising is all about.

The Creative Mystique is unpretentious in its approach, constructive in its advice, and specific in its solutions. As a primer for the creative manager, and as an advisor for the creative neophyte, it should find a place on the bookshelves of advertising practitioners.

Here is an excerpt: "Some creative characteristics . . . obviously they have to have ideas and be able to execute them.

With these two qualities a person can attain a modicum of success, perhaps even be somewhat happy, but the good and successful creative people that I've known have a few other things, they can take criticism, they can take pressure, they can work wherever they have to, they can work on more than one thing at a time."

Keil even goes so far as to chart what he calls "interruption time:" five incoming phone calls, two layout approvals, one argument with an account su-

**Are you being robbed
of weeknight viewers?**



See page 25

THE NO 1 AUTUMN MARKET

The Fourth London Market is the Premier Autumn Televisual Trade Fair for Broadcast, Satellite and Pay/Cable Television and Home Video because . . .

1,000 companies from over 60 countries are represented.

2,500 key executives from the televisual industries attend.

900 international buyers attending receive complimentary registration and hotel subsidies.

150 exhibitors premiere new autumn product and discuss future projects covering the full spectrum of programming needs.

Our clients know that the London Market is where real business is done in an efficient and relaxed environment and where ALL your business across the media can be accomplished in one trip!

THE LONDON MARKET
THE ONE AND ONLY TELEVISUAL MARKET
WORTH PUTTING PEN TO PAPER FOR!



TVR

PLEASE SEND ME MORE DETAILS OF
THE 1985 LONDON MARKET

NAME _____
COMPANY _____
ADDRESS _____

BUYER SELLER

FILL IN AND RETURN TO: LONDON MARKETS LTD,
33 SOUTHAMPTON STREET, LONDON WC2E 7HQ
TELEPHONE 01-240 8676 · TELEX 295037

Sidelights *continued*

pervisor, one conference with producer, for a total interruption time of 60 minutes. Keil balances the interruption time, as a function of creative leadership, or being available when needed.

Is everybody suited for creative leadership? Keil thinks not, and one of the more interesting sections of his book deals with handling the creatives who think they are suited for the mantle but who are not.

"Good creative managers know exactly what ambitions all their creative people have. And they use these individual ambitions to help motivate the various creative machinations. One of the main problems in managing the creative process arises when creative persons' ambitions don't coincide with their talents.

"It's up to the creative manager to find ways to convince creative people where their creative talents lie and what their limitations are. Sometimes it takes a lot of convincing."

Keil goes on to offer some specific ways of doing this. Other advice concerns methods of hiring and firing creative people and how to get the best work out of them.

If there is a criticism of this book, it is that Keil gets down too close to the nitty-gritty, but in this type of how-to primer, that's what many of his readers want him to do.

The publisher is John Wiley & Sons. The price is \$16.95

British ad slump

The state of independent British television is not a happy one at the moment. The industry is currently grappling with the worst advertising slump in its history, and right now cutbacks have become a major priority. All the independent companies have initiated cost-saving policies, geared towards what one executive terms a "tidying up in housekeeping."

Most are keen to quash any suggestions that either quality or quantity is likely to be affected. As Granada International's managing director, Barrie Heads, says: "The fall in advertising revenue has certainly meant an overhaul in housekeeping right throughout the network, but it will not in any way interfere with Granada's production line or indeed our international sales."

International Television Enterprises' Brian Keyser, however, might be more realistic when he says, "We certainly

haven't noticed a decline in program production at either Yorkshire or Anglia, but I think if this slump continues, then it is bound to ultimately affect us. If cutbacks result in a lowering of standards, then international sales are forced to suffer. Quality is the most important ingredient in British television."

Television South (TVS), which in the past year or two has established a strong reputation for itself as a go-ahead and ambitious company, is actually making more programs than ever before. Indicating TVS' resolve to be less insular than many of its counterparts, its chief executive, Peter Clark, boasts that "TVS' international activities have never been stronger. We are now involved in making programs that are specifically geared towards the international market," he says.

Central's controller of sales, Philip Jones, is convinced the shortfall in revenue could be made up with increased pressure being placed on sales departments. "This whole situation highlights the importance of international sales," he says. "Secondary exploitation is becoming increasingly important."

Wary of co-productions. Thames Television International's managing director, Mike Philips, believes "programming will be the last thing to suffer at Thames as a result of cutbacks." Philips is less optimistic, however, about the idea of creating more internationally oriented programs. He's particularly wary of co-productions: "There are many pitfalls in the use of co-production as a mechanism. There is a danger in making a program which tries to suit two different audiences and ultimately ends up satisfying neither. Obviously, there's a good deal of co-production potential around at the moment, much of which makes very good sense financially. Whether it makes good sense creatively is another matter."

Among the hardest hit areas of the country is the region served by Tyne Tees. Its international chief executive, Tony Sandford, admits that cutbacks have resulted in the postponement of certain productions by the company, including some of the episodes of the internationally acclaimed *Supergran*.

Ironically, this reduction of advertising revenue comes at a time when the government is preparing a report on the future financing of the BBC. It is widely expected that the BBC will have to take some form of advertising to support its operation. Among the strongest opponents of the concept are the independent television companies which claim they would be severely hurt by any sharing of advertising revenue. Suddenly they seem to have a case.

YOUNG DUKE



**WE MADE HIM
YOUNG AGAIN**

- NEW MASTERS
- NEW EDITS
- NEW MUSIC

15 OF JOHN WAYNE'S 1ST WESTERNS

DISTRIBUTED BY

FOX/LORBER ASSOCIATES 212-686-6777



FOX/LORBER
ASSOCIATES, INC.



Everyone's talking about a shortage of sitcoms. Nonsense! We've got 138 half-hours of one of the best and most popular comedies of them all. *GET SMART*. In color and available right now.

Remember! *GET SMART*, with creators you couldn't afford today, Mel Brooks and Buck Henry ... a string of network and syndication successes a mile long ... stars "Would you believe" Don Adams and Barbara Feldon ... and a show that's a cult among a new generation of viewers!

So dry your tears, Sheila, 'cause great comedy series like *GET SMART* may be rare, indeed. But definitely available.

Call your Republic representative and find out when you can have these comics stripping for you.



REPUBLIC PICTURES CORPORATION 12636 BEATRICE STREET, P.O. BOX 66930, LOS ANGELES, CA 90066-0930 213-306-4040 TELEX/TWX 910-343-7417

AUBREY GROSKOPF, ARTHUR GROSS, DICK JOLLIFFE, BARRY BERNARD, DIANA FOSTER, TEREZ KIELY, MURRAY OKEN, J. WARREN TOMASSEN

worldradiohistory

Tele-scope

Bullish study boosts spirits at NCTA convention

A sense of euphoria, tempered somewhat by economic realities but bolstered by an economic study which predicted the doubling of cable profits by 1990, pervaded last week's National Cable Television Association convention in Las Vegas. The study was also bullish on pay-per-view.

"Borrowing that word from Tony the Tiger, I am pleased to be able to tell you that the state of our industry is GREAT!" effused NCTA chairman Ed Allen at the opening session.

To underscore the point, Allen and NCTA officials presented the membership with the results of an association-financed industry analysis by the Arthur D. Little Inc. research firm that in impressive, if not entirely original, detail quantifies the industry's renewed fiscal vigor. The report, entitled, "Prosperity for Cable TV," credits deregulation for contributing to the healthy prognosis.

The numbers contained in the Little study signal the end to what the NCTA itself described as a "turbulent and costly phase." During the next five years, the study states, cable households will grow by 40 per cent and industry revenues will double.

According to the study, industry revenues will go from \$8.4 billion in 1984 to about \$16.5 billion in 1990. By then, cable "conservatively," will have penetrated 47.6 million television households, with 84.6 per cent of TV homes passed by cable and 60 per cent of homes passed taking cable. After tax profits are seen rising from \$800 million in 1985 to \$1.7 billion in 1990. The after-tax net over the six years from 1985-90 will total \$7.7 billion, an amount almost four times the \$2.1 billion earned in the prior six years. To put it another way, the study's authors said, "On a cash flow basis, after deducting capital spending, the industry will be transformed from a net cash user to a net source."

PPV to rise. Significantly, the study predicts that pay-per-view will greatly increase its share of pay revenues by 1990, challenging the dominance of traditional pay services such as HBO and Showtime. Although the study expects that pay services as presently constituted are likely to suffer from erosion of market share at the hands of PPV, revenues from the nascent technology will still comprise "relatively small portions" of total revenues in 1990, reaching \$1.1 billion, up from \$36 million in 1984. The number of PPV households is projected to rise to 11.5 million from the present 1.7 million.

Some other study findings:

- Despite pessimism over the viability of some urban franchises, city systems have the highest revenue per subscriber and promise longterm growth potential that may exceed that of smaller systems.
- Additional rate flexibility provided by the

deregulation act will enable the cable industry to generate \$800 million more in revenues from this until the end of the decade than would have occurred if rate regulation were continued.

NBC's victory

Many reasons were given for NBC-TV's household rating victory in the May sweep—aside from the point that their programs got higher ratings—but the key factor may be the network's lack of soaps.

In a review of the sweep, David Poltrack, vice president, research, CBS/Broadcast Group, noted that there was a big gap between average ratings of original episodes vs. repeats of CBS' regular series (excluding movies). The figures were, respectively, 17.4 and 12.1. Poltrack argued that high ratings for original episodes hurt repeat showings since there is a smaller potential audience to watch the repeats.

However, George Hooper, vice president, audience research, at NBC, noted that there was only a small gap between average ratings of originals and repeats for NBC's regular series during the sweep. Their figures were, respectively, 14.9 and 13.7 (ABC-TV's were 13.3 and 11.3). Hooper argued that the difference in performance was explained by CBS' soaps and NBC's lack of them. Soaps don't repeat well, he maintained.

A welcome win. Whatever the truth, NBC pulled off its first sweep win in May since 1972. (Arbitron's first May sweep was in 1970, Nielsen's, in 1971). Also, said the network, it was the first time it had won during both the Nielsen and Arbitron local measurement dates during a sweep since February, 1969 (the Arbitron dates were May 1-28, Nielsen's, May 2-29). And it was the first time NBC had won any sweep since November, '74.

The final standings of the three networks in ratings and shares for both the Arbitron and Nielsen dates were: NBC, 14.5/25; CBS, 14.1/24; ABC, 12.8/22. NBC was up 9 per cent, CBS, up 5 per cent and ABC down 14 per cent for the Nielsen dates and down 16 per cent for the Arbitron dates.

RKO-Granada pact

RKO Pictures and Granada Television have completed an agreement under which the companies will produce and distribute at least four TV movies or miniseries over the next two years. The projects will be produced by Granada, while RKO will concentrate on marketing of the properties, which will be targeted at TV networks and pay cable webs in the U.S.

The programs will be carried by the ITV network in the U.K. The companies will jointly handle worldwide distribution for TV and home video.

Initial projects will be adaptations of two novels—*Foreign Affairs* by Alison Lurie and *Confessional* by Jack Higgins.

**Looking for laughs 5 nights a week?
Mack & Jamie are too funny for words.**

**Call the "Comedy Break" Hotline
(212) 719-7378 and see for yourself.**



- A hilarious ½ hour daily strip
- Now available for Fall 1985
- Ideal weeknight programming



**TRIBUNE
ENTERTAINMENT**
Company

© 1985. A subsidiary of Tribune Broadcasting Company



TV Business Barometer

April spot gain was only 4.4%

The state of spot TV time sales in April was not exactly a happy one, but there may be extenuating circumstances. As reported by the *Business Barometer* sample of TV stations, spot time sales rose only 4.4 per cent.

It was, however, the third time this year that the Standard Billing Month (SBM) was a different length than the same month in '84. This time, the '85 month was a week shorter than the '84 month—four weeks this year vs. five weeks last year.

Hence, the low figure for April was partly a factor of the SBM. However, as has been noted before, a majority of stations in the *Business Barometer* sample still report on a calendar month basis.

The other months affected by different SBM lengths in '85 and

'84 were January and March. At this point, the Standard Broadcast Calendar for 1985 through April consists of 17 weeks. The figure for 1984 is 18 weeks. This difference will eventually even out at the end of June.

However, the vagaries of the Standard Broadcast Calendar will again result in a lopsided situation by the end of the year. During the second half of 1985, there will be two five-week SBMs, but last year there were three SBMs during the same period.

One result is that 1984 ended up with 53 weeks, a consequence of the first month of last year being assigned six days (December 26–31) from 1983. This was in accordance with the rule that the SBM ends on the last Sunday of the month.

In any case, the billings total calculated from the April, '85, reports by the *Barometer* sample came to \$507.0 million, the first month ever in which spot TV

passed the half billion dollar mark. The previous record for spot volume was held by April, '84, when the total came to \$485.6 million. For the first four months of '85, spot time sales reached \$1,505.5 million, as against \$1,427.6 million in '84. The increase was 5.5 per cent.

As can be seen, the smaller stations turned in the worst performance during April, though none of the three revenue groups did well. April was the first month in '85 that the \$15 million-plus group showed the best percentage increase.

Small stations off

The under-\$7 million group showed the smallest gain (or largest loss) during every month so far measured. In fact, April was the third month in '85 that this revenue group reported declines in spot compared with the same month in '84.

Preliminary indications are that local time sales continue to do better than spot.

National spot +4.4%

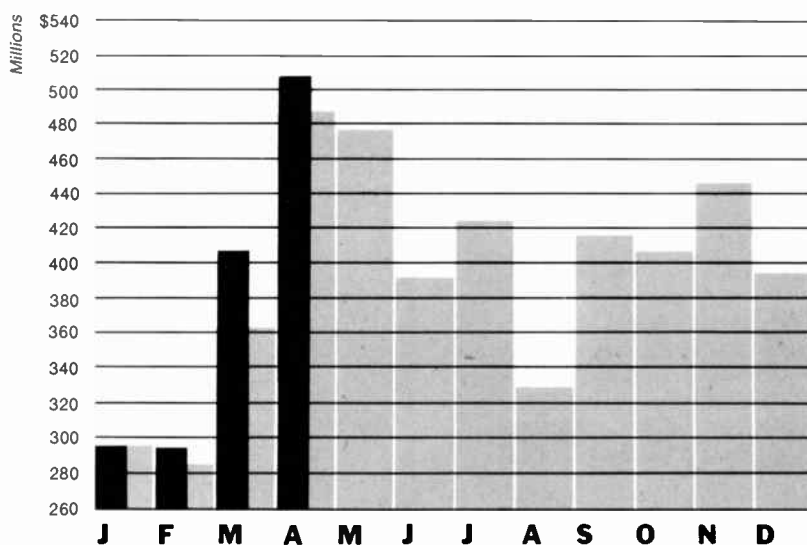
(millions)

1984: \$386.7 1985: \$507.0

Changes by annual station revenue

Under \$7 million -3.8%
 \$7-15 million +0.3%
 \$15 million up +4.9%

April



BLAIR HAS ONLY ONE RECORD TO BEAT.



Winning takes teamwork and on-the-spot leadership. The ability to respond to wind shifts. Only Blair has three regional vice presidents in the field ... where the action is. Setting the course. That's why a major consulting firm recently described Blair Television as having "the best organized, best managed regional sales systems we've seen." What else keeps Blair's regional offices out front? Our crew. Managers, sales people and sales assistants pulling together. People who have grown with their marketplace. The #1 source buyers turn to for information. They are tied into the most sophisticated sales/sales support network in the industry. Weekly teleconferences keep all our offices on the same hard-selling tack. The fastest to the finish line. Teamwork and leadership. Winning traditions we share with our clients.

BLAIR. ONLY BLAIR.

Television



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

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

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

TELEVISION/RADIO AGE INTERNATIONAL

London

Commerce House
6 London Street
London, W2 1HR
01-402-0919

Irwin Margolis
International Managing Editor

New York

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

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

Hollywood

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

Paul Blakemore, VP

Radio Report

Rockwood Research farm radio study is well received

Radio rep farm specialists appear enthusiastic about the new Rockwood Research farm radio study commissioned by the National Association of Farm Broadcasters. Ken Gioia, for instance, farm manager at Eastman Radio, explains that while Doane's CAM study, shows *who* listens to radio, the new Rockwood study "tells us *how* farmers listen, and how attentively they listen, to the entertainment on the stations, as well as to the farm news and market reports. Rockwood helps us sell the *whole* station."

The report, *To Determine the Value of Radio to Farmers*, points out, for example, that farmers' overall satisfaction with radio "is illustrated by their inability to suggest ways in which radio could better serve their needs. Forty-one per cent of those replying were satisfied with radio or did not know how it might be improved. Only 16 per cent asked for more market reports and analysis. Thirteen per cent suggested more farm news or more in-depth farm programming. No other single suggestion was made by more than 8 per cent of the sample group."

In eight out of nine areas, such as perceived accuracy of farm information, its usefulness in making buying decisions, and in "local news that applies to your own farm operation," radio outscored both newspapers and television among the survey respondents, though farm magazines also showed up well.

Radio needed. The report found radio "nearly indispensable" to respondents as a carrier of daily information. Some 92 per cent of the farmers replying listen for radio for weather information everyday or almost everyday, and 82 per cent reported listening everyday or nearly everyday for market reports. And 81 per cent listened for farm news everyday or nearly everyday.

Regarding time spent with the various media, Rockwood found that during the winter months, farmers spend about the same time with the two broadcast media—2.3 hours a day with radio and 2.7 hours watching TV. But in the summer, time spent changes to an average of 3.6 hours daily listening to radio and 1.4 hours a day watching television. And Rockwood found 70 per cent agreement with the statement, "I would more likely believe an advertising message delivered by a farm broadcaster than one delivered by a celebrity or a regular announcer."

All of the above represents national averages across the full survey, but within these and the other findings, says Rockwood, are some pronounced regional differences in farmers' media preferences. The study was planned and developed under direction of a research council including farm media specialists from advertising companies and from agencies as well as from the broadcasting side. The

report is the product of telephone interviews in 37 states with 1,000 Class 1A farmers—those with at least \$100,000 gross farming income annually.

Spot's big spenders still best

Each of spot radio's four biggest-spending categories in first quarter 1984 came back with even larger spot investments this first quarter, according to the latest analysis of Radio Expenditure Reports' top 10 business categories by Ken Costa, vice president, marketing information for the Radio Advertising Bureau. Food Products led the pack both last first quarter and this, putting up \$11.6 million more for the first three months of 1985 to raise its total for the quarter to \$54.4 million. Travel and shipping invested \$45.5 million in spot for this first quarter, \$9.8 million more than the \$35.7 million it put in spot radio for first quarter of '84. Some \$30.8 million automotive dollars went to spot radio this time, \$7.8 million more than the \$23.0 million that category invested for first quarter last year. And the consumer services/communications group raised its spot radio ante by \$8.4 million, from \$20.5 million last year to \$28.9 million. This consumer services/communications category also registered the second highest percentage increase between the two quarters, up 41 per cent. Highest, 43.5 per cent, was recorded for soft drinks and bottled waters, which increased their spot radio outlay \$2.5 million, from \$3.5 million for first quarter 1984 to \$5 million this time around.

New Keystone connection

Keystone Broadcasting System, the country's first unwired radio network and New York-based media mergers and acquisitions firm, Henry Ansbacher, Inc., have formed a joint venture to offer radio and TV broadcasters financial and advisory services including station evaluation, market analysis, personnel screening and search and assistance in debt and equity financing.

Keystone chairman Nicholas Gordon says the new joint venture "is not in business to supplant the media brokers," who introduce buyers to sellers and vice versa." He describes Ansbacher as "more a merchant banker than a media broker. At Keystone we work with some 500 stations a week—4,061 last year that carried Keystone business—and we constantly run into a need for services that go beyond introduction, to helping arrange the financing of an acquisition, and structuring it to a favorable tax outcome for a client."

As head of the country's oldest unwired network, formed in 1941, Gordon sees emergence of the big rep unwireds like Internet, SuperNet and the Katz Radio Network Group as a plus for Keystone, rather than as come-lately juggernauts taking over his turf. "We aren't in exactly the same business the reps are in.



Nothing attracts an audience like BMI music.

Playing BMI music will get you noticed.
We give you easy access to more than
a million songs, with attention-grabbers in
every music format. Hundreds of BMI
songs have been broadcast more than a
million times each. In fact, most of the
music played on radio is licensed by BMI.



To keep your audience tuned
in, you need plenty of great songs to
play. That's where BMI comes to
the rescue, again and again.

Wherever there's music, there's BMI.

© 1985 BMI

Radio Report *(continued)*

Their business is central city radio, most of it in the top 25 markets. Our business is suburban and exurban radio anywhere in the country. It's a way to do things like providing close-to-home dealer support with targeted events like minor league baseball coverage, broadcasts from county fairs, fishing shows and the like."

Gordon says clients come to Keystone when they want to use multiple radio stations around the same market. Keystone, for example can call on 37 stations in the Atlanta ADI, none of which are licensed to Atlanta proper. In the New York ADI, stations carrying Keystone business are in Long Island, New Jersey and lower Connecticut.

NRBA/NAB parley set

With more than 60 sessions on management, programming, sales and other topics, plus more than 20,000 square feet of exhibit space, the Radio '85 Management and Programming Convention, to be held September 11-14 in Dallas, is shaping as one of the biggest ever. Sponsored by both the National Radio Broadcasters Association and the National Association of Broadcasters, the convention represents the second joint meeting of both associations. Sessions for managers include station computer usage; planning and budgeting; effective management communications; market warfare; personnel management; managing cash flow; and common traits of successful managers.

For programmers, there will be morning radio success stories; training sessions for new program directors; grooming program directors to be general managers; and AM success stories.

For sales managers, topics include rates and revenues—how to maximize inventory; how to sell promotions without giving away the store; and sales research.

In addition, there will be general sessions on such subjects as: buying the first station; competitive audio processing; and a look at cable, LPTV and MTV.

On the entertainment front, Dick Clark will host a rock 'n roll revival show featuring top acts from the past. The show is being co-sponsored by the convention and the United Stations Radio Networks.

Auto radio listening

The share of auto listening to total radio listening is increasing, according to a multi-source study of car radio by RAB. The study also delved into the composition of car radio audiences, the ratio of autos equipped with radio and car radio's reach, including historical trends.

Employing RADAR figures, RAB found that the

share of listening done in cars has risen from 16.3 per cent in 1974 to 20.8 per cent in 1985. The increase has been uneven, however. Auto radio's share rose to 19.0 per cent in 1976, but dropped to 16.9 per cent in 1980.

Auto radio's reach of individuals 12-plus is much greater than suggested by its share, however. The weekly reach last year was 72.4 per cent of all measured individuals; this compares with 65.7 per cent in 1974.

Daily reach of auto radio is 41.2 per cent, compared to 35.4 per cent in 1974.

Practically all American-made cars come radio-equipped—95 per cent, to be precise. That percentage has held firm for the last 14 years; however, the actual number of cars with radios has increased from 85.4 million in 1970 to 122 million in 1984.

These data are based on RAB estimates from R. L. Polk (car registrations), *Automotive News*, R. H. Bruskin Associates and RADAR ownership studies.

FM radios in cars have risen to 73 per cent today, according to an RAB estimate based on growth and set sales.

Sets purchased. Last year, according to the Electronic Industries Association, Americans purchased 15.6 million car radio units, spending about \$1.58 billion.

The number of car radios bought represented a 29.4 per cent increase over the 12.08 million purchased in 1983, but that figure was a slight decline from 1982 and '81.

A big jump in car radio sales occurred between 1980 and 1981—up 35.8 per cent to 12.9 million from 9.5 million.

As for audience composition, it is clear from the RAB study that men are heavier listeners to car radios than women. While males 18+ represent 42.2 per cent of the population, they account for 58.3 per cent of the car radio listenership.

Conversely, women 18+ account for 35.2 per cent of the auto radio audience but 46.6 per cent of the population.

Breaking down the car radio audience further by age and sex, it looks like this: men 18-24, 11.6 per cent of total listening; women, 18-24, 7.8 per cent; men 25-34, 17.5; women 25-34, 11.0; men 35-49, 18.1; women 35-49, 10.1; men 50+, 11.1; women 50+ 6.3. Teens 12-17, who represent 11.3 per cent of the population, make up 6.5 per cent of the car radio audience.

By daypart. Looking at car radio listening by daypart shows, not unexpectedly, that the highest percentage of men 18+ tune in during drivetimes—36.0 per cent during the average quarter hour from 3-7 p.m. weekdays and a 27.7 per cent from 6-10 a.m. What is surprising is the strength of the listening by men 18+ throughout the day: 10 a.m.-3 p.m., 25.8; 7 p.m.-midnight, 24.5; and midnight-6 a.m., 23.2.

The all-day average rating of the total radio audience for men 18+ listening in cars is 28.1, compared to 20.8 for all persons 12+, 15.8 for women 18+ and 12.7 for teens.



What if your station's worth more than you sell it for?

Suppose you sold your TV station to the highest bidder and it turned out to be a lot less than your station was actually worth. How do you make sure that doesn't happen?

Daniels & Associates has spent the last 27 years in the communications business. We're responsible for more successful cable transactions than any other company on earth because of our approach and attention to detail. In short, we wrote the book on buying and selling cable television properties

Which is what brings us to the commercial broadcast brokerage business. Unequivocal experience. What makes Daniels & Associates unique is how we look at your TV station. We have a 15-step appraisal

program which ensures your station's true value.

We have a team of professionals who know broadcasting and broadcasting's headaches. There are consulting analysts in market data gathering, financial experts, operations executives—industry leaders like Crawford Rice, Al Flanagan and Roger Cooper—who can understand your business; and you can understand them.

Daniels can even give you an idea of what your station might be worth with stronger market positioning or new thinking. After three decades in cable television, we make this guarantee: Daniels offers a thorough, professional, competent, full service brokerage firm with a staff and resources equalled by no one else in the business.

So what does that mean? When you sell your station through Daniels & Associates, you get what it's really worth. Not what someone else says it's worth. Call Daniels, (303) 321-7550, and ask for Crawford Rice.

TELEVISION BROKERS.
**DANIELS
 & ASSOCIATES**

2930 East Third Avenue
 PO Box 6008
 Denver Colorado 80206-0008
 303 321-7550

A General Partnership

Daniels & Associates is a member of the National Association of Securities Dealers, Inc. and all its professional personnel are licensed with the NASD.

World Radio History

Radio Business Barometer

Network sales slowing down

Network radio's strong first quarter performance appears to be slowing down, to judge from early second quarter indications, though the major webs report youth-targeted summer business starting to come aboard as expected for third quarter. Among adult advertiser categories, the major foot dragging is being exhibited in Detroit, though at least some network sales chiefs still maintain high hopes that the automotive money will come back in June.

Preliminary Ernst & Whinney figures for April, from just the traditional six network companies, now including United Stations' RKO Radio Networks, show these six network companies up 5.1 per cent for the month, with a \$1,109,476 increase, moving up

from \$21,694,091 to \$22,803,567. That would put the industry for the first four months of 1985, through April, up about 8.7 per cent, though these percentages are subject to change when the other four networks recently added to the group reporting to Ernst & Whinney get around to sending their figures to the accounting firm which compiles the totals for the Radio Network Association.

Individual webs

At the individual radio webs, Steve Youlios, vice president, sales for the CBS Radio Networks, figures that second quarter will probably finish a little below expectations. He had originally projected a 6 to 9 per cent increase for second quarter, but now he says, it looks like it will wind up closer to 6 per cent.

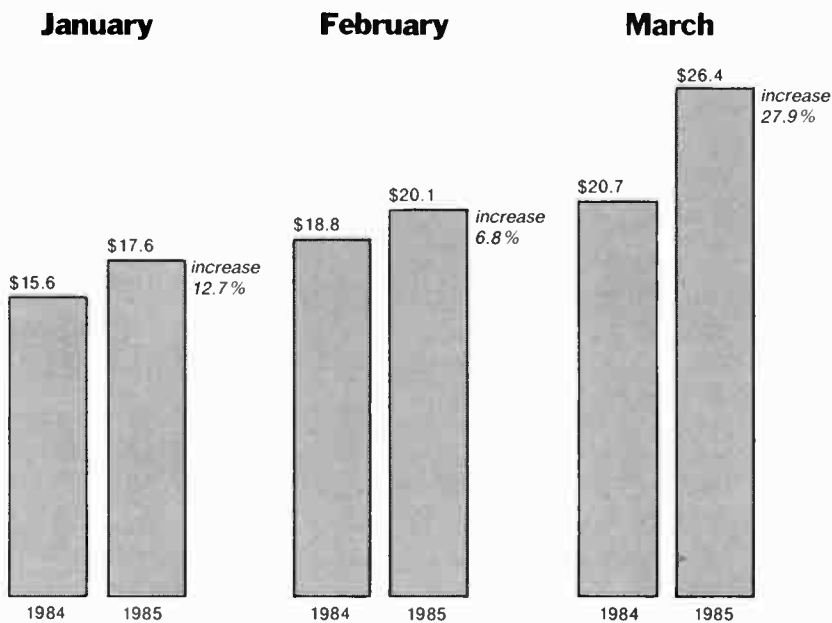
Kevin Cox, vice president, sales,

NBC Radio Networks, expects May and June to show increases of roughly 5 per cent, "unless the dollars missing so far from the automotive people come back to us in June. When the automotives come back as we expect, then we should have a fine June."

Lou Severine, vice president, director of sales for the ABC Radio Networks, reports second quarter up some 7 to 8 per cent. He also reports third quarter business coming in much earlier than usual so that "right now third quarter is 28 per cent ahead, because of all the early orders. Our estimate is that third will likely finish in the range of 10 to 14 per cent ahead of last year."

Mutual Broadcasting System president Jack Clements reports business up for both second and third quarters, and dollar volume up even higher than commercial units sold because Mutual ad rates are "30 to 35 per cent higher for all inventory."

Network (millions \$)



Source: Radio Network Association. Percentage increases rounded.



Has NBC Reached the Promised Land?

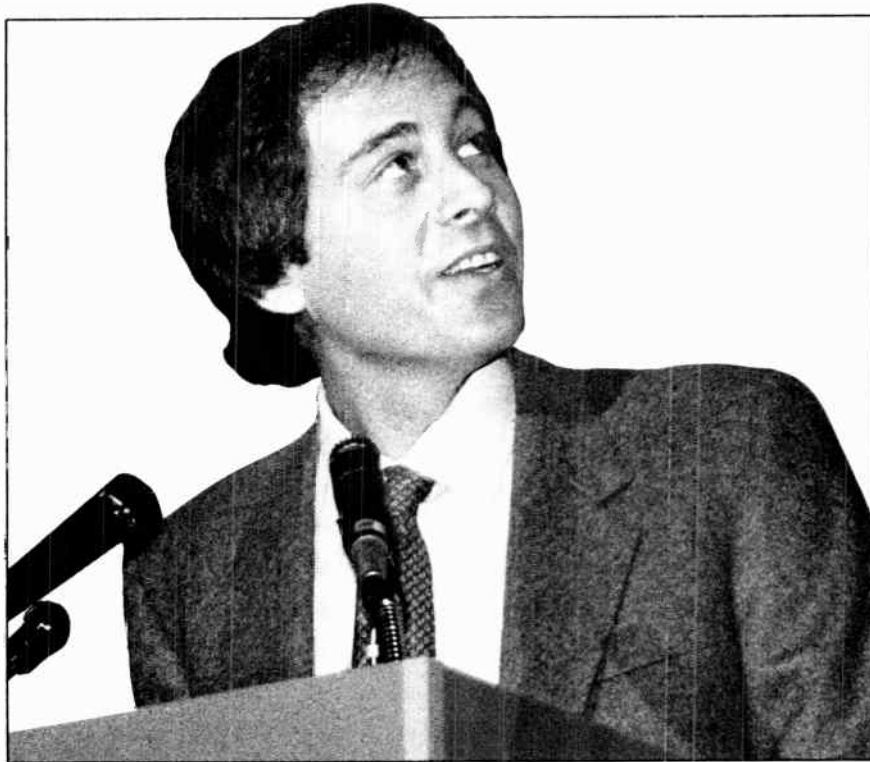
Not Quite. But We're Getting There.

PRIMETIME PROGRAMMING/MAY SWEEPS 1985



Special thanks to NBC-TV's affiliated stations across the country, our friends in the creative community, our sponsors, and the entire NBC family for the merry month of May.

*“...the product is different,
distinctive, daring and imaginative.
We have the momentum,
we intend to keep it, and one
day soon we will get to the
promised land.”*



Brandon Tartikoff
NBC Entertainment President
May 14, 1985
NBC-TV Affiliates Convention.



SOURCE: NTI HH% Mon-Sat 8:00-11:00 PM, Sun 7:00-11:00 PM,
NSI 5/2-5/29/85, Arbitron 5/1-5/28/85.
Subject to qualifications available upon request.

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1985-86*

1985

June 2-5	National Cable Television Association, Las Vegas Convention Center May 27, 1985 Issue
June 2-8	Banff Television Festival, Banff, Alberta, Canada May 27, 1985 Issue
June 6-9	Broadcaster Promotion & Marketing Executives Association, Hyatt Regency, Chicago May 27, 1985 Issue
Aug. 4-7	CTAM Annual Convention, Fairmont Hotel, San Francisco August 5, 1985 Issue
Sept. 11-14	National Radio Broadcasters Association and National Association of Broadcasters Radio & Programming Conference, Dallas Convention Center September 2, 1985 Issue
Sept. 11-14	Radio Television News Directors Association, Nashville Opryland September 2, 1985 Issue
Sept. 30-Oct. 4	The London Market, Gloucester Hotel, London Television/Radio Age International October Issue
October	MIFED, Milan Television/Radio Age International October Issue
Oct. 8-12	MIPCOM, Cannes Television/Radio Age International October Issue
October 16-18	Music Video Festival of Saint Tropez Television/Radio Age International October Issue
Nov. 20-22	Television Bureau of Advertising, Anatole, Dallas November 11, 1985 Issue
Nov. 22-26	New York World TV Festival, New York November 25, 1985 Issue
Dec. 5-7	Western Cable Show, Anaheim, Calif. November 25, 1985 Issue

1986

January 5-9	Association of Independent Television Stations, Century Plaza, Los Angeles December 23, 1985 Issue
January 17-21	NATPE International, New Orleans Convention Center January 13, 1986 Issue
February 1-4	Radio Advertising Bureau Managing Sales Conference, Anfac Airport Hotel, Dallas January 20, 1986 Issue
April 13-16	National Association of Broadcasters, Dallas April 14, 1986 Issue

* Television/Radio Age will have coverage and bonus distribution at these meetings.

“With the help of these 3 TV Log lines...

☆ **The Royal London Gala For Bob Hope's Happy Birthday Homecoming**

My All-Star birthday will be an all-time great!”



Bob

Hope Enterprises
Burbank, CA.

NBC has been celebrating my birthday on TV since 1978, but we started using TV Log long before that. TV Log's always been used to promote my specials because TV Log, put simply, is effective.

Join me, my wife Dolores and our guests: Phyllis Diller, Charlton Heston, Julio Iglesias, Sir Laurence Olivier, Bernadette Peters, Debbie Reynolds, Brooke Shields, Muppet Stars — Kermit and Miss Piggy, and a quintet of the U.K.'s top comedians.

It's going to be one heck of a party, broadcast on NBC on May 28 at 9 PM.

I've said it before and I'll say it again — where there's Hope, there's TV Log.

TV LOG

ADVERTISING

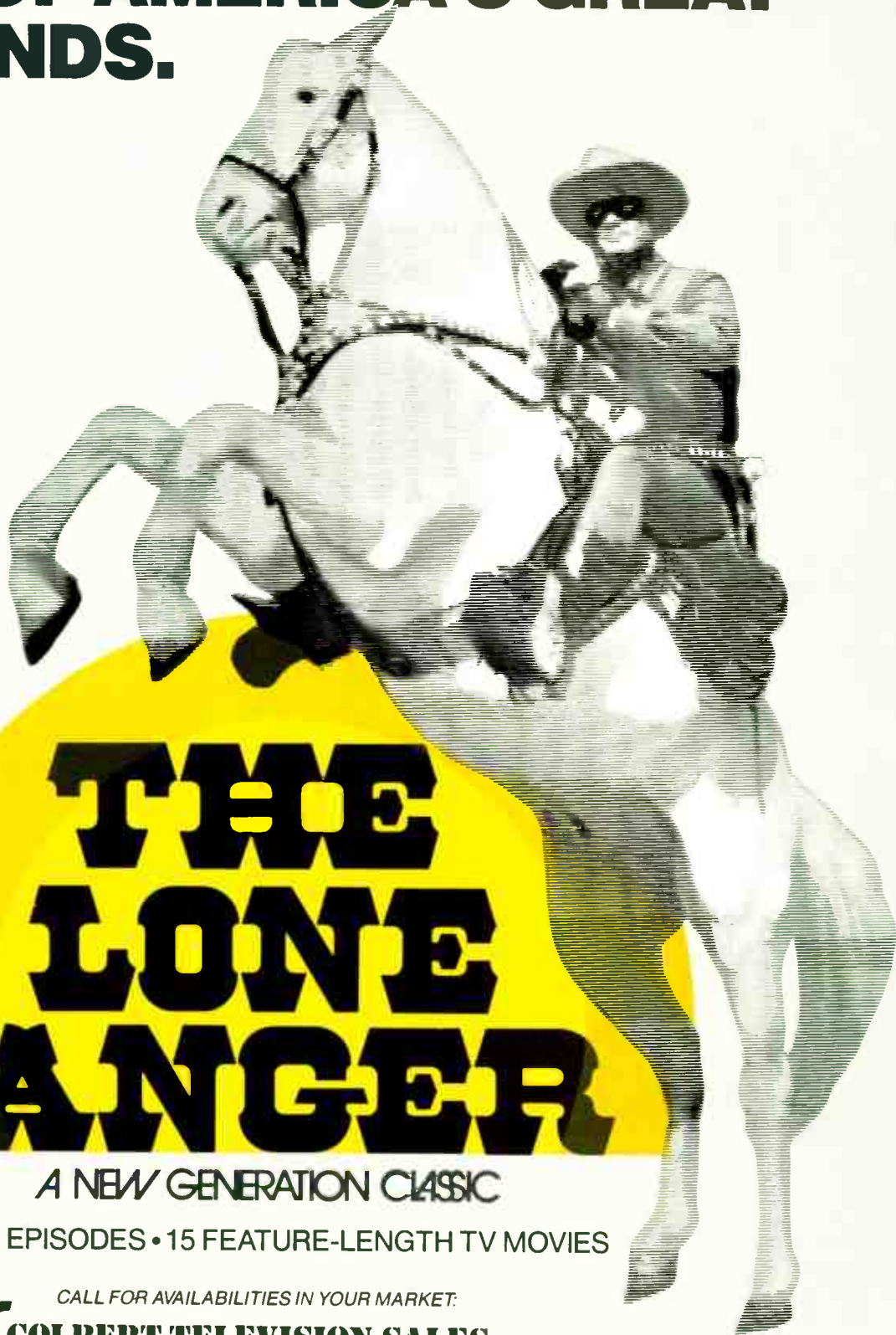
**The right time
The right place
The right audience**

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



*His Face Was Masked, His Name Unknown...
His Sign Was A Silver Bullet!*

**FOR THE NEW GENERATION...
ONE OF AMERICA'S GREAT
LEGENDS.**



THE LONE RANGER

A NEW GENERATION CLASSIC

182 HALF-HOUR EPISODES • 15 FEATURE-LENGTH TV MOVIES

CTV CALL FOR AVAILABILITIES IN YOUR MARKET:
COLBERT TELEVISION SALES

Los Angeles • New York • Chicago • Atlanta

World Radio History

1985-86 PRIMETIME TV

Continuing erosion, tight CBS-NBC race seen depressing network shares

Agency execs fail to pick single 'hit' among new shows

BY ROBERT SOBEL

Clones of sitcoms and movies, anthologies and action/adventures will dominate a fall primetime network TV season that is being called one of the more dismal for new series by admen.

Four reasons are being given for their downside projections: Continuing network audience erosion, the lack of quality and imagination in the crop of new entries, questionable placement by the networks of some of the new shows, and the fact that the projected tight race between CBS-TV and NBC-TV will make it difficult for a new series to get into the "hit" category.

In fact, the network program buyers

interviewed—they represent 10 top ad shops in network billings—are so negative on the new fall product that they see no neophyte show strong enough to be a hit in terms of household shares.

This is the first time since TV/RADIO AGE began conducting its new-program prediction poll 15 years ago that the negotiators did not see fit to project any new series as an outright hit, although they say that two or three have hit potential. Even last year, it's recalled, a few admen differed with most of the other buyers by prophesizing that four new series would be successes, although these choices wound up collectively in the survey's "maybe" column. Of the four, only *Murder, She Wrote* turned out to be a hit, mainly because of its 60 min-

Lack of quality and imagination and questionable scheduling are among reasons ad executives are negative about the coming fall primetime TV season.

Strong maybes

'J. G. Culver' (ABC)



'The Insiders' (ABC)



'Dynasty II: The Colbys' (ABC)



'Hell Town' (NBC)



Maybes

'MacGyver' (ABC)



Most of the buyers give the season's edge to CBS, but by an extremely close margin. Average rating/share predictions: CBS, 16.8/27; NBC, 16.2/26; ABC, 15.2/24.

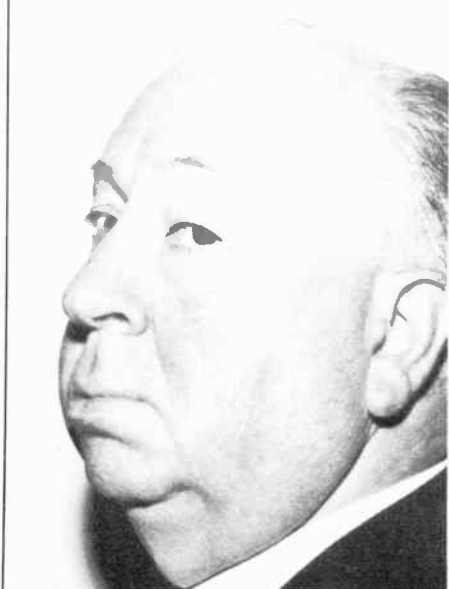
'Twilight Zone' (CBS)



'The Equalizer' (CBS)



'Alfred Hitchcock' (NBC)



'Golden Girls' (NBC)



'Amazing Stories' (NBC)



utes lead-in and will return this fall.

The TV/RADIO AGE poll again classifies as a "hit" any series with a projected share of 28 or better; a "maybe" indicates a share projection between 23-27 inclusive; and a "miss" is a series predicted by the admen as getting a 22 share or under. Two years ago, the "maybe" bracket was dropped a point in TV/RADIO AGE's scale, as was the "miss" share, in keeping with network audience attrition.

The program buyers are predicting a tight race between CBS and NBC, with ABC-TV bringing up the rear. The majority of the negotiators are giving the edge for the season to CBS, but by an even closer margin than the 0.7 of a rating point that separated the two in the 1984-85 season. At Grey Advertising, Aaron Cohen, vice president, general manager of broadcasting, sees CBS winning by only 0.3. ABC will stay in about the same relative position as it did

Top network-buying agencies rate new shows

	H	?	M
ABC			
Dynasty II: The Colbys	0	10	0
J. G. Culver	0	10	0
MacGyver	0	6	4
The Insiders	0	6	4
Hollywood Beat	0	3	7
Growing Pains	0	1	9
Family Honor	0	0	10
He's the Mayor	0	0	10
Mr. Sunshine	0	0	10

CBS

Twilight Zone	0	9	1
The Equalizer	0	7	3
Stir Crazy	0	1	9
Charlie & Co.	0	0	10
Burns Comedy Week	0	0	10
Hometown	0	0	10

NBC

Hell Town	0	10	0
Alfred Hitchcock	0	8	2
Amazing Stories	0	8	2
Golden Girls	0	7	3
Misfits of Science	0	0	10
227	0	0	10

Note: Bold-faced numbers indicate whether program falls into "hit," "maybe," or "miss" category. A "hit" (H) is any show with a projected share of 28 or better, a "maybe" (?) 23-27, and a "miss" (M), 22 or under. Where votes are split evenly, the weight is in favor of the higher category.

in the past season's race, according to Cohen.

On average, the buyers are predicting a 16.8/27 for the leader, a 16.2/26 for NBC, and a 15.2/24 for ABC for the upcoming season, at least until the schedule changes. Not surprisingly, this is almost identical to this past season. However, CBS' perch during the coming season is seen as precarious and it could be toppled if NBC makes inroads in ratings with *The Golden Girls* on Saturday vs. a series of bad movies on CBS, and if *Magnum P.I.* continues to lose ground to *The Cosby Show*, note several of the buyers. Also, some of the admen figure that CBS could be vulnerable on Friday, hinging on the withering of *Dallas* and *Falcon Crest*, while *Miami Vice* gains strength.

William Croasdale, senior vice president, director of BBDO's network program department, notes that NBC could also be helped if *Hell Town*, one of the six new shows on the network makes some dent on ABC's *Dynasty* on Wednesday, although he doesn't see the soap drama weakening as yet. But overall, Croasdale continues, that any shrinkage of shares of the CBS mainstay anchor programs which have given the season's win to the network for the past few years—such as *Dallas*, *Falcon Crest* and *Knots Landing*, *60 Minutes* and *Simon & Simon*—could make a difference between the Number 1 and Number 2 positions. Even if the big numbers from these shows don't start to slip, CBS may not be able to win next season, according to Croasdale.

Potential surprises

At J. Walter Thompson, Richard Kostyra, senior vice president, media director, notes there may be some potential upside surprises on NBC during Sunday with *Amazing Stories* and *Hitchcock*, which could have a dramatic effect on the 8-9 time period. "Although it will be tough to break *Murder, She Wrote*, it could happen on the potential strength of both shows."

Marc Goldstein, senior vice president, director of network programming at Ogilvy & Mather, also sees the two-way race tightening between CBS and NBC, with CBS the winner again. He feels that NBC was overly conservative in its new program choices as well as in making changes in established fare, in that NBC had "a real chance" at being Number 1 in the household race.

BBDO's Croasdale also believes that NBC had the potential of "taking off" this coming season, if they had been a little more aggressive with their programming. For example, I would have gambled taking *Miami Vice* out of 10 p.m. on Friday and throwing it against

Network primetime schedule, 1985-86

	ABC	CBS	NBC
Monday			
8:00	Hardcastle & McCormack	Scarecrow & Mrs. King	TV's Bloopers
8:30			
9:00	NFL Football	Kate & Allie	Movie
9:30		Newhart	
10:00		Cagney & Lacey	
Tuesday			
8:00	Different Strokes**	Hometown	A-Team
8:30	He's the Mayor		
9:00	Who's the Boss?	Movie	Riptide
9:30	Growing Pains		
10:00	Moonlighting*		Remington Steele
Wednesday			
8:00	The Insiders	Stir Crazy	Highway to Heaven
8:30			
9:00	Dynasty	Charlie & Co.	Hell Town
9:30		George Burns	
10:00	Hotel	The Equalizer	St. Elsewhere
Thursday			
8:00	Fall Guy*	Magnum, P.I.	Bill Cosby Show
8:30			Family Ties
9:00	Dynasty II: Colbys	Simon & Simon	Cheers
9:30			Night Court
10:00	20/20	Knots Landing	Hill Street Blues
Friday			
8:00	Webster	Twilight Zone	Knight Rider
8:30	Mr. Belvedere		
9:00	Benson	Dallas	Misfits of Science
9:30	Mr. Sunshine		
10:00	Family Honor	Falcon Crest	Miami Vice
Saturday			
8:00	Hollywood Beat	Airwolf	Gimme a Break*
8:30			Facts of Life*
9:00	J. G. Culver	Movie	The Golden Girls
9:30			227
10:00	Love Boat*		Hunter
Sunday			
7:00	Ripley	60 Minutes	Punky Brewster*
7:30			Silver Spoons*
8:00	MacGyver	Murder, She Wrote	Amazing Stories
8:30			Alfred Hitchcock
9:00	Movie	Crazy Like a Fox	Movie
9:30			
10:00		Trapper John, M.D.	

New shows are in bold face. *New time. **New time and network.

'Family Honor' (ABC)



'Growing Pains' (ABC)



'Hollywood Beat' (ABC)



'Mr. Sunshine' (ABC)



'He's the Mayor' (ABC)



Misses

Several buyers question the wisdom of placing 'Hometown,' with its adult appeal, in the 8 p.m. slot, against the competition's younger audiences. In fact, one of the major reasons it was given a unanimous miss vote was due to its poor time slot

Dallas on Friday, which has to be tiring after all these years. This would also offer the opportunity to introduce another powerful series at 10."

To McCann-Erickson's way of thinking—the majority way—CBS will probably shade NBC for the top spot, with ABC showing some slight improvement, according to Jack Otter, senior vice president, director of national broadcast.

NBC's improvement

Paul Isacsson, executive vice president, Young & Rubicam USA, and director of broadcast programming and purchasing, says that NBC could win the household numbers battle this year. "It's consolidating its gains. It has improved in every time period and will probably do better this coming season." All in all, he continues, he sees NBC showing improvement, CBS staying the same or suffering a slight loss, while ABC showing little or slight improvement.

As O&M's Goldstein envisions the strategy shaping up among the networks, ABC is making an attempt to go 18-49, via such new fare as *MacGyver*, *The Insiders*, *Hollywood Beat*, *Growing Pains* and perhaps *Dynasty II: The Colbys*. CBS, according to Goldstein, is trying to shore up weak time periods, obviously in their 8-9 time period, which was their biggest problem. Three of the five hours introduced are the Tuesday, Wednesday and Friday 8-9 p.m. time period.

"They are, as they have stated, trying to be aggressive in turning Wednesday around and with movies on Saturday, but I don't think they have a chance to do it on Wednesday in the 8-10 p.m.

slot. Maybe they have a chance for 10 p.m. with *The Equalizer*." NBC has some "different" series, such as *Misfits of Science*, but, Goldstein adds, different doesn't always mean better.

At Dancer Fitzgerald Sample, Mel Conner, senior vice president, director of network operations, notes that ABC's strategy will be to try to concentrate on the 18-49s, which was an ABC trademark in the 1970s, and with conventional storyline and basic TV formats more than innovation.

Conner feels the strategy was influenced by four factors: the perception that there is less risk in programming to current tastes; improving network ratings quickly; trying to recapture the interest of the male audience, especially in the 8-9 p.m. time period, and to succeed in the crime fighter category, which is being ignored by NBC during the coming season.

All-in-all, the agency negotiators see heavy concentration on counterprogramming by all the networks. Some examples are: on CBS, Tuesdays, 8 p.m.—*Hometown*, a drama, vs. *The A Team*, action/adventure, on NBC, and vs. two comedies on ABC; also on CBS, Wednesdays, 8 p.m., *Stir Crazy*, comedy, vs. *Highway to Heaven*, drama, on NBC, and vs. *The Insiders*, action/adventure, on ABC. This kind of counterprogramming is regarded by a few of the network buyers as in danger of backfiring.

Several buyers question the wisdom of placing *Hometown*, with its adult appeal, in the 8 p.m. slot, against the competition's younger audiences. In fact, one of the major reasons it was given a unanimous miss (see summaries at end of article, for individual ad agency buyers' comments), was due to its poor

'Stir Crazy' (CBS)



'Hometown' (CBS)



'Charlie & Co.' (CBS)



'George Burns' Comedy Week' (CBS)



NBC 'misses' not pictured: 'Misfits of Science' and '227'

time slot. Other examples where they believe counterprogramming strategy will do more harm than good include such debuts as *Twilight Zone*, *The Equalizer*, *MacGyver* and *Golden Girls*.

Web-by-web rundown

As to the way the networks' new primetime entries will come out in terms of hits, maybe and misses, of the nine new shows due in the fall on ABC, five are being termed as misses, and four are in the maybe classification. CBS will have four misses and two maybes, while NBC appears to have the best potential, with only two judged to be failures and four being called maybes by the admen.

Overall, however, 11 of the 21 new shows are misses, including eight which registered as failures with all 10 voters. These were, on ABC, *He's the Mayor*, *Mr. Sunshine* and *Family Honor*; on CBS, *Hometown*, *Charlie & Co.* and *The George Burns Comedy Week*; and on NBC, *Misfits of Science* and *227*. Also judged misses were, on ABC, *Growing Pains*, which tallied one maybe and nine misses, and *Hollywood Beat*, seven misses and three maybes.

When it comes to the maybes, ABC has *The Insider*, six maybes vs. four failures, *Dynasty II: The Colbys*, which got all 10 to vote in the 23-27 class, *J. G. Culver*, which did likewise, and *MacGyver*, which squeezed in the maybe column, six to four. At CBS, the maybes were *Twilight Zone*, which had only one miss, and *The Equalizer*, six to four; and at NBC, *Hell Town* is being predicted by the 10 ad buyers as a maybe, while *Golden Girl* won seven maybes against three misses. Both *Amazing Stories* and *Alfred Hitchcock* are each considered to be maybes by eight admen vs. two on the miss side.

One programming question this coming season will be how *Diff'rent Strokes* will fare on its new station, ABC, after a seven-year berth at NBC. Initial response from most of the admen is cautious at best. The majority, however, feel that its chances are not good, mostly because *Strokes* is against similar demos on the *A Team* and because it will have little support from a new program which is deemed to be a certain miss, *He's the Mayor*, at 8:30. It probably will do better in shares, however, than *Hometown*, on CBS, they say.

As to the fall primetime entries, the agencies are projecting what they believe will be the bleakest fate in household numbers for new series in many years. At JWT, Kostyra says that the agency is projecting that no new show will get over a 25 share for the season. Overall, he gives the 21 new series an average share of only 21. He says that the poor quality

of the new series is the dominating reason for giving them such a low grade.

Furthermore, he adds, there are about a half-dozen of the programs which have a high probability of early cancellation. These include *He's the Mayor*, *Charlie & Company*, *The George Burns Comedy Week*, *Mr. Sunshine* and *227*. A few new series however, will be viewed by the networks as hits, even though they may wind up with 25-and-under shares, because they will probably do better than their predecessors in the time period, notes Kostyra.

Included in this category, he says, are ABC's *The Insiders* and *Culver*; CBS's *Twilight Zone*; and NBC's *Amazing Stories*, *Hitchcock*, *Hell Town* and *The Golden Girls*. At O&M, Goldstein notes that this year the agency hasn't established any show as being a hit. "Last year, we chose *Murder, She Wrote* and we, fortunately, were accurate. But this coming season we aren't thrilled with any new program. Generally, we were not overly impressed with new-season development."

Conservative schedule

BBDO's Croasdale looks to a dark season for the new shows as well. "Everyone is emulating *Miami Vice* and *The Cosby Show*, and in the case of *Hometown*, the network is trying to emulate a relatively successful movie formula, *The Big Chill*. There is no breakthrough and basically all three networks are playing a conservative schedule. It appears to be due to the lack of development. It's all copycat programming and nothing we see has any prospect of taking off.

"In the case of *Cosby*, everyone was saying that, after *The Jeffersons*, ethnic comedies were a dying genre. But now *Cosby* has come along and regenerated it.

In the *Miami Vice* situation, it was a ho-hum type show going in and the title scared a lot of advertisers. But the two leads took off and established a cult following, so now there is *Hollywood Beat* and *The Insiders*."

Other clones are *Growing Pains* imitating *Family Ties* and, of course, the anthologies. *Hitchcock* and *Twilight Zone*, while the other movie copy is *Stir Crazy*, point out other ad buyers. Referring to the *Miami Vice* influence, McCann-Erickson's Otter facetiously predicts that eventually "we will have one-hour mystery stories and there will be picture and music only. We won't hear any dialog. Some of these new programs seem to have a lot of time elapsing with action going and just music."

Otter sees the new season as especially grim for new shows in terms of house-

(continued on page 87)

Liberalized editing agreement, smaller session fee increases are examples cited

New union pact considered 'victory' for ad agencies

Agency negotiators would take the Fifth before admitting it, but the consensus in Madison Avenue corridors is that the advertising agencies "won" the most recent confrontation with the unions that resulted in a three-year commercials production pact running through February, 1988.

When queried on their reaction to the contract, most agency negotiators used on-the-record code words like "fair and equitable" to describe the pact.

Privately however, it was pointed out that the initial demands from the union, which called for 30 to 40 per cent rises in session rates, bore no resemblance to the final pact recently ratified by the union membership.

When asked why they thought the contract worked out in the agencies' favor, industry authorities, pleading anonymity, offered three reasons:

- A climate of relative anti-unionism.
- A perception that people who perform in commercials are overpaid.
- Lack of support from the craft unions in the event of a strike.

Session fees increased

The union won a 5 per cent raise in session fees, contrasted to the 30 to 40 per cent rise laid on the table at the outset of negotiations.

There was virtually no rise in use fees, with the exception of first time use. Wild spot use rates increased 7 per cent for tables A through D and 10 per cent in Table E (New York, Chicago and Los Angeles).

Cable rates, which the unions wanted to restructure, remain about the same, though the unions won a 5 per cent rate increase.

A liberalized editing agreement allowing advertisers the right to add factual information to the body of the copy without creating a "new commercial" and paying additional fees under that designation was seen as a major concession.

Another breakthrough for agency negotiators was a discount provision whereby a new rate structure was created for 10- and 15-second spots. These are 21 per cent less than the 30-second spot rate, with no premium upward on spots of more than 30 seconds.

Though chief negotiator John McGuinn (for the agencies) did anything but gloat in making his comments, he did note that the agencies achieved objectives that were outlined by him last December at a 4As meeting.

"The negotiations were tough," he says, "and of unprecedented length. We were able to hold line on re-use rates and the rates on network use did not go up."

McGuinn also cited the discount on the split 30s and said about the modest 5 per cent increase in session rates that it was "in line with increases received by other unions."

McGuinn quietly expressed gratifi-

cation that the agencies were able to "preserve the cable deal."

The Association of Independent Commercial Producers had to sit quietly on the sidelines while the angst of the deliberations continued and some clients cancelled shoots for fear that a strike would abort them anyway.

"Everything is always conducted as though we're on the brink of disaster," observes Dick Hall, a senior vice president and principal in Griner Cuesta & Partners, and a prominent member of AICP/East. "It's like the *Perils of Pauline*."

Outside looking in

"As production companies we have very little to do with the negotiations. They almost don't affect us. Session payments, however, are considered by some to have become outrageous. We don't negotiate these, either, though we are involved with the people, and that's become a sore point as far as the production companies are concerned.

"I don't believe the current contract is cost crippling at all, though the session payments must make the bottom line more expensive. But it doesn't affect the producer's gross, which rarely includes the cost of talent.

"I don't believe costs are at the breaking point, though," Hall says. "I don't believe that one bit. If the advertiser is dissatisfied with talent costs, all he has to do is more table top or indulge in the single standup commercials.

"Once he sees that through those spots he is not competitive, he turns around and does the productions that bring sales results, even if it means going out and hiring a Bob Giraldi to do the kind of things he did with Lionel Richie

Susan Bauman

Advertisers, according to Broadcast Traffic & Residuals' Susan Bauman, "gained a great concession on discounts for 10-to-15-second spots."



and *Pepsi*.

"These figures that the unions were throwing about members making \$1,500 a year. Those have to be taken with a grain of salt. Though I don't have data to refute this, it is my impression that we're talking about people who are paying their dues to say they are a member of the performers union, not serious working professionals, some of whom gross close to six-figure annual salaries. I don't think the \$1,500 a year person is a meaningful factor. On the other hand, it's difficult to go out on strike when you're making close to \$100,000 a year.

"Those professionals," Hall continues, "who make substantial five- and sometimes six-figure annual salaries making commercial are the fabric of the performing side of the business, and the real people who make the difference should the unions go out on strike."

An unconfirmed report is that SAG/AFTRA made phone calls to the craft unions but could gather little support for their position in the event that they went out on strike. The craft people, it's pointed out, aren't averaging the annual compensation some performers are getting for commercials work.

Susan Bauman, president of Broadcast Traffic & Residuals, a company that handles talent payments for agency clients, is glad, also, that there was "an agreement without a strike."

Bauman characterizes the increases in client costs as reasonable, notes that residuals are the same and that cable is a little more expensive.

"I don't think the costs have gone up painfully," Bauman begins. "The advertisers gained a great concession on the discounts for 10 to 15-second spots, and, from what I hear, frequency of use on the 15 at least, has gone up.

Retail in limbo

"The big disappointment, though," Bauman emphasizes, is that the union paid little or no realistic attention to the plight of the retail advertiser. Certain locals around the country have adjusted retail rate structure, but New York and Los Angeles, and most other major commercials production centers, have not.

The retail fashion advertiser, a store such as Bloomingdale's, for instance, must still pay for a 13-week cycle, even if it is running a four-day special sale on an item. The unions have not been sympathetic enough to negotiate a local retail rate structure.

"It's been this way for some time now. The unions are not willing to forfeit or diminish in any way that 13-week cycle. But there's no telling how many more commercials would be made by retailers

A major disappointment was the absence of any agreement on a special retail rate for short-term fashion promotions.



Fashion spot from Barbara Moss stores

if some kind of compromise could be struck on the fashion spot for special promotions."

Bauman has her own viewpoints as to why the unions settled. "This hasn't been a good year for unions. Settlements across the board haven't been generous, and acting in a commercial in a grossly underrated skill.

"People in other business, the public at large, don't understand or have any firm idea as to why anyone working in a commercial should be paid residuals, should make \$100,000 a year for reading copy in a studio.

"You can't realize how difficult it is to do, of course," Bauman says, "unless you have done it. I have tried and I felt very inadequate. These people work long and hard to learn to do what they do, and the pay comes only after long years of effort. But the effort and long years can't come through on the television screen, and that's the rub.

"What these unions need, I believe, is an image sharpening program that will tell the public the true travails working and acting in a commercial."

Bauman does not believe, that the advertisements taken out by the AICP,

saying that commercials production was their livelihood, and that they were maintaining files on non-union performers, and in the event of a strike would continue to function, had any effect on the negotiations.

"Six years ago, when the unions ultimately did go out on strike, the production companies made a similar promise, and it didn't have any mitigating effect that time either. As a matter of fact," Bauman concludes, "when the strike was settled, most of the advertisers reshoot the spots that were done with non-union performers. So I don't think that this time they were influenced one way or another by the production companies' intentions."

Marion Preston, senior vice president of business affairs for J. Walter Thompson has been party to a passel of union negotiations with the agencies, and easily qualifies as an expert in that nettlesome area.

Extremely aware of how fortunes can turn on successive visits to the bargaining table, Preston's descriptions of the recent settlement are filled with such terms as "fair," and "equitable."

(continued on page 86)

COMMERCIALS SCENE '85

Eight agencies single out ads they feel effectively mesh concept and execution

Tv spots that work': A unique blend of ingredients

BY DAVID GRAHAM HALLIDAY

Some commercials take a mundane idea and execute it superbly. Other spots feature an imaginative concept perfunctorily carried out. But every once in awhile, a spot works equally well at both ends of this creative spectrum.

What is the definition of a spot that works? "It is a commercial," says John Ferrell, executive vice president and creative director of Young & Rubicam, in which "the idea and the execution blend perfectly to produce the perfect spot, one that is not only aesthetically right, but one that sells the product."

In the era of six- and seven-figure production budgets that have clients and agencies deeply concerned about costs, a number of commercials have been produced—some at the high end, some with comparatively modest price tags—that fit this description.

"If the commercial moves product, (high) production costs are well worth it," says Brian G. Dyson, president of Coca Cola U.S.A. whose \$1 million spot introducing Diet Coke helped propel that product to its position of primacy in the diet cola category.

TV/RADIO AGE asked a number of major agencies to single out one or two spots, or advertising campaigns, where the idea and execution combined to produce the ideal commercial. Here are eight responses:

Young & Rubicam

Y&R's requirement for a spot that works is one that "positions the product properly and positively affects its sales," according to creative director Ferrell.

The campaigns selected were for Lincoln Mercury and 7-Eleven, says senior vice president and director of broadcast production, Don Egensteiner.

"Our objective with the new 7-Eleven campaign," Ferrell begins, "is to establish the convenience, speed and com-

modious qualities of these stores.

"We do it with a series of 30-second spots that exaggerate a condition that all of us experience at one time or another."

Adds Egensteiner, "The time when you're in a hurry," and nobody else seems to be."

The result is a series of spots directed by Henry Holtzman of N. Lee Lacy Productions, that depict such situations as standing on the end of the line, when the salesperson is counting out the coffee beans.

"We want to tell the consumer,"

The objective of the 7-Eleven campaign was "to establish the convenience, speed and commodious qualities of these stores."

Ferrell continues, "that 7-Eleven is staffed by people who respond to your need for haste."

The first 15 seconds of the spot show the customer in a "no-win" situation bogged down on a line that never moves. "We try to dramatize the way you feel," Ferrell says.

The second half of the spot puts the viewer inside the 7-Eleven, the tempo of the spot moves up to real time, and that portion of the spot seems to fly by.

"One of the problems we faced," Egensteiner says, "was that of pacing. Sure we wanted the opening portion to go slow, but not to the point where the viewer would lose patience with it."

"Holtzman did a nice job in working with the talent in both portions. This spot was created by people who have waited in lines," Ferrell says, "They are familiar with the one-potato-two potato syndrome." Since the 7-Eleven campaign was only launched in mid-May, there are no tracking reports concerning the anticipated increase in awareness and activity at the point-of-purchase.

"But, the client is really happy with the spots. We have high expectations," Ferrell says.

"Aside from maintaining the pace of the spot" Egensteiner says, "we wanted to be sure that the shots of the 7-Eleven store per se, show it to be the best look-

Y&R's 7-Eleven spot





Space age look in sets and costumes lent authenticity to high tech feel of Minolta's Maxxum

William Esty's Minolta Maxxum spot

ing of that type of store. The emphasis of the campaign, of course, will be on convenience. 7-Eleven is not a supermarket. It's not a fast food place. We hope to make the point with exaggerated humor."

Ferrell is particularly proud of the campaign Y&R is rolling out for the Mercury division of Lincoln-Mercury.

The agency huddled with the Mercury people, and the decision was made to re-position the car, to try to attract the younger 'yuppie' (young urban professional) audience.

"We brought out all the ammunition," Ferrell says. "We used music evocative of the early '60s. *Rollin Down the River* is one of the tunes.

Consumer targeting

"Consumer groups were singled out and targeted," Ferrell continues. "The young professional woman was one group. A spot, advertising the XR-7, shows a woman dropping her press pass off at the desk when leaving the office at the end of the day, getting into the car and loosening the strings of her tie, as the camera focuses on the speedometer moving to 50 mph and, in seconds, she is at the beach.

"There is a sense of freedom a person feels when their work is finished, and they can get into the car and go. We tried to show that."

Egensteiner adds, "The spot also manages to show many different features of the automobile without interrupting the flow of the story line. As the car moves there are quick cuts to the interior and exterior portions, never losing sight of its connection with the driver, and never losing the escape that the person is experiencing."

Has the spot worked? "Sales of the line are up 10 per cent," says Sandy Rowland, a senior account executive based in Y&R's Detroit office. "And on the XR-7, there is a definite increase in sales to businesswomen; and I think we can attribute this in part the commercial."

Another 30-second spot, in what is

actually the second package of four commercials done for the campaign, shows the Mercury in a "performance run" up and down the hills of San Francisco.

"When you shoot a spot in a city as topographically diverse as San Francisco," Ferrell says, "It's absolutely ridiculous not to take advantage of it to demonstrate the car's performance capabilities. The Mercury models simply 'ate up' those hills, and the commercials reflect this."

Howard Guard, the English director whose commercials for the Topaz more than four years ago ushered in what has come to be known as "the new wave," directed these spots for Y&R. Production chores were handled by Iris Films, headquartered in New York.

"The marketing concept is excellent, says Morty Dubin, president of Iris Films. "There were production problems involved with transporting the automobiles across the country, certain logistical situations that had to be determined, but nothing truly out of the ordinary. These were just good, marketing commercials and we enjoyed doing the work." (Guard was on location

in Europe when this article was being written and could not be reached for comment).

Director Holtzman says the major challenge confronting him was "the tremendous amount of information that had to be crammed into the 30-second spots. Each of the spots had a setup, a problem and a solution.

"There was also the problem of recreating typical American sets of a specialty store and a diner, in a production that was shot in London.

"Those were the problems, and I believe they were surmounted," he continues, "but there were also some opportunities to do wonderful things.

"The scripts (written by Martin Waldman) were terrific, and we were able to weave some foibles of the human condition into the situations. I think it served to make the people more credible and the spots more entertaining."

William Esty Co.

One of William Esty's more active accounts in the broadcast sector, where the shop does the overwhelming amount of its work, is Minolta, the manufacturer

DFS' Special Olympics spot

DFS'
involvement with the Special Olympics is described as a "truly enriching experience."





The message of all new parts for an all new car—Volkswagen Golf—is transmitted both graphically and in terse, clever prose.

DDB's Golf spot

of a high-end line of 35 mm cameras and lenses.

The theme line for the client, "Only from the Mind of Minolta," was conceived by the agency chairman, Gordon Bushell.

However, for some years now, according to creative director George Morin, the 35 mm single lens reflex bodies have not been profitable.

"By January, the technology for the new 35 mm single lens autofocus was in place," Morin says. "Minolta had to take a chance, change their mount to an A mount, which represents a substantial investment in retooling.

"Minolta put the autofocus motor in the body of the camera. When they had the process perfected, they took us to Japan for a complete briefing. Then we came back to put together the campaign."

Producer Mary Ann Kurasz explains that, "the production problem was the time deadline, but that is somewhat usual in most campaigns. Then we had the casting calls. We wanted the space-age look in the sets and the costumes to lend authenticity to the high tech feel of a new product.

"The high technology was further enhanced by the NASA astronaut look

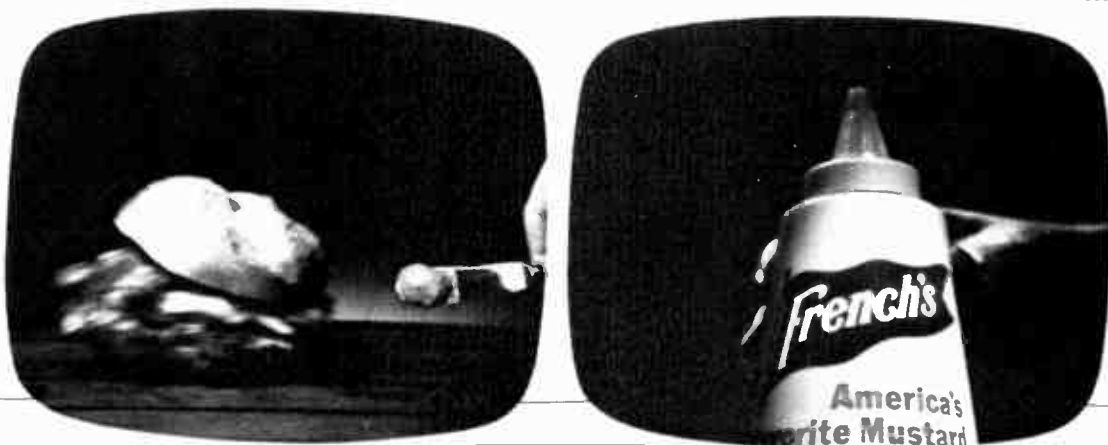
of the actors. We also used a still photographer so that we could insert pictures actually shot by the Maxxum. One of the pictures was of Olympic gymnast Tracee Tolavera. Another was of a Nissan, which just happens to be an Esty client.

The thrust of the spot, Morin adds, "is to show by demonstration how much faster autofocus is ("the only thing faster is the human eye" in one spot line) than focusing by conventional single lens reflex. A competitive single lens reflex camera is used in the spot, with the brand name blacked out.

"The concept," Morin continues, "for

The aim of the French's mustard campaign was to get people to use yellow mustard for food other than hot dogs and hamburgers.

JWT's French's spot



In 'Archeology,' Pepsi declares in no uncertain terms that it will be the drink for future generations, and that Coca Cola won't even be around.

the space-age demonstration was the thinking of our executive creative director, Chuck Cilo, who also collaborated with me on the copy."

Bottom line on the campaign: The Minolta Maxxum is sold out at most camera outlets, according to Morin, with the item on back order. Minolta, which has asked the shop to do another package of spots, sent the staff a nice note commenting them on their work. The suggested retail price for the Maxxum is \$339 with a 50 mm lens.

Dancer Fitzgerald Sample

Some of the advertising industry's better work is devoted to public service campaigns. Benton & Bowles, Inc. turned out an effective plea for national literacy late last year, and, recently, Dancer Fitzgerald Sample created a uniquely poignant "commercial" for the Special Olympics.

"It was truly an enriching experience" says Terry Gallo, vice president and creative group head. "As you may know, Grey Advertising is the agency of record for the Special Olympics, but through a serendipitous set of circumstances that occurred over a short span of time while we were on location on the West Coast shooting other work, Dancer Fitzgerald & Sample, was asked to produce this spot."

The result, injects senior vice president and associate creative director Stephen Dolleck, "was a thoroughly stimulating and rewarding creative experience which included working with prime movers of the project, Sargent and Eunice Shriver, and Stephen Spielberg, who approached the Special



BBDO's Pepsi spot

Olympics Committee with the idea of using his "alien being," E.T.

"The appeal of E.T. is universal," Gallo continues. "When the theatrical film, *E.T.* was first shown, the outpouring of letters from children began and hasn't stopped. E.T. seems to have a special appeal for handicapped and retarded children.

"With E.T., the children feel people see beyond the superficiality. He's lovable, but different, and these special people identify with him," Gallo says.

Dolleck points out that, "Great care was taken with the storyboard. Terry was the AD on the project. There were 10,000 great ideas, but we stuck with our original concept.

"All these special people want is for others to look upon them as human beings with aspirations to do their very best. E.T. represents to many, the essence of humanness, understanding.

"The concept really defines," Dolleck continues, "who these people are and what they have to offer, not, particularly what they look like. We tried to convey this in the storyboard."

The storyboard had to be approved by Spielberg. "We were ushered into his office," Gallo recalls. "He was surrounded by a retinue of people. He seemed, for a moment, to be preoccupied. Then he looked at the board and said 'I like the way E.T. is used in this.' His attention then was focused on us,

and we began to exchange, thoughts, ideas . . . with Stephen Spielberg! He was generous with his time."

"The concept," Gallo says, "was to show a child, or a boy, a Special Olympian, make the jump over the bar."

Says Dolleck, "You know the concept of the Special Olympics. There are no losers. They are all winners. The objective is to finish the race.

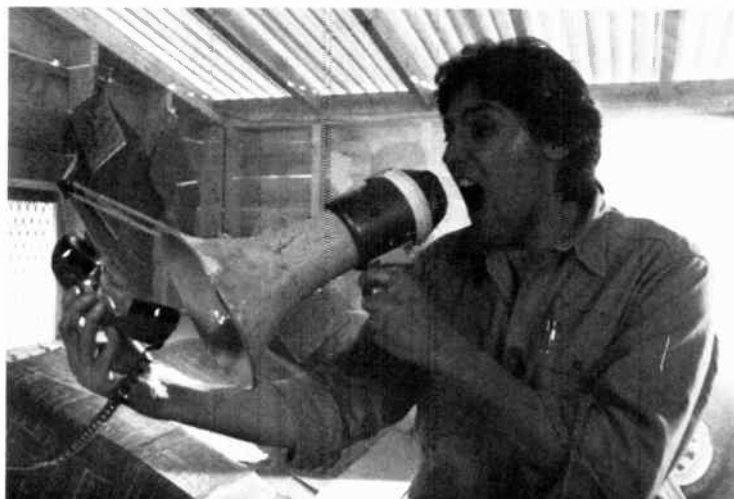
"In the beginning, the boy would run up to the bar and stop. Gradually we got him to jump over the bar. Then we would move the bar up.

"Joe Pytka, who directed the spot, set aside three days to shoot it," Gallo says. "The boy's coach, a woman, was also on the set. She is the person he hugs at the end."

The concept of the spot is that the child tries to jump over the bar several times and misses. Then he looks over and sees E.T. peering out of the foliage, giving him an encouraging look. He tries again, the backdrop shifts from the practice field to the stadium with a cheering crowd of 100 extras, as the boy tries the jump again, and makes it.

"I think the experience was of special psychological value to the boy himself. When he began working with us, I'm not sure he knew what a commercial was. Now we're sure that he's glad he's had that experience.

"As I said earlier, Pytka was just so good with him. He was very patient. As



The purpose of AT&T's competitive ads is to communicate the distress of people who have bought other companies' phones.

N W Ayer's AT&T spot

the sun was going down on the third day, everyone was under tremendous pressure, but everyone worked within the process."

"The storyboard was so structured," Dolleck explains, "that when he missed the jump, Pytka could use that footage for the times when he actually was supposed to miss. Then, later on, when he made the jump and those 150 extras cheered in the background, the boy was startled for a moment, then he loved it."

"I really believed he felt his triumph as well as discovered his own capabilities. For us, the experience was also unique. That was our concept, and we actually filmed it taking place."

Actor Andrew Duggan does the voiceover. Jane McCann produced for Pytka Films. Because the spot was not to be shown until the Special Olympics take place, there is no bottom line on its effectiveness. Sargent and Eunice Shriver, Spielberg and Lucas Films, however, all are quite pleased with the results.

"All during the experience," Dolleck concludes, "the spiritual level of the crew kept lifting. I can speak for myself and for Terry when I say it was the greatest creative experience that I have ever had on a production."

Doing the Pac Man

The quartet of young advertising people who created the New Pac Man campaign on behalf of the General Mills cereal also seemed to be having a good time.

"The cereal was created in 1983 to tie in with the computer game craze," says art director Marlene Fusaris. Adds copywriter Charles Cordle, "Now that the computer fad is behind us, our task is to reposition the product, set aside the cereal from the game."

Cordle came up with a seductive idea.

"Why not a Pac Man dance?" he suggested. The reason for the dance is that the product is aimed at children in an older bracket, nine to 12 years of age, instead of the six to 12 target demographic previously sought.

The client liked the prospect, particularly after Cordle, a lean, blond late 20s type, did his version of the dance during the presentation. Now all the agency had to do was create the dance.

Choreographer Anthony Von Last was called in. Copyright Cordle was asked to write the lyric. Art director Fusaris's storyboard was deliberately loose to allow room for improvisation, and Toni Velez-Stroup was called on to produce the challenging morsel.

First order on the agenda was a selection of a director who could provide the hectic pace needed, work well with choreographer Last and provide the excitement that would separate the Pac Man spot from run of the mill fodder.

"We chose Bruce Dowad, says group head Claire Hassid, who worked with Ruth Fennessy, associate creative director, and the rest of the team, in making the selection. "He had the kind of flair we needed."

There were certain elements the team wanted to insert into the spot, the snapping Pac Man character, suggestion of the four ghosts, profiled in silhouette, the predominant color of the cereal, ac-

(continued on page 80)

SSC&B's Diet Coke spot

The props in the Diet Coke three-liter bottle commercial may be oversized, but "the people are still the stars."



BBDO, O&M, and Y&R are all doing substantial ad production in Britain

Agency activity in U.K. rankles American directors

Three top U.S. advertising agencies are spending a substantial portion of their commercials production budgets with British directors, British crews, British set designers, and, when necessary, British finishing houses.

The three agencies are BBDO, Ogilvy & Mather, Inc. and Young & Rubicam, Inc. There are others, e.g. SSC&B, and Foote Cone & Belding who occasionally cross the Atlantic, but the aforementioned three shops are evoking quiet, unquotable concern among U.S. based directors who feel many of the creative, big budget productions are being cherry-picked by their British counterparts.

How big is the bite? Opinions differ, but authoritative sources say that the most prolific overseas producer also happens to be the most prolific broadcast commercial producer of them all, Young & Rubicam, Inc. Five years ago, Y&R's commercial production in Britain was considered to be insignificant. An authoritative source pegs the current figure at \$4 million, or 10 per cent of Y&R's estimated annual production budget.

Cost factor

Ogilvy & Mather claims it is not doing as much as Y&R or BBDO, but Tina Raver, manager of the television production department, and a vice president of the agency, acknowledges that "yes, absolutely, we are working in England, and while cost is not the primary reason, it is a factor."

Arnie Blum, senior vice president and head of broadcast production at BBDO says the agency shot two Pepsi Cola commercials in London last year with the Scott (Ridley and Tony) brothers and another corporate spot for General Electric with Howard Guard; all three are noted British directors. BBDO is planning more production in London this year.

"This overseas production has been

going on for some time," says Morton Dubin, president of New York-based Iris Films, and U.S. representative for Guard, who is considered hot as a pistol here in America, having just shot the new Mercury campaign for Y&R.

"The agencies are simply picking the directors they believe are best qualified to do the work. Howard (Guard) has a history with Y&R, a track record they can evaluate." Dubin also represents several U.S. based directors, and as president of the New York Chapter of the Videotape Production Association is sensitive to the nuances of the business.

There are others, however, who believe the penchant among U.S. agencies to shoot abroad is continuing and is on the increase.

When contacted by TV/RADIO AGE, the Unions involved—the Screen Actors Guild, and the Directors Guild of America—were circumspect.

Eleanor London, assistant director of the New York Chapter of the Screen Actors Guild, says: "We have a reciprocal agreement with British Equity that calls for equal pay for American or British actors working in commercial productions in either country." The sticking point is that the 4As and the Association of National Advertisers are not signatories to that agreement, and do not have to abide by it, although sometimes they do. The agency's management people, can, if they prefer, arrange what is known in the business as a "buyout" and pay British performers a negotiable rate.

DGA view

The Directors Guild of America has traditionally taken a generous view of foreign directors working at their craft in America, not raising any import barriers.

But U.S. directors, finding themselves confronted with strictures, in some instances, when trying to work in Canada,

and on the continent, have been pressuring the Guild to adopt a firmer stance.

Meanwhile, another factor that would seem to sweeten the U.S.-based agency's incentive for going abroad is the lower cost for such day-to-day essentials as crews, set construction and post-production.

The ANA just released a report that says commercial production costs are up almost 100 per cent over five years ago.

The 4As has created a committee chaired by BBDO's Blum to see what can be done about reducing costs. Blum makes no secret of the fact that "agency production heads and clients are dead serious about this issue. The climate is so volatile, that we are not overlooking any avenue," to achieve "legitimate reduction of these costs."

On the other hand, according to SAG's London, "the agencies have told us that they will not take production abroad solely on the issue of costs."

BBDO's Blum, Ogilvy's Raver, and Y&R's Martin Maurice, who is a senior vice president and manager of commercial production, agree that the *first* consideration in going abroad is not money. It is the opulent crop of British directors from which to choose.

"Price is a consideration, but not the primary reason, says O&M's Raver. "British directors are involved in the making of the film. They are involved from the concept through the cut. They insist on getting first cut rights, and



Martin Maurice of Y&R says that "very often the special effects needed can be executed better in England, and sometimes the director hired has more confidence in the locals' ability to do the job, particularly if he is English."



Tina Raver of O&M says British directors "are involved in the making of the film. They are involved from the concept through the cut. They insist on getting first cut rights and express meticulous concern about the cameras, lighting and lens.

express meticulous concern about the cameras, lighting and lens.

"In the 1960's the British came here to learn from the Doyle Dane school; now we're going there. There are facilities available," Raver says, "large stages, extraordinary model makers. But the underlying reason is the talent."

The American directors' response is traditional. They are not permitted the option of first cut. They don't get the deference or possess the mystique of foreign helmsmen and certainly are not afforded the creative license or the budget.

John M. Keil, executive vice president and creative director of Dancer Fitzgerald Sample and author of *The Creative Mystique*, cites a possible reason for the continuing tendency to produce in Britain. "There is not enough creativity (here); there are people who have creative jobs, but many are practicing mediocrity. A lot of these people, especially in middle management, are not the cream of the crop, I think the most important single reason is the lost generation.

It's the generation that turned away from the establishment, including and especially advertising agencies, during the late '60s and early '70s. The tragedy of our Vietnam involvement so affected our young people that they wanted nothing to do with the people who were running the show.

"And so," Keil continues, we lost a generation of creative people and not only in the creative departments but in the marketing business end as well be-

cause a lot of these people who might have brought creative insights to those functions also opted out."

The lack of confidence in the domestic product has led a lot of production agency executives to opt for British creativity.

'Made in America'

Stan Ackerman, assistant secretary of the Directors Guild of America, comments on the U.S. based agencies' use of foreign directors.

"If we are going to be certain that the people in this country are going to be able to afford to buy the products that are advertised, we should have these commercials produced here.

"If our commercial products are going to go the way of some of our automotive or electronic enterprises," Ackerman says, "it doesn't bode well for our economy."

Most agency production executives, however, insist that money is not the primary reason for the British option, that the talent of the directors is the decisive factor.

Given the fact that there is a tacit agreement between the agencies and the unions that the former not go abroad strictly for price reasons, the unions would not have much leverage if they were to protest, for example, a British production of an American commercial, directed by Adrian Lyne, who also helmed the theatrical feature smash, *Flashdance*.

Y&R's Maurice comments: "We're not doing a large number of spots in Britain, but there are major productions. Last year we did the Dr. Pepper package, there, a series of spots with Bob Brooks. (Brooks, with Len Fulford and Michael Seresin, make up a formidable British team that gets its share of American originated commercial productions).

"We picked Brooks," Maurice says simply, "because we believed at that time and place he was the best possible directorial talent for the job.

"Very often the special effects needed can be executed better in England, and sometimes the director hired has more confidence in the locals' ability to do the job, particularly if he is English.

"There are other instances where the European location is absolutely essential," Maurice continues, such as the AT&T international spot, where a bonafide Italian town square was required.

"We did a spot for General Foods, where we needed a penguin, the largest possible. The breed happened to be available in London, so we produced the spot there.

"We are going back to England this year to do another Dr. Pepper spot,"

Maurice continues.

Another Y&R spot that was shot in London was that for 7-Eleven stores, the U.S.-based specialty chain. The director on that assignment was the American helmsman, Henry Holtzman.

"The sets, the casting, the ambiance, the atmosphere of a typically American local store had to be recreated," Holtzman remembers.

There was no reason given for going to London to shoot a spot promoting a U.S. franchised American specialty store, but it is strongly suspected that economics played a part in the decision.

An authoritative source who declined to be identified says, "there is a significant cost advantage in shooting in Europe. The agencies use it when they can. Now with the added pressure from clients on rising production costs, the temptation is even more seductive.

BBDO's Blum says the agency is shooting a Black & Decker corporate spot in England, with a newly minted British director, Stuart McLeod.

"He is a new face," Blum says. "This is a good opportunity to save a little money, and get a good product at the same time."

The relation of the strong American dollar to the relatively weak British pound, is no doubt, playing a current role in the decision of some American agencies to go abroad.

Whether the quality of the work, the length and the intensity of the commit-

(continued on page 92)



Arnie Blum of BBDO thinks the trend toward producing U.S. commercials in England will continue. "There are certain economies to be realized from stages, crews and lights," he says, "but the Scott brothers are not cheap; they are just very talented."

Division, under reorganization, will produce for wide variety of markets

CBS Productions now multi-faceted

By ALFRED J. JAFFE

A chronology of the CBS/Broadcast Group, recently published, listed four major events last year. Two of them had to do with what is now CBS Productions.

One marked the establishment of the CBS Worldwide Enterprises unit (see TV/RADIO AGE, October 15, 1984). The second, which followed, was the consolidation of Worldwide Enterprises (CWE) and the Theatrical Films Division into a new umbrella organization, CBS Productions.

This one-two parlay, which took place within about half a year, was the result of a sudden change in plans regarding the group's international sales and marketing operation as well as its theatrical film unit.

Shortly after CWE was set up last year, explained James Rosenfield, senior executive vice president of the broadcast group, the unit mounted a presentation which reviewed its future and concluded, among other things, that CWE would probably run out of product to sell within a short time.

"There was just not enough product to offset the growth opportunities, after repackaging," said the CBS executive. The repackaging reference had to do

with one of the initial approaches of CWE—to take existing CBS product and transform it for sale to markets other than those for which it was originally intended. One excellent example is the home video series on World War II made up of CBS footage for airing on the TV network. The series, now being marketed by Columbia House (direct response), a division of the CBS Records Group, has already generated \$11 million in revenue.

In any case, the Theatrical Films Division was the only CBS entity turning out product (other than CBS News, of course), but it was not for TV. Another anomaly of sorts was that the division reported to CBS chairman Thomas Wyman, which, it was felt, was not good management practice, since it was a creative operation.

So it was decided to bring the film division into CBG and this was announced by CBG president Gene Janowski on December 11 last. In consolidating the division with CWE, Janowski put the newly-named CBS Productions Division under the wing of Alan Levin, brought in as president, and reporting to Rosenfield.

Levin, a 16-year CBS veteran, had been executive vice president of CBS

Entertainment for about two years and before that held several jobs in business affairs at CBS Entertainment and CBS News. William Self, who headed the film division, continues his relationship with CBS as an independent producer of theatrical and TV product.

All markets

The name, CBS Productions, hardly suggests the multi-faceted aspects of the division. It will produce for all markets, including theatrical release, international distribution, cable and home video. The Worldwide Enterprises segment sells and distributes around the world news, sports and entertainment programming produced by CBS. Its bailiwick includes non-broadcast and new electronic media in the U.S. Now, because of the consolidation, CWE will have more original product in its inventory. However, home video distribution is in the hands of CBS/Fox, with certain exceptions as indicated by the World War II series, marketed by Columbia House.

"You can't pigeon-hole the division," Levin answers when queried about the thrust of the consolidation. "It's not easy to define. You can't say we're primarily domestic or international. You can say this is not a short-term effort. We are trying to develop credibility worldwide as both a producer and a distributor. We offer a varied menu, but we're not a major risk-taker."

At this point CPD is heavily into its development phase. Among the projects: a theatrical film based on a novel by William Goldman; a fashion-cum-music series, gossipy and informational, for cable's MTV network; a Broadway version of a London-produced comedy, *Stepping Out*, authored by Richard Harris, in which CPD will share an active role as producer with Bill Kenwright.

Levin explains CPD's active role in producing *Stepping Out*: "I decided not be passive." He also notes that CBS acquired both stage and screen rights in the U.S. to the British comedy. Another acquisition—first of its type—is the international theatrical distribution rights to *Kiss of the Spider Woman*, produced in Brazil and starring William Hurt. Levin says the movie is more sophisticated than it sounds, pointing out that it was Brazil's formal entry at Cannes and that Hurt won the best actor award at the film festival.

Sales efforts are proceeding on many fronts. The division closed a deal at MIP-TV with the Broadcasting Corp. of New Zealand, selling a package containing hard news, sports and TV movies. The hard news comes in by way of Australia's Nine Network, which also



Among recent sales of CBS Productions was package of hard news, sports and TV movies to Broadcasting Corp. of New Zealand. Shown at signing are, l. to r., Hugh Rennie, BCNZ chr.; James Rosenfield, sr. exec. v.p., CBS/Broadcast Group; Alan Levin, pres., CBS Production Division.

buys news from CBS and has a sophisticated transmitting facility in Southern California.

Deal with Hungary

Also, the division has a deal with Hungary (Magyar TV) for a barter programming operation—a la the CBS arrangement with China—though many details have yet to be nailed down. And just to show the variety of marketing possibilities, the division is negotiating the sale of CBS programming to what could be its fourth and fifth airline customers. Already among CPD customers are American Airlines, which carries *Eye on Science* and the *CBS Morning News*, and Japan Airlines and SAS, which show a weekly summary of the *CBS Evening News with Dan Rather*. (In addition, the Rather summary is aired in 5,000 rooms in 13 hotels in Paris and a few other French locations.)

The Hungarian arrangement, which is in its early stages, was signed earlier this year by the president of Hungary's MTV and John Eger, who headed CWE when Jankowski set it up almost a year ago and continues as senior vice president, Worldwide Enterprises, reporting to Levin.

Eger numbers among the community of admen and others who see great promise in single-theme, worldwide advertising. Some of the believers feel that pan-continental satellites, such as European birds, will provide the means. Eger believes bartering programming country-by-country is a promising device, with or without single-theme advertising.

Eger is careful in describing the Hungarian contract, which is titled "Agreement of Friendship and Cooperation." Not only are the Hungarians sensitive about the public relations aspects implicit in any arrangement with the West, but the country is considered by CBS to be the "gateway" to the Eastern bloc.

Eger says the Hungarians have "identified" three program categories as specific areas of interest. One is a series of 26 half-hours on World War I. Another is a series on the Metropolitan Museum of Art in New York and the third is made-for-TV movies. In addition, CBS is "pursuing discussions" leading to joint ventures.

The Hungarians want to know more about what CBS specifically has in mind regarding program sponsorship. Who would be sponsors? What would they be charged? (The plan is for CBS and MTV to split the profits from the sale of time.) How much time would be devoted to advertising? (Eger figures it would be five to six minutes an hour. It's five minutes in China.)

"I found you can't always predict who will advertise," says Eger referring to his experiences with the Chinese deal. "P&G? Of course. IBM? Of course, though computer sales depend on U.S. government approval. But who would figure Boeing or Weyerhaeuser?"

Still, making barter deals is a time-consuming process. Eger says there was an agreement signed with Brazil involving a dozen TV movies, but that's on hold now because of the currency problems in that country. Conversations are going on with India, though things are moving slowly, Eger admits. Yet CPD executives are optimistic.

"I can see a lot of product that can go (barter)," says Rosenfield. The CBS executive feels that the developing countries are the prime market for this kind of barter program distribution. "The developing countries need TV

programming, but it will spread from there to the developed countries in other media (than broadcast TV)."

Meanwhile, talks are going on in Western Europe with "non-TV" people—cable, DBS, etc. Yes, there are possibilities in Western Europe for barter advertising on conventional TV, Rosenfield allows. Asked about France, where private TV may soon become a major factor, the CBS exec opined: "France would be a possible part of a global marketing campaign."

Eger takes a more positive stance about the potential for barter in Western Europe. Outside of the U.S., the "big barter market" will eventually be established there, he says.

The reasons are clear, he feels. There will be new satellite channels and new private channels, but not enough programming. This in itself does not imply

(continued on page 92)

'American Dreamer', with Jo Beth Williams, Tom Conti



Merger of Theatrical Films Division with Worldwide Enterprises to form CBS Productions Division gave production clout to distribution arm. Above, a Film Division release of the early '80s.

Viewpoints

Larry Grossman



President, NBC News, in a speech at the recent NBC-TV affiliates convention in Los Angeles.

TV news growth is explosive—from early morning to late at night

We find ourselves in a period of explosive growth in television news programming, from early in the morning to late at night. In this growing news environment, our far-flung network news bureaus and increasingly intricate web of network satellite connections throughout the world still serve as the premiere source of national and international news coverage day in and day out.

But only the three American television networks can afford to pay the huge price required to truly cover the world for television. The terribly high cost of entry to worldwide television news limits the competition. Our network reporters and crews operate from Japan to Johannesburg, and we reach the entire nation, from Portland, Maine, to Portland, Oregon. Others are entering the fray around the edges.

Attacks on media

Media and press bashing is a subject which has been much in the news lately, with attacks on Dan Rather and CBS by Jesse Helms and Ted Turner; with virulent criticisms by special interest groups that use names like "Accuracy in Media" and "Fairness in Media"; and with those megabuck libel suits.

Let me offer some observations of my own.

First, we should be pleased by the fact that the American people themselves, in an increasing majority—indeed an overwhelming majority—view television news as fair, accurate, balanced and trustworthy. Every study made demonstrates that—whether you look at *U.S. News and World Report's* recent issue, the latest Roper polls, or the American Enterprise Institute surveys during the presidential election. And on the big libel trials, juries have been careful, reasoned and fair. NBC News not only beat a multimillion dollar libel suit brought in Virginia by Lyndon Larouche, but we aggressively counterclaimed and won a big verdict.

Bad news in good times

What problems we have stem not from our political ideology, or any lack of patriotism, or any unprofessional journalistic bias. Our problems, I am convinced, come from the fact that:

First, we tend to bring the American people bad news in what are now good times. These are times when the messengers get much of the blame because, thank heaven, we are not in the midst of a deep national or world crisis.

In crisis, people turn to the news for solace, safety and comfort. We've had more than our share of such crises in the past few decades—World War II, Korea, Vietnam, the civil rights revolution, the youth rebellion, the women's movement, Watergate, the hostage crisis, the assassinations of world leaders. By contrast, now we are in a time when people want to feel good about themselves, their leaders and their country. And at such times, news tends to be an irritant, a nag, an unpleasant reminder of problems on the horizon. We should be aware of the fact, but we must continue to do our job—to carry out our vital responsibilities in a democracy to report the bad, along with the good.

Second, we must be sensitive to the charge that we sometimes appear arrogant, impolite and even smugly superior with our insider's knowledge and our privileged access. Civility and politeness are still considered virtues in our society. And they need not be incompatible with aggressive, enterprising, tough, competitive reporting.

Closed society

Third, the press is charged, sometimes accurately, with operating in a closed society of its own. It is a priesthood protected by the sacred First Amendment—a priesthood that tends to be overly sensitive to criticism even when that criticism may be deserved.

We should be more open than we have been to the views and concerns of the public we serve.

Finally, I am convinced, people get angry at us when they do not understand what we are reporting to them. And what we are reporting these days is often remote and very hard to understand, whether it involves arms negotiations in Geneva, budget debates in Washington, social security or Central American conflicts.

We have televised reports from Central America every single day this year, but our viewers still do not know the difference between the Contras and the Contradoras, between El Salvador and Nicaragua, between the Sandinistas and the Samozitas. (And by the way, there are times when I am convinced our top policymakers in Washington don't know the difference either).

If we have any single priority for every one of our news programs in the months to come, it will be to clarify, to explain, to write our scripts and file our reports in a style that makes what is happening as fully understandable as we can possibly make it to every one of our viewers.

Programming/Production

TLC fast production development start

The Landsburg Co., which came into operation the past month as a co-venture with Cox Communications, is already on a roll, with pre-production and production development deals from networks, stations and pay-cable that represent a substantial number of programming hours. In the planning stages are three movies for CBS, three for NBC, an ABC movie, and two productions for Disney's pay cable channel.

Also in development are a number of series. The CBS series projects are *Trask*, the adventures of a naturalist-environmentalist, and *The Source*, based on James Michener's novel. Also for CBS is a miniseries, *Saigon*, about the Vietnam city.

For ABC, TLC is preparing two series, *Restless Highways*, about an American imprisoned in Vietnam who is searching for the family he left behind, and *X Jet*, a futuristic story. A series in development for NBC is *Gunner and Grace*, an adventure show about the two female counterespionage agents. Two hour-long documentaries are on the drawing board for Turner Broadcasting System. One is on child molestation, the other deals with foster care for children.

Syndication. For syndication, TLC has a six-part miniseries on The Quality of America. That show is being financed by a sponsor which plans to form its own network to telecast it.

Also in syndication, in a separate arrangement, Alan Landsburg has been signed by Group W Productions to be special consultant to *PM Magazine*. He'll work closely with George E. Resing Jr., senior vice president, Group W

Productions, and the *PM Magazine* staff in San Francisco.

New start. Landsburg, an owner and partner in several productions companies over the years, describes his recently announced association with Cox as, "in some ways a new start."

Until earlier this year, Landsburg had been associated with Reeves Entertainment. In May, Landsburg and his long-time associate Howard Lipstone became partners with Cox in The Landsburg Co. Cox owns 80 per cent of the company. Landsburg, who is TLC's chairman and chief executive officer, and Lipstone, the president and chief executive officer, own 20 per cent of the firm.

Landsburg described the new partnership as, "a kind of eclectic company, one that can do a very prestigious and difficult-to-market documentary, the precious movie-of-the-week that gets real attention, and movies that are solid and could only be done by a disciplined crew."

TLC—a company name that Landsburg said was chosen, "for rather an insane reason, we love the letters 'TLC'"—had a dozen employees when it started operations in May. A staff of 70 is expected on board this summer when TLC begins fulfilling its pre-production and production commitments.

Viacom's "Super Feud"

Viacom Enterprises is offering 12 weeks of strip repeats of ABC network daytime episodes of *Family Feud*, to serve as "continuity" programming to stations

acquiring *Super Feud*, 260 syndication titles of the best of *Family Feud P.M. Feud P.M.* is in its last season, after a successful five-year strip run.

According to Dennis Gillespie, senior vice president, marketing, at VE, the network repeats will be available to stations in mid-June, when ABC's *Feud* network license ends, for daytime airing only. Gillespie says that he expects the network repeats to do well because of its track record. "Previously, *Family Feud* has run 32 weeks of first-run and 20 weeks of repeats every season. We have done a study of the performance of repeats vs. the first-runs and have found that the repeats do equally as well as the originals."

The repeats were selected by the same grading system as was used by Goodson-Todman, *Feud*'s producers, in discerning the best of *Feud* episodes to be offered for syndication, explains Gillespie. The grading methodology involves a formal system which evaluates such things as the audience, how much and how fast the money is given away, the entertainment quality of the guests, and whether the shows were fast-paced or belabored, notes Gillespie.

In the case of *Super Feud*, which is being offered via cash for the fall, Gillespie feels that one of the important sales elements in the syndicated offering is that stations now have the flexibility to play the game show whenever it sees fit. Previously, he points out, *Family Feud P.M.* stations were restricted from running the show before 5 p.m., because of the ABC network show. "Now, it can run in all dayparts. It has had an enormously successful ABC run in daytime, and an outstanding access run. In addition, the 17 *Family Feud* primetime specials on ABC averaged a 17 rating over the years, so we have a vehicle that can run in any daypart successfully."

Also going for *Super Feud* is that Television Program Enterprises *Name That Tune* has been delayed and that the fate of some other game shows are still up in the air, Gillespie says. Initial signups for *Super Feud* are WOR-TV New York, WLS-TV Chicago and KHJ-TV Los Angeles. Terms of the strip are for one year, and no repeats.

Paramount's day bid

Paramount Television, a leader in production of nighttime series and syndication, is aggressively moving back into programming for daytime, an area which the company has not been actively involved with in recent years.

Paramount recently appointed Thomas Daniels vice president for daytime network and special projects in the domestic television and video programming area. In addition to his day



Newly signed "PM Magazine" special consultant Landsburg, center, joins George E. Resing, Jr., senior vice president, Group W Productions, and Bob George, vice president and executive producer, "PM Magazine," at a planning session in the shows national offices in San Francisco.

part responsibility, Daniels is developing programming for late-night network time slots along with variety shows, specials and Saturday morning product, including animation.

Paramount's initial effort in its accelerated push into daytime is *Love, American Style*, an updated version of series *Love, American Style*, which went off the network some years ago. A pilot of the half-hour daytime *Style* strip, which Daniels describes as "a look into the 80's," was made for ABC.

Daniels, former director of creative affairs for first-run syndication at Columbia Pictures Television, described his Paramount post as, "a newly created position. The areas I'm developing for, the company has not been developing for in the recent past. The reason for going back into it is that they are very profitable areas for any studio to be involved with. It's common knowledge that the old cliché that daytime supports nighttime is always true."

Gaylord bows "TNT"

Gaylord productions' new weekly variety and comedy, *TNT*, will be available for barter syndication in September. Pat Kelley, a Los Angeles disc jockey and TV personality is hosting the series, which will originate from college campuses around the country.

Peter Alex, vice president of Gaylord's television division, says "there will be stand-up comedy, music, and new talent on the show. It's going to be an hour and hopefully we'll do 24 episodes." At least five of the Gaylord stations will carry the show.

TNT, which is aimed at the 18-34 audience, is a Bob Stivers production in association with Gaylord.

Gaylord is also involved with Schaeffer-Karpf Productions in a co-production of Lucille Ball's CBS TV movie, *The Stone Pillow*. Another Gaylord production, *Heehaw*, will return for its 18th season. For the future, Gaylord has already decided to produce another *Happy New Year From Opryland* to welcome 1986. The original "Opryland" celebration, which ushered in 1985, was sold to more than 100 stations, representing 75 per cent of the nation's coverage. Gaylord is also developing a late-night strip, a one hour comedy-variety show.

Syndication shorts

Blair Entertainment's *Divorce Court* has been sold to seven stations, for a total of 103, including all top 10 markets and 29 of the top 30. The seven new buyers include KTVI(TV) St. Louis, WRTV(TV) Indianapolis, WPCQ-TV Charlotte, WOWK-TV Charleston-Huntington and WCTV(TV) Tallahassee.

ITC Entertainment has acquired *All of Me*, theatrical, for U.S. and Canadian syndication. The film stars Steve Martin and Lily Tomlin. In addition, ITC has acquired *Halloween* and *What Waits Below*, two other theatricals. Other properties obtained by ITC include several made-for-TV movies: *Not My Kid*, *The Vegas Strip War*, *Nairobi Affair*, *Family Secrets* and *Amos*, which is being produced by CBS. Also, CBS affiliates in Rochester, N.Y., WHEC-TV and WAFB-TV Baton Rouge, join the roster of 44 stations which have ITC's *Thunderbirds:2086*. Other markets with stations airing the 24 half-hours include Indianapolis, Denver and San Diego.

Production has been completed on *Forgotten Film 11*, second series of 10 one-hour programs produced by Stuart Young. Like the original series, the new series is made up of rare footage of prints of Hollywood.

King World has sold *Wheel of Fortune* to five more markets, bringing the current total to 186, representing 98 per cent of the country. The five new buyers are KSFY-TV Sioux Falls-Mitchell, WJBF-TV Augusta, WTVM(TV) Columbus, Ga., WXVT-TV Greenwood-Greenville and KMCT-TV Alexandria, Minn. KW has added six markets for the *The Epics*, feature film package. Newest stations, bringing the present lineup to 42, include WTHR-TV Indianapolis, KCTV(TV) Kansas City, WGNO-TV New Orleans and WBNS-TV Columbus, Ohio.

Sales on *Maude* by **Embassy Telecommunications** have reached 47, including new sales from KNXV-TV Phoenix, WTOG(TV) Tampa-St. Petersburg; and KRRT(TV) San Antonio. KMPH-TV Fresno has signed to carry Embassy's *Good Times*, bringing the market total to an even 100.

Catch Phrase has been sold in more than 80 markets to date. Among the stations signed for the strip, being sold by **Telepictures**, are WCBS-TV New York, KCBS-TV Los Angeles, WCAU-TV Philadelphia, KPIX(TV) San Francisco, KXAS-TV Dallas-Ft. Worth and WTAE-TV Pittsburgh. Telepictures is looking for a station lineup to exceed 130 for the third season of *Love Connections*. Among renewing stations are WNBC-TV New York, KHJ-TV Los Angeles, WMAQ-TV Chicago, WCAU-TV Philadelphia and KRON-TV San Francisco.

All American Television has cleared the first of four specials, *Futurebody*, in more than 90 markets. The specials go under the umbrella name of *Omni: Visions of Tomorrow*. Among the stations airing the first installment: WNEW-TV New York, KNBC-TV Los Angeles, WBZ-TV Detroit and WMAQ-TV Chicago.

D.L. Taffner is making *Crime Inc.*, seven one-hour specials, available for airing this fall. **Thames Television** was producer of the series, which chronicles a different facet of the underworld organization, and examines the work of America's law enforcement agencies.

CB Communications is offering the *Polka Dot Door* for syndication via **Vitt Media International**. The variety show for children was produced by TVOntario. Currently, 85 half hours are available; 70 have never been on U.S. television.

Zooming in on people

Iris Dugow has been named executive vice president in charge of the television division at **Fries Entertainment**. Simultaneously, **Irv Wilson**, who had held that position, will return to independent production at FEI. Dugow has been at Home Box Office for eight years, involved in creating original programming. She joined HBO in New York in February, 1978, as director of special programming, and became vice president for special programming. Most recently she was senior vice president for production for Premier Films. Wilson will complete several TV film projects underway at FEI. He joined FEI in April, 1984, after a stint as senior vice president, programs, for NBC in New York.

Mary Ellen Herne has been appointed senior vice president, creative services at LBS Communications. Before joining LBS, Herne was advertising manager at *View* magazine. Before that, she was manager of advertising and sales promotion at ESPN from 1981-83. From 1979-81, Herne was an account executive at Ogilvy & Mather.



Mary Ellen Herne

Wendy Phillips has been appointed vice president and general sales manager at **King World Enterprises**. She had been a vice president and manager of station sales at LBS Communications. Before her five-plus years at LBS, Phillips was assistant director of programming at Petry Television.

Brian Wynn has been named director

Programming/Production

continued

of programming at **Avery-Knodel Television**. Wynn joins A-K from John Blair & Co., where he was program associate. Wynn began his broadcasting career as a program researcher at Katz Communications.

At **Claster Television Productions**, **Janice Carter**, vice president, sales, in San Francisco, has been named senior vice president, sales. **Peggy Powell**, president of The Cookie Bank, joins CTP as account executive.

Curran-Victor show

Ernest Hemingway: A Life Story, a six-hour miniseries to be shot in the United States, Europe and Africa, will be distributed domestically by the Curran-Victor Co., whose principals are longtime TV executives Don Curran and Herb Victor.

Treat Williams will play the late author in the show, which begins production in July in Pampalona, Spain, a locale favored by Hemingway. Victor says the seven-month shooting schedule will take the film company to Paris, the south of France, the Alps, Venice, Italy, "any place in Africa where we can get a shot of Kilimanjaro." Key West, Sun Valley and Ketchum, Io.

The miniseries executive producer is Daniel Wilson of Daniel Wilson Productions. It's based on author Carlos Baker's book *Ernest Hemingway: A Life Story*. James Cellan Jones is the director.

"The concept of the show is Hemingway's life from 1925 through 1961, when he died," Victor says. "It will be the story of his life and the conflicts in the relationships with his four wives. Each one of those wives was a different kind of a lady." Casting of actresses to portray the wives is expected to be completed shortly.

The miniseries, which has a budget of \$12 million, is being financed by Beta Taurus of Munich, which has distributed rights outside the U.S.

In the U.S., Victor says, *Hemingway* has clearances from WPIX-TV New York, KCOP(TV) Los Angeles, WGN-TV Chicago, WTAJ-TV Philadelphia, KBHK-TV San Francisco, WOCA-TV Washington, KMSP-TV Minneapolis, WCIX-TV Miami, KWGN-TV Denver, KPHO-TV Phoenix, KPTU(TV) Portland, Ore., and KSHB-TV Kansas City.

The miniseries is being sold for cash, with some barter involved. Victor says "We're licensing it for four runs over four years. The first two runs will have a minute of barter per hour, so that will be six in the first run and six in the sec-

ond. The third and fourth runs will have no barter."

Hemingway is one of two productions that Curran-Victor plans to distribute each year, one for the May sweeps. Another for November. Victor says, "There are a number of other projects in the works, but they are not firm."

Curran and Victor, whose company is headquartered in the San Francisco suburb of Larkspur, are partners with the Peoria Journal Star in Compass Communications, which has seven radio stations.

Telepictures net up

Telepictures Corp. has posted a 72 per cent increase in net earnings for the first quarter ended March 31. Revenues for the same time period were up 52 per cent, from \$19,704,000 to \$30,002,400 over the 1984 period. Net earnings were \$2,031,100, compared to \$1,177,500. The growth in revenues in the first quarter was attributed primarily to increased sales of programming produced by Telepictures, including *Surviving*, three-hour movie shown on ABC, as well as first-run programming such as *The People's Court*, *Love Connection* and *Lets Make a Deal*. Also reflected is the increased sales from the purchase of TV stations and publishing activities.

SFM goes satellite

SFM Entertainment has signed with Television Videotape Satellite Communications for SFM's programs to be distributed by both satellite transmission and video tape duplication. Included in the SFM syndicated properties are SFM Holiday Network, family feature films, specials, and series such as the upcoming *Jayce and the Wheeled Warriors*. Announcement of the arrangement was made by Stanley Moger, president, and Joseph Gerard, executive vice president, SFM, respectively, and by Jack Mauck, vice president, sales, TVS.

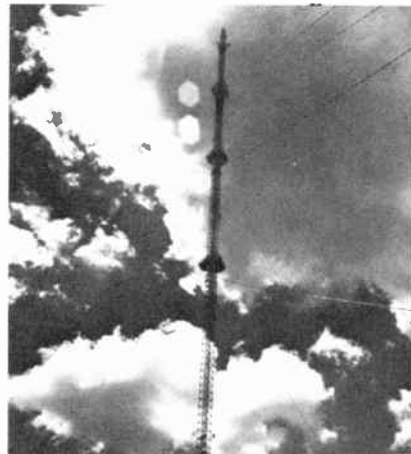
WTMI(FM) new tower

WTMI(FM), Miami-Fort Lauderdale, has always played music by towering figures in the world of classical music. Now the station has a towering sound to match. The station's new tower is more than 1,000 feet high and is located in North Dade, just west of 441, off County Line Road.

WTMI switched to the new antenna on February 1. The move has dramatically improved the signal by eliminating pockets of poor reception caused by downtown Miami's rapidly escalating skyline. It has also doubled the station's

coverage area. The strengthened signal now reaches the upper Keys, Homestead, Miami, North Miami Beach, Hallandale, Hollywood, Fort Lauderdale, Pompano Beach, Boca Raton, Lake Worth, Palm Beach and West Palm Beach.

Sam Rosenblatt, vice president and general manager of WTMI, says, "In all my years in the industry, I feel this is the single most important thing that has happened for classical music in South Florida. Of course, it'll be six months to a year before we feel the full impact of the new antenna."



WTMI(FM) Miami-Ft. Lauderdale has a new tower, which stands more than 1,000 feet high.

The station does not subscribe to Arbitron, but the Arbitron results in newspapers show that WTME's ratings for the first quarter of this year are up from 2.2 to 2.8.

Montreux winners

The Golden Rose of Montreux Festival for light-entertainment programming drew a record 32 program entries from national broadcasting organizations in 28 countries and 51 entries from independent producers in 11 countries. The video-clip contest drew 73 entries from 12 countries. Award winners were:

Golden Rose: British Broadcasting Corp., for *The Paul Daniels Easter Show*; Silver Rose: Daniels Television, for *The Paullesen-Philmark Show*; Bronze Rose: Central Independent Television (U.K.), for *Splitting Image*; Golden Rose for Independent Productions: United Studio of Israel Ltd., for *The Orchestra "Dance of the Hours"*; International Press Prize: Don Mischer Productions (U.S.), for *Baryshnikov* by Tharp with the American Ballet Theatre.

Also, the City of Montreux Prize for the most humorous program: Norwegian Broadcasting, for *Diplomatix—The Brief Case of Norwegian Diplomacy*; Gold Rose for Best Video-Clip: MCA

Records, for *Don't Come Around Here No More*. Honorable mention went to Spanish Television, for *Raimon, Hoy*; Swedish Television, for *Swedish Neurotica—A Rhapsody in Grey*; Antenna 2, for *Jambalaya*; Cucumber Studios (U.K.), for *Decoy*. The awards gala was broadcast live on Eurovision.

Penney-Missouri awards

Four television stations have won J.C. Penney-University of Missouri Television Awards, competition which recognizes stations in three market-size categories for identifying community problems and providing leadership in attempting to solve them. This year, two winners were chosen in large markets (1-30): KING-TV Seattle-Tacoma, for *Count Yourself In—Election Year '84*; and WCCO-TV Minneapolis-St. Paul for *Project Abuse*.

In medium markets (31-100), the winner was KGUN-TV Tucson, for its crime prevention project aimed at assuring that children are less likely to become victims. In small markets (100-plus), the winner was KIVI-TV Boise, for *Paint Your Heart Out*.

Radio format shifts

Bob McKay has become the new program director at WKQS(FM) Miami-Ft. Lauderdale. He previously programmed KCBQ AM/FM San Diego, from 1981-84.

Frank Harden and Jackson Weaver celebrated their 25th anniversary as a morning team on WMAL Washington, with a live broadcast from the Kennedy Center. Celebrity guests honored the team, including Vice President George Bush.

WIP Philadelphia has introduced a new early-evening format, WIP-M. The Monday through Friday show airs from 6-9 p.m., and is hosted by Bill Webber, and focuses on information/entertainment in Philadelphia.

John Kelly has been named program manager at WSB-FM Atlanta. He began with the station as a part-timer in March, 1982, and joined the station full-time in August as midday personality. In January, Kelly assumed the additional duties of assistant program director.

KGO San Francisco has made some key changes in its weekend lineup. Owen Spann returns to the station, via *The Best of Owen Spann*, Saturdays, 4-7 p.m.; Bill Bresnan adds financial programming on Sunday, 1-4 p.m. and *The Best of Jim Eason*, heard previously on Sundays, from 1-4 p.m., is rescheduled to air 4-7 p.m. on Sundays.

Stephanie Chase is the new midday personality on KRMG Tulsa, from 9:30

a.m. to 2 p.m., weekdays. She comes to the station from KTOK Oklahoma City, where she was afternoon drive host and news editor.

Dave Baum moves to the midday shift 10 a.m.-1 p.m. slot at WIND Chicago. He will be succeeded in his current spot by WIND program manager Ed Curran, who was morning news anchor on WGCI Chicago.

Kelly McCann has been named program director and Drew Dawson is the new morning drive show at WNOX-FM Fort Worth. McCann had a similar post at KSJL San Antonio. Before that, McCann was program director at WHFM(FM) Rochester.

WMET(FM) Chicago has undergone a format change from AOR to adult contemporary, and April Malinerni Pezzolla has joined the station as press and publicity contact.

KYUU(FM) San Francisco has bowed a talk show, *The Julie Walberg Show*, hosted by Julie Walberg, of course. The show airs 10 p.m.-midnight on Sundays.

M/A COM descramblers

M/A COM, Burlington, Mass., is gearing up to produce consumer scramblers and will begin accepting orders for descrambling units which allow home TVRO owners authorized by programmers to receive scrambled programming services. The announcement of the production plans comes on the heels of the announcement by Home Box Office and Cinemax that HTVRO owners may obtain descramblers.

The descrambling units will be sold through TVRO distributors and dealers using M/A-COM's established distribution network. Descramblers will also be available through cable TV operators, and toll free number is being established for customers, regarding locating the nearest descrambler equipment. A stand-alone descrambler will retail for \$395. The company sees the first units available by late summer. (See separate story on electronic monitor systems, page 39 this issue).

Equipment notes

Hubbard Communications has developed a new ENG mobile news bureau van, which provides ample room for a reporter's work station with typewriter or computer terminal. Vehicle includes generator, mast with compressor, two 59-inch rack consoles for monitors, editing and other broadcast equipment. Interior headroom is about 5½ feet.

KKTV(TV) Colorado Springs, has acquired an AP NewsPower 1200. The 1,200 word-per-minute service will be delivered to the station by satellite.

Besides new and feature information, NewsPower 1200 offers electronic relay of all state weather copy from the National Weather Service.

Ikegami Electronics has completed a 14-camera sale to **Tribune Broadcasting Corp.**, to be used by three Tribune stations. Eight HK-322 Triax studio cameras will be delivered to WGN-TV Chicago this month. Three additional cameras are to be delivered to WPIX-TV New York in May, and one HL-95 unicom and two HL-79 cameras to KWGN-TV Denver.

RCA American Communications has made available an 11-meter, C-Band transportable earth station for send-receive requirements on a short-term or long-term lease basis. The transportable terminal can be operational in less than 12 hours after arriving on the site and includes fully redundant electronics for duplex digital transmission as well as the capability to upgrade the duplex TV operation.

Netcom, San Francisco, has signed an agreement with **Crescomm Transmission Services**, providing the satellite transmission company with access to Crescomm's new transportable uplink with both C-Band and Ku-Band capabilities. The earth station is capable of transmitting TV, audio and data signals from remote locations under its own power to both C-Band and Ku-Band satellites, according to Gene Deck, Netcom's vice president, engineering.

Ampex Magnetic Tape division is expanding its broadcast quality ¾-inch video tape, with the addition of four new configurations. The Ampex 197-BCS05 is a five-minute minicassette that will operate in both portable and standardsized video cassette recorders; the Ampex 197-BCA45 (45-minute cassette) for news editing and archiving of stores; and the Ampex 197-BCA05 (five-minute) for TV stations using ¾-inch U-Matic videocassette recorders in a cart capacity for commercials.

Gordon Tubbs has been appointed sales manager, professional products division, **Ikegami Electronics**. Prior to joining Ikegami, Tubbs was national sales manager at Sachtler Corp. of America.

Reach Electronics, Lexington, Neb., has unveiled a SCA tone and voice pager, the 2VR82, for use on FM radio station subcarrier channels. It permits paging services in many areas previously without capabilities, due to high installation costs of conventional radio common carrier equipment. Pager operates hands-free, automatically resetting to the standby mode after the pre-set message time.

Hiroshi Sawano, has been named president of **TDK Electronics Corp.** He replaces Rocky Kawakami.

Commercials

How much is enough for TV push?



Rax Restaurants, now a Benton & Bowles account, is planning aggressive expansion program

Five years ago \$5 million was considered enough to mount an effective national television campaign.

Today, at Benton & Bowles, Inc., they are seriously considering whether or not \$10 million will do it; and at another, Dancer-Fitzgerald-Sample, they are hoping that the bottlers will sweeten the pot to make a feisty Royal Crown Cola campaign more competitive.

After seeing its Hardees account burgeon from \$5 million to \$38 million, only to lose it earlier this year, B&B has now picked up Rax Restaurants, a fast-food chain, with 450 restaurants in 38 stations.

This time, Benton & Bowles begins with a higher grub stake, \$10 million instead of five, and, will benefit from Rax's desire, according to chairman and CEO, J Pat Ross, to continue its aggressive expansion nationally.

Based primarily in the Midwest, Rax leaves its current agency, Wyse Advertising, of Cleveland. (Rax is based in Columbus, Ohio) on August 1.

Ross says the company wants to expand to 4,000 franchised stores. Of the 450 now in operation, 100 are company-owned, the others are franchised.

The advertising campaign is currently in formulation, but a primary deliberation according to Tom Carey, director of account management, at Benton & Bowles, is the appropriate medium. There is no question, Carey says, that TV is effective, but will it make the most propitious use of Rax's dollars?

Though B&B calls Rax the "hottest property" in the fast food business,

getting the McDonalds, Burger Kings (see story below) and Popeye's to stand aside, takes time buying power as well as creative panache.

Rax, which began in 1978 with 10 or 15 units, targets 1,000 units in 3 years, and certainly expects the franchisees to contribute a small portion of their earnings to a general advertising kitty, that will hopefully contribute to that budget's growth over that period of time.

Right now Rax is counting on

- Distinguishable product.
- Competitive difference.
- Environmental difference of its stores.
- High quality level of its food components.



Frame from RC 30

Besides expanding its product line to include "fiesta salads," as well as specially customized milk shakes, and coming up with a creative campaign (scheduled to begin in late fall) that will set it apart from its competition, Rax and B&B will spend *all* of its \$10 million in television. They figure, according to a B&B spokesman, that \$10-million is the minimum needed to put together an effective television campaign, and have decided to go for it.

Meanwhile, James W. Harralson, executive vice president and chief operating officer of Royal Crown Cola Co. since last November says that "former RC management used to be satisfied to live off the leftovers from the table of Coca Cola and Pepsi. I'm not a crumb eater. I'm going to get up to the table and take a bite of the pie."

That declaration being made, RC management, together with Dancer Fitzgerald Sample executive creative director Stan Becker, unveiled a new campaign designed to remind the audience that there is a third cola out there besides Coke and Pepsi.

Harralson points to a 12 per cent increase in sales earlier this year, says he is committed to a double digit increase for 1985 over 1984, and plans to do it with "new spirit, new direction, new character and new outlook."

Theme for the new Royal Crown campaign is "I'm going out of my way for RC." The campaign is established with four 10 second IDs, and a 30-second spot, on network TV, affiliates, independent and cable. There is also a radio spot, (60 seconds) and newspaper support.

All this comes at a billing price of \$10-million, which RC characterizes as the largest television commitment in its history, but which when compared to the outlays of its two competitors, Coca Cola and Pepsi Cola, is infinitesimal.

DFS's Becker speaks candidly. "We expect the bottlers to chip in. Once the

campaign gathers momentum, and creates enthusiasm, and we believe it will. The bottlers should come in, and things will begin to happen."

Becker, who is part of DFS's Wendy's success story, believes that campaigns create excitement, excitement creates consumer interest, which brings about sales.

"If we can bring up Royal Crown's market share in colas, from 2.5 to 3 per cent," Becker says, "it will be a beginning." (Coca Cola has 19.6 per cent, Pepsi, 17.9 per cent in 1984).

There are three ten second IDs. One showing an arm thrusting through the opening of a vending machine, another picturing a boy using a carton of Pepsi and one of Coke to reach RC Cola on top shelf, a third showing a hand snatching an RC can out of the center of a Pepsi-Coke display, to send the rest tumbling. The sparse copy for all three IDs: "Some people go out of their way for the taste of RC."

The 30-second spot pokes fun out of the fact that Pepsi and Coke are the only colas distributed in the Soviet Union.

The setting for the commercial is a Siberian like clime with soldiers and women in peasant dress immersed in an orgy of dancing and RC drinking. The theme line comes on again. "Some people go out of their way for the taste of RC." Suddenly a door opens, two men assume a KGB like stance. The voice

over concludes "but not far enough."

Production was handled by The Production Co. The director is Bob Bierman, and, according to Becker, production cost was \$500,000, or five per cent of the advertising budget . . . thus far.

\$30-million whopper

Burger King, via J. Walter Thompson is pulling out all the stops on its new campaign announcing the Whoppers growth of a 3.4 oz. to a 4.2 oz hamburger.

A package of six commercials, plus a star roster of celebrities playing on the public images that they have created for themselves, is the nucleus of an eight week blitz that begins June 15 and will continue through July.

The personalities are Mr. T. from *The A Team*, Lyle Alzado, the legendary professional football tackle; Loretta Swit, who immortalized the "Hot Lips" character from *M*A*S*H* and Bruce Weitz, Sgt. Belker of *Hill Street Blues*.

Theme of the campaign is simply to show these four, plus the Mr. Bill character from *Saturday Night Live* and Emanuel Lewis of *Webster*, sampling the product and offering positive comments in the jargon of their established television characterizations.

The spots were done by Elbert Budin of Ampersand Productions and Steve Horn of his own company, two of the

more established American directors. Further evidence that JWT didn't stint on production costs, nor did their client, in this high stakes promotion.

The agency execs, were, as usual tight lipped as to the fees paid to the performers in these commercial cameos, but five figure sums, for even minor celebrities, is not uncommon.

Hal Friedman is the creative director for the Burger King package. Others on the JWT/NY campaign include associate creative directors Brian Sitts and Alan Chalfin. David Schneiderman and Gary Bass served as agency producers.

Radio spots and print ads are also being used.

Advertising in parts

Commercials used to be for the whole product, but now specialty advertisers are getting into the act, with campaigns about the parts.

Michlin, Goodyear and Goodrich, are the bulls among the tire advertisers. Now Sylvania, taking the foreign car lead on Halogen lights, is providing the initiative with a campaign for its Halogen lights via Somer, Inc.

Marvin Fireman of Panama Productions directed the 30-second spot, and the ten second "bonus" promoting Sylvania Halogen headlamps and auxilliary lights.

The lights are an after market affair. The commercial suggests these are



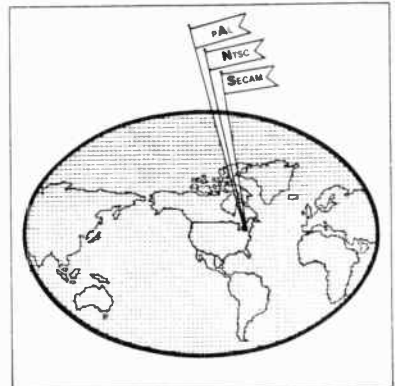
DIGITAL STANDARD CONVERSION

PAL-SECAM-NTSC

DUPLICATION

1", 3/4", 1/2" Duplication

1 to 1000 1/2" Copies a day-At our 5th Ave. Facility



PRODUCTION & POST PRODUCTION

*Studio *On Location on 3/4" or 1"

*3/4" Off-Line Editing with Chyron

ANS

International Video, Ltd.

396 Fifth Avenue New York, N.Y. 10018 Tel. (212) 736-1007

Selling Commercials

Budweiser



DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

CBS Toys



CONCEPT STUDIOS, Burbank, CA

Chef Boy-Ar-Dee • Young & Rubicam

THANK GOODNESS FOR
CHEF BOYARDEE



KCMP PRODUCTIONS LTD., New York

Chittenden Bank



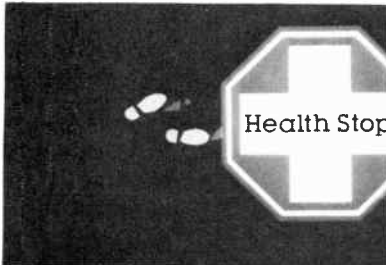
DOLPHIN PRODS., N.Y., COMPUTER ANIMATION

General Tire • D'Arcy-MacManus & Masius, Inc.



LEWIS COHEN & COMPANY, INC., New York

Health Stop • Clarke Goward Fitts



GIFFORD ANIMATION, New York

Kenner Toys • Grey Advertising



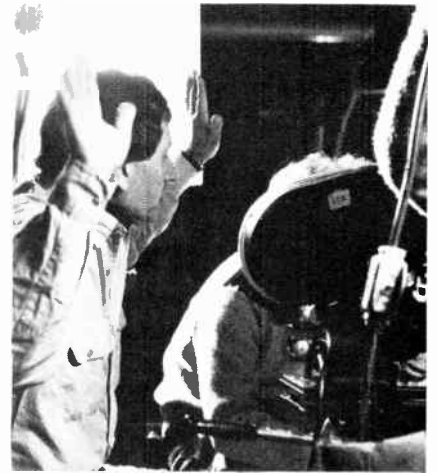
KCMP PRODUCTIONS LTD., New York

WALA-TV • Mobile, Alabama



I-F STUDIOS, New York

Commercials *continued*



Fireman directing Sylvania spot

brighter replacements (by as much as 50 per cent) than the mass produced lights, that the replacement can be made in less than three minutes.

The campaign is scheduled to begin locally, and, as the Sylvania production promotion builds go national.

Nestle to Mediatech

Nestle has awarded its duplication work from all of its agencies, including McCann-Erickson, J. Walter Thompson, Jordan Case McGrath and HBM/Creamer in Pittsburgh to Mediatech, Inc. according to Shirley Danko, general manager of Mediatech/East.

Mediatech, which already has the Beatrice Corp. and Howard Johnson's (from Campbell Ewald) on its client list, expects to make another client announcement, shortly.

VPA—\$50 for show

With its black tie 1985 Monitor Awards presentation and dinner dance sold out, the Videotape Production Association is offering its members, and others an opportunity to drop in for the Awards Ceremonies and a drink for \$50. Prices for the complete blacktie evening were \$125 per ticket.

Contrary to published reports, the VPA is not discounting its tickets, according to executive director Janet Luhrs, just making it possible for award nominees, and other interested parties, to attend the ceremonies tonight at the New York State Theatre at Lincoln Center, in New York.

AWRT and Angostura

The American Women in Radio and Television, at their recent convention in New York, served the "non-alcoholic charger, featuring Angostura bitters, mixed with sparkling water.

The presentation follows a statewide (Wisconsin) campaign for Angostura Bitters, traditionally used with Old Fashions, as a mixture with non-alcoholic drinks such as Ginger Ale and Sparkling Water. Hicks & Griest is the advertising agency. In addition to the non-alcoholic drinks, station promotion managers were given 60-second tapes, inveighing against the dangers of drunk driving, and advocating non-alcoholic drinks as an alternative.

VST quarter rundown

Videostoryboard Tests Inc. a testing service based in New York, used to release a list of ten outstanding commercials for each year.

Interest or duty now dictates that the list be released every quarter. For the first quarter (January-March, 1985) VST reports that Miller Lite, still leads the pack of the most watched commercials, with Chiat Day's cunning Pizza Hut campaign, which shows celebrities endorsing Pizza as an ethnic delicacy, rather than Pizza Hut as a chain, breaking into the top ten. The list of Outstanding Television Campaigns according to VST, is based on more than 5,500 interviews conducted across the U.S. It is compiled and published quarterly by Video Storyboard Tests/Campaign Monitor, a syndicated service that tracks the performance of advertising campaigns.

The order of finish for the first quarter of 1985 is as follows:

Miller Lite, McDonald's, Wendy's, Pepsi, Budweiser Light, Stroh's, Pizza Hut, Burger King, Coca-Cola and Apple Computers.

New campaigns

One of the more ambitious summer public service campaigns is on behalf of the Greater New York Blood Program, and it has been mounted with loving care by **Doyle Dane Bernbach**.

What **Barry Loughrane**, president and chief executive officer of Doyle Dane Bernbach, characterized as a \$400,000 campaign done for \$160,000, and a lot of love and sweat, consists of a four minute film, that can be parsed into one 60 and three 30-second spots, distributed to television stations throughout the country.

"Life is Worth Fighting for—Give Blood," is the theme of the campaign. Summer is the busiest time for the blood centers, so the drive will be launched this month.

Loughrane mentions that the recent AIDS (Auto Immune Deficiency Syndrome) epidemic and the wrongheaded conception that the disease is transmitted somehow through blood transfusions, had caused donations to drop 25

per cent. The misconception corrected, Loughrane and his colleagues from DDB, and the other corporations that funded the campaign, **Mobil, Metropolitan Life, Texaco, Hazeltine Corp., American Telephone & Telegraph, Consolidated Edison Co. and Turner Construction**, hope to achieve a turnaround with the new drive.

In addition to the spots produced by Doyle Dane, an initial flight of "celebrity commercials," arranged by Celebrity chairman-actress **Celeste Holm** is about to be released. These will be distributed in staggered fashion to stations throughout the year. A newspaper and magazine campaign, carrying the slogan, "Be a Card Carrying Member of the Human Race," has also been planned.

Sharp Electronics has upped its advertising budget for fiscal '85 by 20 per cent, to approximately \$24-million, according to the company.

Network television will be the primary beneficiary in a drive to promote the advertiser's diverse line of copiers, microwave ovens, video/audio products, home medical equipment, and some new, yet to be announced product categories. The emphasis on network television will be lots of sports, plus the usual ration of high rated TV shows. **Scali, McCabe & Sloves** is mounting the campaign with a June through September peak intensity.

While the Great Lakes Regions sweats out the rising waters, the northeastern region of the country is being parched by drought. **Cunningham & Walsh, Inc.** contributes **Dave Biro**, a copywriter, cum lyricist, composer, musician and singer, who wrote and performed a 60 second radio spot called "Save Our Water."

The lyrics in part are:

*New York put the cork on it
Jersey it's a worthy cause
Connecticut show some etiquette
and put your taps on pause.*

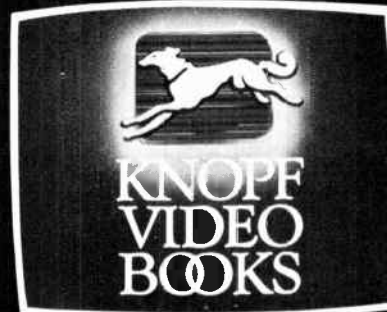
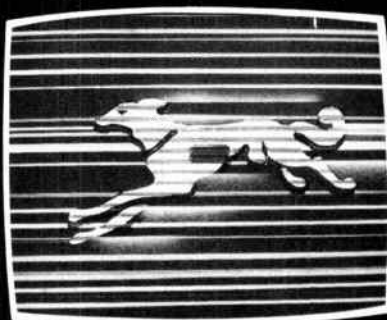
Biro wrote and recorded the song the first time in 1981, when he was seeking a job in advertising. The work impressed C&W senior vice president and associate creative director **Paul Solovay**, who hired him on that basis.

The current water crisis caused Biro to take a tape of the song to Essex (N.J.) county executive **Peter Shapiro** who has distributed copies of the tape to public service managers throughout the tri state area.

Meanwhile Biro also is creating copy and music for such C&W clients as Hires, Crush, Folgers and American Home Products.

Grey Advertising has mounted a truly different kind of campaign for **Post's Grape-Nuts**, eschewing what is regarded as typical advertising for that product category.

Conception to Completion



LIVE ACTION
ANIMATION
COMPUTER

DOLPHIN

140 East 80th Street, New York,
N.Y. 10021

(212) 628-5930

Commercials *(continued)*

Soft focus advertising, with high fashion, lithesome glamorous models, and a theme called the "breakfast experience."

"We wanted our advertising, says Grey creative director **Hy Rosen**. Aimed at 25-49 year olds, two spots, one featuring the glamorous woman, called "Morning Woman" the other featuring a rugged young man, eating his Grape

Nuts in the window of his country home.

Strategy is to stress the naturalness of the product, unchanged since 1898. Music was written by Grey's **John Loeffler**. Spots are being seen on network television.

Park Place Group Inc., New York based advertising agency, has produced four 60 second radio spots promoting **Deinhard**, the Chateaux wine from Germany. The first spots for the Green label white Moselle, are initially airing on 11 stations in Florida and Texas,

before rolling east and west to both coasts. For impression conscious advertisers, the spots are supposed to reach 5,800,000 people in drive times, with its 129-time weekly frequency.

Written, directed and produced by **Gary Halby** and **Bette Klegon**, creative prime movers at the agency, the spots are aimed at an upscale audience. Slice of life spots, with a humorous twist, is the approach that is being used. Radio spots supplement a year round print campaign.

Ad makers

William Esty continues to beef up its creative department. This time the focus is in the Los Angeles office, where **David S. Miller**, with the company since 1979, has been named creative director; and **Dorothy J. Shipley**, with Esty since 1982, has been named associate creative director.

Miller joined the company as a senior art director, was named a vice president in 1980, upped to vice president, associate creative director in 1984.

Shipley has been working as a copy supervisor since joining Esty, beginning her advertising career in Livonia Michigan, in 1976, where she wrote copy for a variety of retail and industrial accounts. She then moved to McCann-Erickson in Detroit for a four year stint, a year further west with Young & Rubicam, Inc. in Houston, where she was a copy supervisor, before joining Esty. **D'Arcy, MacManus Masius/Chicago** made two new appointments recently—**Bob Darling** has been named an associate creative director of Inter-group Marketing and Promotion. He formerly had been a creative director with **Jewel Food Stores**, since 1983, and has a 20-year record of experience with Chicago ad agencies before that.

With BBDO from 1976 to 1983, he served as vice president, creative director and creative group head, and before that, at McCann-Erickson's Chicago office from 1972 to 1976, he was a creative supervisor and senior copywriter.



Bob Darling

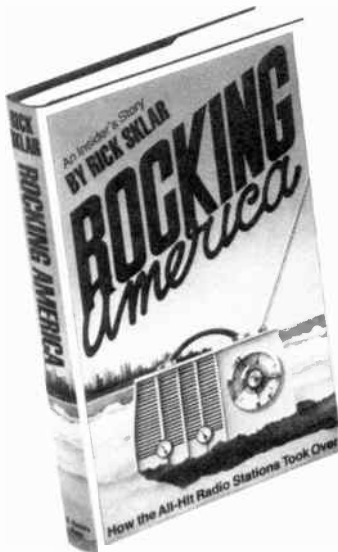


Don Hockstein

Don Hockstein, a producer at **DMM/Chicago**, has been named a vice president of the agency.

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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



"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
V.P. RCA Home Info. Systems

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 radio and music video program consultant and was formally 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)

Name _____

Address _____

City _____

State _____ Zip _____

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

Before joining DMM/Chicago, Hockstein served in a similar capacity with such agencies as **Foote, Cone & Belding** and Tatham-Laird & Kudrler. Hockstein has more than 35 years of creative broadcast experience. Throughout his 14 years with DMM, Hockstein has worked on virtually every agency account, including Amoco Oil Co., National Dairy Board and Budget Rent A Car.



Rob Austin

At **Foote Cone & Belding** in New York, **Rob Austin** has been named a senior vice president and creative director, according to **Len Sugarman**, executive vice president and executive creative director.

Austin was most recently vice president executive art director working on Frito Lay's O'Gradys potato chips, Lipton/Sunkist Fruit Rolls and Lipton's Wish-Bone Salad Dressings. He joined FCB in 1978 as a copywriter, with previous experience in a similar capacity at Doyle, Dane Bernbach.

D'Arcy, MacManus Masius/St. Louis has also made a significant appointment. **Charles E. Clagget, Jr.**, senior vice president and group creative director has been elected an executive vice president.



Charles Clagget

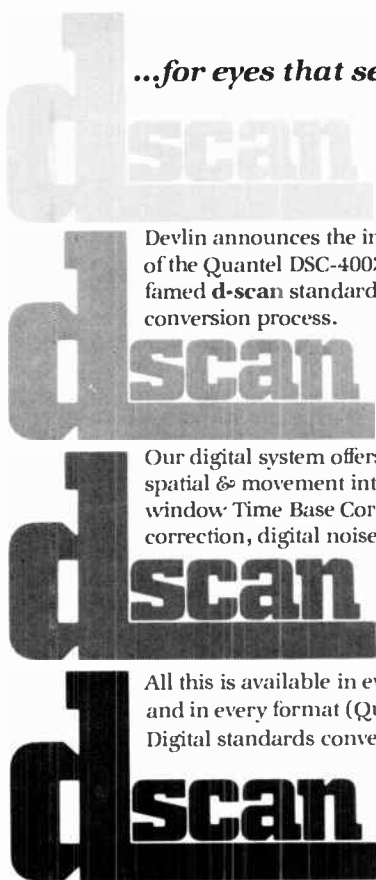
Clagget reports directly to the agency's new vice chairman and executive creative director, **Al Lerman**.

"His appointment rounds out the top creative management positions as DMM/St. Louis," says **Clayton E. Wilhite**, chairman of DMM, St. Louis.

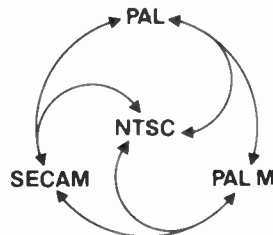
Clagget began his DMM career in 1972 as a copywriter and, during his subsequent years with the agency has worked on virtually every DMM/St. Louis account.

He was promoted to associate creative

...for eyes that see the difference



Devlin announces the integration of the Quantel DSC-4002 into our famed **d-scan** standards conversion process.



Our digital system offers the most advanced approach in spatial & movement interpolation ...plus features like infinite window Time Base Correction, vertical & horizontal blanking correction, digital noise reduction and selective image enhancement.

All this is available in every world TV standard... and in every format (Quad, 1", 3/4", Beta, VHS, VCR). Digital standards conversion = "D-Day"... (or nite)



DEVILIN PRODUCTIONS INC. 150 WEST 55 STREET, NEW YORK 10019 • (212) 582-5572

LEARN TO SELL TV TIME FROM THE MAN WHO TAUGHT REPRESENTATIVES OF WPIX, WNEV, KTTV, WDVM, KTVU AND WSB.

There are 1,149 TV stations across this country. Selling their air-time is a career that's wide open.

But to learn the business you had to be in the business. Until now.

Now, Martin Antonelli, who trains representatives for some of the industry's leading TV time-sales firms and TV stations, and who helps experienced sales professionals sharpen their techniques, is offering his program to you.

In this intensive, individualized program you'll become a TV sales professional. You'll learn to speak the language of TV sales and how to evaluate programs, stations and

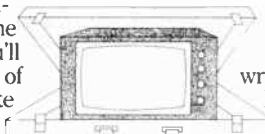
markets. You'll understand the role of news, movies, specials, sports and cable.

You'll learn how to maximize your revenue by using your total inventory of shows, how to present to ad agencies, and how to create a package of shows. And you'll learn how to close the sale.

The program works. Former students now successfully sell time for firms like TeleRep, Blair, Seltel, Petry and Katz. Plus dozens of major stations all across the country.

To learn how you might work in TV time-sales, call or write for more information.

But do it today because new classes are starting soon.

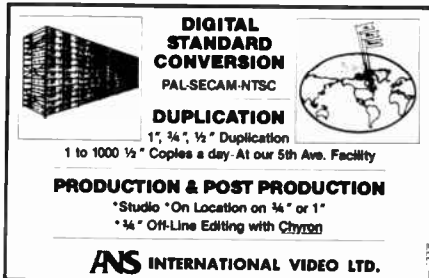


ANTONELLI MEDIA TRAINING CENTER

20 West 20th Street, New York, New York 10011 (212) 206-8063

ANTONELLI MEDIA TRAINING CENTER, INC. LICENSED BY THE N.Y. STATE BOARD OF EDUCATION

Videotape and Film Post Production Services



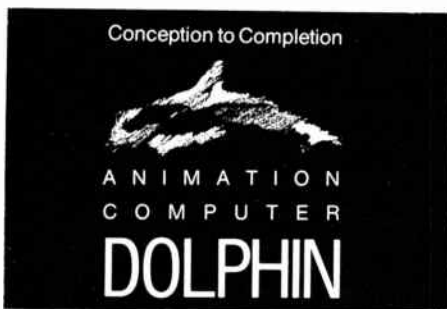
DIGITAL STANDARD CONVERSION
PAL-SECAM-NTSC

DUPLICATION
1", 3/4", 1/2" Duplication
1 to 1000 1/2" Copies a day - At our 5th Ave. Facility

PRODUCTION & POST PRODUCTION
*Studio *On Location on 1/4" or 1"
*1/4" Off-Line Editing with Chyron

ANS INTERNATIONAL VIDEO LTD.

ANS INTERNATIONAL VIDEO, LTD.
396 Fifth Avenue, NY, NY 10018
Phone: (212) 736-1007



Conception to Completion

ANIMATION
COMPUTER
DOLPHIN

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



TVSC

**TELEVISION VIDEOTAPE
SATELLITE COMMUNICATIONS**

(412) 928-4700 / (800) 245-4463

25 Years of Videotape (all formats)
Duplication, Standards Conversion, Satellite
Uplink and Space Segment Service to
Broadcasting and Industry.

TVSC/GROUP W PRODUCTIONS
310 Parkway View Dr., Pitts., PA 15205
Phone: 1-800-245-4463



**Now airing
in broadcast
markets
around the
world**

**A DECADE OF VIDEOTAPE STANDARDS
CONVERSION EXPERIENCE**

NTSC/PAL/PAL-M/SECAM

INTERCONTINENTAL TELEVIDEO, INC.
29 West 38th Street, N.Y., N.Y. 10018
Phone: (212) 719-0202

Commercials (continued)

director in 1977 and, within two years was elected a vice president of the company. In 1982, Claggett was named group creative director and elected a senior vice president.

Commercials circuit

Director **Andrea Dietrich** of McCall-Coppola productions has wrapped two spots, via **Ogilvy & Mather** for its new TWA campaign under the umbrella theme, "Leading the Way."

Combining models of TWA airplanes and large landscape and architectural models, director/designer Dietrich created a series of highly stylized, computerized motion control scenes with the planes in exotic settings. The plane is seen reflected in a series of different images-windows of a skyscraper; shadows over a desert pyramid. The signature tag has the airplane flying out of a richly colored sunset into the camera.

Dietrich says the real challenge was to make the model shots look like an integral part of the live action. "The blending had to be seamless," she says, "both complementing and matching the live action lighting."

Credits for the shoot in addition to director/designer Dietrich, include **Rod McCall**, president and creative director for McCall/Coppola; **Michelle Ferrone**, producer; **Alicia Wille**, executive producer/LA and **Kathleen Fowler**, production coordinator.

John Massey, a vice president, produced for Ogilvy & Mather. The senior art director, also a vice president was **Marcia Christ**; and **Judy Johnson**,

vice president and associate creative director, wrote the copy.

EUE Screen Gems has put the finishing touches on a New England Telephone Spot at its New York offices. **Richard Black** helmed the 30 second stanza. **Stephen B. Elliot** line produced, and **Tom Whitesell** was executive producer. **Mike Calameri** at **Crescent Cutters** in New York provided the post production. **Harold Cabot & Co.**, the Boston ad shop, created the commercial, and agency creatives include executive producer **Lou Stamoulis**; creative director **Bob Linderman**; art director **Anne Jay Wyn**; and copywriter **Dan Brown**.

Nat B. Eisenberg of N.B.E. Productions, Ltd., via **Kornhauser & Calene**, has enjoyed brisk activity this past month, having just shot a half dozen spots for American Home Products' Arthritis Pain Formula (BPF) and White Hall Laboratories' Primatene Tablets. Eisenberg, assisted by NBE Producer **Pat French** shot each spot in a 15-second and 30-second configuration.

Four spots were for the Arthritis Pain Formula, two for Primatene tablets. The latter were shot on location in Florida.

Both shots used animation to make therapeutic points. Agency creatives including principal/creative director **John Calene**; Producer **Gene Robbins**; copywriter **Ralph Confessore**; for Arthritis Pain formula.

Primatene K&C personnel include: producer **Gene Robbins** and creative director **Bernie Gillmore**.

Can veteran director **Hal Tulchin** walk on water? Perhaps not, but, for a



No Soap Productions has just finished a spot for A&W Root Beer. When a music house completes a job, it doesn't break out the champagne, it breaks out a piano. Pictured (l. to r.) **Steve Snapp**, copywriter; **Dan Aron**, president and creative director of No Soap; **Debbie Lawrence** producer; **Rick Park**, A&W ad manager; **Tracey Austin**, assistant account manager; **Jim Ross**, senior vice president, associate creative director; **Merrell Wreden**, senior, vice president, and **Karen Larson**, vice president and associate creative director for HBM/Creamer, New York.

Videotape and Film Post Production Services

RT POST PRODUCTION
On the spot
RT MOBILE PRODUCTION
On a roll
RT STUDIO PRODUCTION
On air every day

We're On!

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

We're On!

RT SYNDICATION
On all over
RT DUPLICATION
On again and again
RT SATELLITE SERVICES
On target

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



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



**FILM EDITING
VIDEO EDITING
MUSIC/EFFECTS**

Transfers • Mixing • Recording
Camera • Sound • Editing • Rentals
ONE STOP!...that's all, at

Ross-Gaffney, Inc.

ROSS-GAFFNEY, INC.
21 West 46th Street, NY 10036
Phone: (212) 719-2744

client, **Oldsmobile**, via the **Shaw & Platt** agency, Tulchin could arrange a parting of the waters for products of the automobile manufacturer.

All of the special effort is to accommodate a line in the copy which reads "we'll move mountains, we'll part the waters to get you to a new Olds."

Model cars, an improvised tank and camera tests were rigged up in the studio to work out the logistics.

The "take" was at a quarry in southern New Jersey. The actors, cars, camera lighting and grip equipment were moved to the site for principal photography and audio recording.

After the photography, Tulchin technicians created a 14 x 16 foot tank within a tank in the studio. With a complicated series of rigs and pumps two waves were created. The surface of the tank was Ultimatted over the background plate of the cars photographed on the location. The illusion, with careful lighting, presented a river flowing by a river bank on which sat eight Oldsmobiles.

Agency creatives include vice president and creative director **Mel Platt**, and **Lisa Kalb**, vice president, production.

Musical notes

Dan Aron, president and creative director of **No Soap Productions, Ltd.**, just wrapped two radio 60s and two radio 45s via **HBM/Creamer, Inc.** New York, for A&W root beer.

Each of the two spots for A&W feature three original songs by No Soap, arranged by Red Nienkirchin. The pop track features a synthesizer rhythm and strings.

HBM Creamer creatives include producer **Debbie Lawrence**, Copywriter **Steve Snapp** and creative group heads **Jim Ross** and **Karen Larson**.

The four spots were recorded at **National/Edison** with Engineer **Roy Yokelson** and at **Howard Schwartz Recording**, with **Richie Becker** and **Joe Vagnoni**.

Call for new leaders

John S. Bowen, chairman and chief executive officer of **Benton & Bowles**, joined an increasing group of senior advertising executives in calling for new type of leadership for the agencies of the future.

Talking to his colleagues during the European Association of Advertisers (EAAA) council meeting in London, Bowen called for "skillful communications strategists with an understanding of all communications functions and media, to replace today's high-level advertising account manager."

Videotape and Film Post Production Services



VIDEO DUB INC.

Videotape duplications in all formats,
syndication and trafficking
and unsupervised film-to-tape transfers.
24 hours-a-day, seven days-a-week!

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

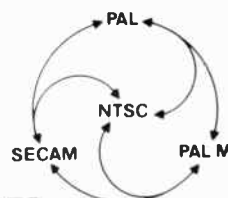
Unitel video
Complete Videotape
Production Facilities
Studio—Mobile—Post Production

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



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

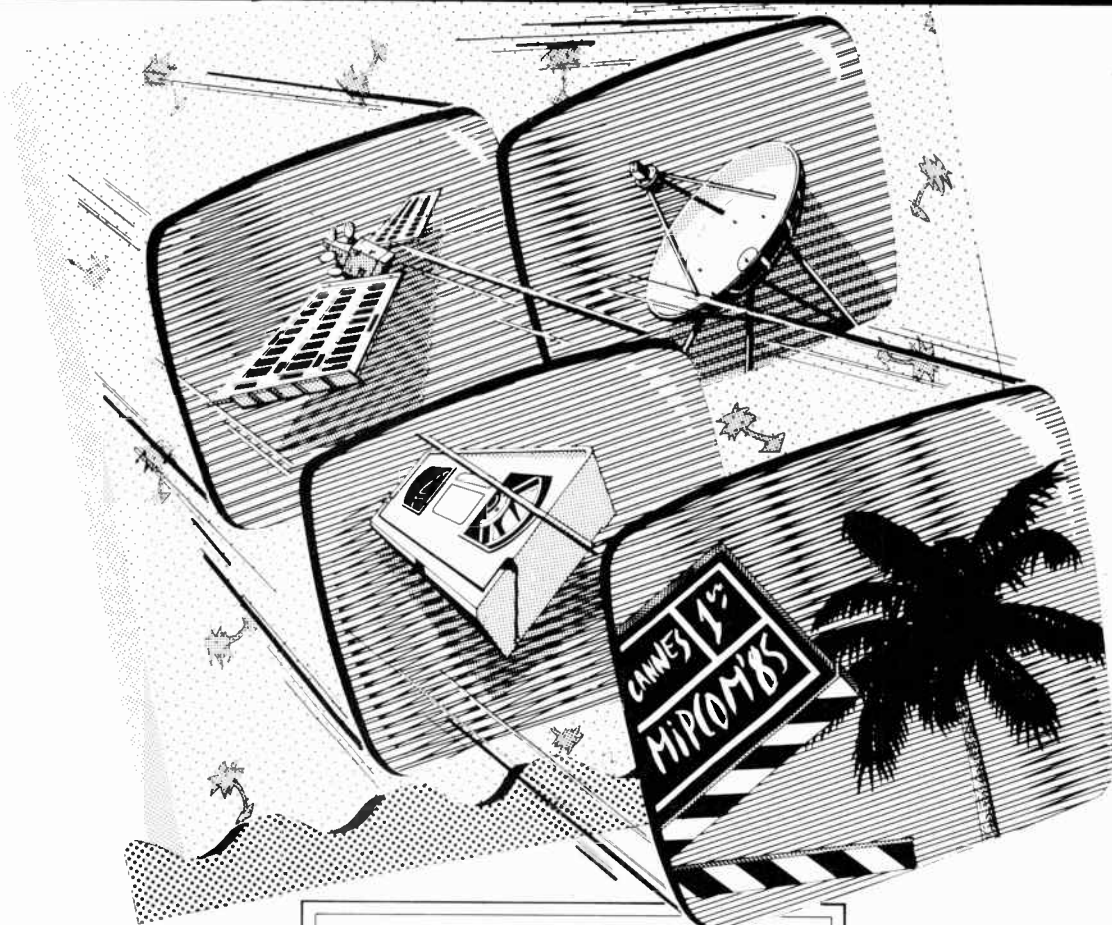
Our unique
digital process
of converting
to & from the
three world
video standards



dscan

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

THIS AUTUMN, MAKE JUST ONE BUSINESS TRIP



CANNES
OCTOBER 8-12 1985

**ALL THE FILMS
ALL THE PROGRAMMES
FOR ALL THE MEDIA**

There are other media shows. But MIPCOM'85 is the world number one. The first truly comprehensive international market for all media—and all media people. Involving the world's key decisionmakers in TV, Video, Cable, Satellite and Film.

MIPCOM'85 is the only business trip you need make this autumn to conduct all the business you want with your multi-national peers. Here, over 600 invited buyers, plus producers, distributors, networks, independents, record companies, publishers, sponsors and admen meet, mix and do business across the entire media spectrum.

Here, you can buy or sell video, film and TV programme rights, licences, music and merchandising rights in relation to TV, Video, Cable and Satellite.

And because this is the first comprehensive market-place you concentrate your effort—saving time, making deals quickly and on a truly international basis.

Professionalism is the keynote at MIPCOM'85, organised by the experienced MIDEM Organisation. Naturally, your stand is fully-

furnished and equipped with Sign and 'Phone. Of course we've arranged for the world's press to be there. It's quite a service for quite a market and it starts now.

600 buyers from all countries invited

MIPCOM'85
TV · VIDEO · CABLE · SAT

INTERNATIONAL FILM AND PROGRAM MARKET FOR TV, VIDEO, CABLE AND SATELLITE
Midem Organisation 179, avenue Victor-Hugo-75116 Paris-Telex 630547 MIDORG.

Your contact:
UK: Peter Rhodes (London Office)-Tel. (01) 499 2317-
Telex: 25230 MIPMIDG.
USA-CENTRAL-SOUTH AMERICA: Chuck Gelini,
David Jacobs (NY Office)-Tel. (516) 364 36 86-
Telex: 6852011
JAPAN: Kozo Yamamoto (Tokyo Office)-Tel. (03)
562.47.81-Telex. J32194 INCOMTYO
OTHER COUNTRIES: Xavier Roy, Bernard Lemaire
(Paris Office)-Tel. 33 (1) 505.14.03-Telex: 630547 MIDORG.

JWT's NEW SPOT PLAN

Negotiating skills,
monitoring to be
emphasized/69

RETAIL REPORT

Wrangler's co-op
plan tracks radio's
sales impact/73

MEDIA PRO

Making the most
of PCs now that
they're here/74

TELEVISION/RADIO AGE

Spot Report

June 10, 1985



TELEVISION SELLS

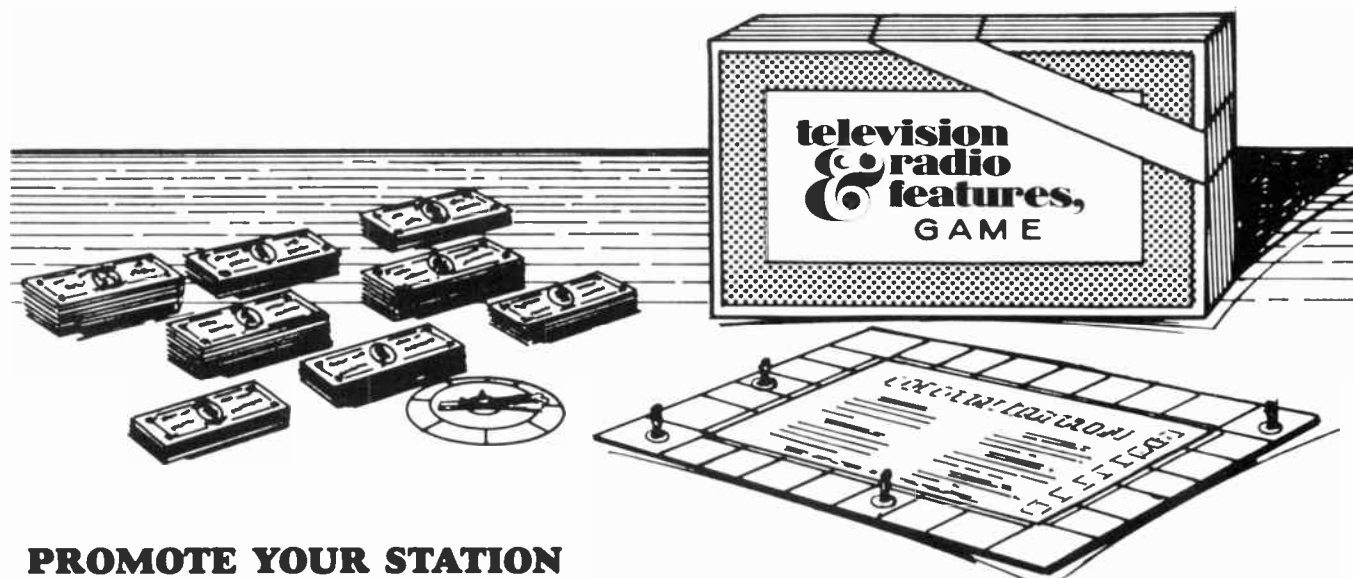
Which is more effective in selling the consumer—a television commercial or a magazine ad? A recent study* proved that television enjoys an 82% advantage in selling effectiveness. And when you add on the advantages of Spot TV—selectivity, targeted audiences, local identity—there's no doubt about it. Spot Television sells best. Petry Television sells Spot best.

PETRY

The Original Station Representative

*Tele-Research, Inc.

Television & Radio Features the only game in town that offers **BRAND NAME PRIZES!!**



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

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

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

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

**television
& radio
features, inc.**

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

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

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

JWT spot service plan to include new procedures

J. Walter Thompson is planning to introduce new procedures as part of its spot broadcast unit reorganization. Richard Kostyra, senior vice president, media director of JWT/NY, held a special meeting recently of the agency's spot supervisors, to discuss the new plans. According to Kostyra, at least two procedures are being planned, including inside self-development programs and outside professional tutors on negotiating in spot buying and the beefing up of clients' monitoring of commercials.

In the first instance, according to Kostyra, a program is being set up on the art of negotiating, with the internal program to be instituted on a continuing basis. The internal program will contain two elements: a refresher course, a short series over the course of a month; to be followed by a monthly session to assist in training and development. The external part will involve outside experts who will teach negotiating techniques.

Regarding monitoring, a separate group has been set up, called client service managing, which has the responsibility of auditing the activities of the spot used, says Kostyra, for insuring the quality and quantity of the schedule. Some of the people have been in place, but primarily as coordinators of spot activity; they will now also audit.

Jean Pool has been hired to head the spot unit.

Telepix in new syndie deal

Telepictures has come up with another three-year deal on an animated syndicated show, this one involving NBC-TV's top-rated *Alvin and the Chipmunks* and sold to Metromedia's six indies. The show was acquired from Ross Bagdasarian, whose father created the *Chipmunks*; Janice Karman and Ruby-Spears Entertainment. Sold for stripping in early fringe on a firm, three-year basis, the barter show will be available no later than the fall of '88 and will contain at least 65 half hours.

Alvin and the Chipmunks has been running on NBC Saturday mornings since the fall of '83. The February sweep showed it Number 1 in households, teens, kids 6-11 and kids 2-11, says the company. The new syndicated deal follows similar three-year offerings for *ThunderCats*, set for fall, '85, and *SilverHawks*, scheduled for fall, '86.

Use of 15s supported

Support for the use of 15-second commercials was voiced at the second annual Advertising Research Foundation copy research workshop. George Fabian, executive vice president, director of research at SSC&B:Lintas USA, stating that "the arrival of the 15s is long overdue," pointed to recent tests that indicate that "loss of viewership is less apt to be a by-product of shorter length commercials than of inferior program material."

Harold M. Spielman, chief executive officer of McCollum/Spielman Research, in reviewing research on the impact of 15s on consumers, showed that they are, on average, about three quarters as effective as 30s. He pointed out, however, that the range of effectiveness of individual shortie commercials is very wide.

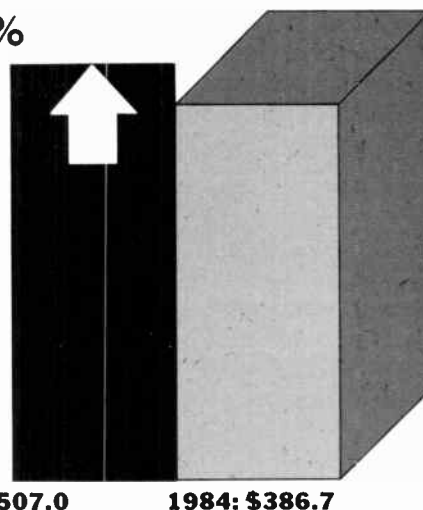
Spot sales trend report

The Broadcast Division of Memphis-based Data Communications Corp. says that its *DCC Industry Trend Report* indicates that the 132 television stations whose sales activity forms the basis for the *Trend Report* "typically pace ahead of the industry," as reported by such sources as Broadcast Advertisers Reports and the Television Bureau of Advertising. These 132 stations are those of the 207 TV stations using DCC's on-line BIAS traffic system that granted DCC permission to use their sales data for the *Report*. DCC says this group of stations is "a fair representation of stations in markets one through 175," and that "over half of the nation's non-network spot advertising placement each year, in terms of dollars, are placed through the BIAS system."

April

National spot business (millions)

+4.4%



Complete TV Business Barometer details p. 26

Spot Report

Campaigns

Admiral Corp., TV

BBDM/Chicago

REFRIGERATORS are being offered for eight weeks during June and July in a fair lineup of midwestern and western television markets. Media scheduled fringe, daytime and news positions to appeal to women 25 and up.

Block Drug Co., RADIO

The Bloom Agency/Dallas

B.C. HEADACHE POWDER is being advertised for 26 weeks during second and third quarters in a fair list of southeastern radio markets. Target audience is men and women 35 and up.

Boehringer Ingelheim Ltd., RADIO

Klemtner Advertising/New York

PHARMACEUTICAL PRODUCT is being recommended via seven weeks of spot advertising airing during May and June in a long and nationwide spread of radio markets. Buyers worked to reach both men and women 25-plus.

Carnation Co., TV

Foote, Cone & Belding/Los Angeles

BON BONS ICE CREAM TREATS are being advertised for 10 weeks that started in late May in a long and widespread list of television markets east of The Rockies. The full range of dayparts is being used to attract adults 25 and up.

Eskimo Pie Corp., RADIO

Stuart Ford Inc./Richmond, Va.

ESKIMO PIE ICE CREAM BARS are being pitched for four weeks via spot radio advertising that started in late May in a long lineup of markets east of The Mississippi. Demographic target is women 25 and up.

Esmark, Inc., RADIO

SFM Media Corp./New York

HUNT-WESSON BARBECUE SAUCE is scheduled for nine weeks of spot advertising that started in early May in a long and widespread list of radio markets. Buyers set schedules to reach women 25 and up.

Flav-O-Rich, RADIO

D'Arcy MacManus Masius/Atlanta

ICE CREAM is being pitched for eight weeks in numerous southeastern radio markets in a campaign that kicked off the last week of April. Buyers placed schedules to reach women 25 and up.

TV'S NEXT BIG HIT!



The MUSIC OF YOUR LIFE Special heated up the winter around the country. And it will be the hottest weekly hour series come fall!

Toni Tennille and top guest stars perform the lasting music of the 40s

to the 70s as studio couples relate heart-warming stories of how songs touched their lives.

Produced by Bob Banner Associates in association with Al Ham Productions and Group W Productions.

The Music of Your Life

THE MOST POWERFUL HOUR FOR KIDS!



HE-MAN™ AND THE MASTERS OF THE UNIVERSE™

The biggest first-run animated hit in syndication history. No. 1 since its debut. Brand new episodes premiering this fall.

SHE-RA™ PRINCESS OF POWER™ All new series.

The adventures of the twin sister of He-Man. 65 half-hours. Debuts in September.

The powerful pair from Filmation and Group W Productions.

Source: NSI Syndicated Reports Nov. 1983, Feb., May, July, Nov., 1984, Feb., 1985. © 1985 Mattel, Inc., Filmation Associates. He-Man, Masters of the Universe, She-Ra and Princess of Power are trademarks owned by and used under license from Mattel, Inc. All rights reserved.

New Excitement From

GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

General Foods, TV

Ted Bates; Grey Advertising/New York

LOUIS RICH TURKEY and OTHER FOOD ITEMS are getting seven to 13 weeks of second quarter spot exposure in a long and nationwide lineup of television markets. Negotiators worked with daytime and fringe inventory to reach women 25-plus.

The Gillette Co., TV

McCann-Erickson/New York

SILKIENCE is scheduled for seven weeks of spot appearances during May and June in a fair list of eastern and midwestern television markets. Media plan calls for fringe and weekend placement to reach women.

Gordon Jewelry Corp., RADIO

Ketchum Advertising/Houston

TRADITIONAL JEWELRY STORES are using nine weeks of radio advertising during May and June in a long and nationwide list of markets. Buyers placed schedules to attract both men and women 25-plus.

Kinney Corp., TV

Sawdon & Bess/New York

SHOE STORE CHAIN is making three to seven weeks of spot appearances from late April through May and early June in a long and coast-to-coast spread of larger television markets.

Sterling Drug, Inc., TV

Media Force/New York

PEST CONTROL PRODUCT is being recommended for 13 weeks that started in early May in a good many sunbelt markets. Negotiators lined up fringe, daytime and news inventory to reach women 25 and up.

Tetley Inc., TV

North Castle Partners Advertising, Greenwich, Conn.

TEA is being advertised for seven weeks that started in mid-May in a long lineup of eastern, southeastern and midwestern television markets. The full range of dayparts was selected in order to appeal to women 25 and up.

New on the road

First U.S. television advertising is expected to break the first week of September for Yugo, the new popularly priced mini-car being manufactured in Yugoslavia and introduced in this country by Yugo-American Importers, Montvale, N.J. Agency is Rosenfeld, Sirowitz & Lawson.

HOUR EXCLUSIVE!



Hour Magazine recently followed an engaged couple through 16 weeks of preparation and the marriage ceremony itself—right in the studio. As on so many occasions, Hour gave viewers the opportunity to share the joy and emotion of real-life drama.

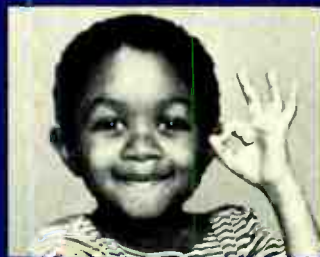
No wonder Hour Magazine ratings are the highest ever!

**HOUR
MAGAZINE**

Host
Gary Collins
with Bonnie Strauss

Source: MSI Feb. 1985

**EMMANUEL LEWIS
MOVIE FOR CBS!**



We are pleased to join with Emmanuel Lewis Entertainment Enterprises, Inc., and D'Angelo Productions in the production this summer of

LOST IN LONDON

a television movie for CBS starring Emmanuel Lewis.

Executive Producer: Bill D'Angelo
Writer: Ronald Rubin

New Excitement From

GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

Spot Report

Appointments

Agencies



Gail R. Perlow has been appointed vice president, general manager of Media Insight, in-house agency for Combe, Inc. Perlow has been with Combe since 1973, when she joined as an assistant media planner, with the exception of one year, 1982-'83 when she was supervisor, nighttime broadcast programming and purchasing at Young & Rubicam. She returned to Combe in 1983 as vice president, director of media services. Combe manufactures Grecian Formula 16, Johnson's Odor Eaters and Lanacane.

Thomas Fuld has been elected a vice president at BBDO/New York. He joined the agency in March as associate director of network television, moving in from a post as broadcast manager at Lever Brothers.

Helen Seligman has been promoted to associate media director at McCann-Erickson, Troy, Mich., and **Cynthia**

First blush

No television or radio has been scheduled yet for Taylor California Cellars' new Blush wine, but an "extensive" print campaign out of Kenyon & Eckhardt is scheduled to start in July. Product is billed as "the first generic blush wine available nationally at an everyday price." Taylor says blush wines derive their color from red grapes "that are lightly pressed and left on the skin" just long enough to impart the pale pink, "blush" color. Before introduction of this wine, Taylor says that only more expensive varietal blush wines, such as white zinfandel have been available previously on a large scale. And the winery describes blush as "a burgeoning category projected to account for the sale of two million cases of wine this year."

Beerbohm joins the agency as a senior media supervisor. Beerbohm had been a media supervisor at Campbell-Ewald; Seligman steps up from senior planner.



Tim Zagin has been elected a vice president at Foote, Cone & Belding/New York. He transferred from Albert Frank-Guenther Law, an FCB Associated Communications company, in 1980 as a media planner and is currently an associate media director.

Rachel Geltman has been named associate research director at HCM. She was formerly assistant vice president, project manager for the retail and private banking divisions at Manufacturers Hanover Trust Corp.

Cheryl Harps has been promoted from assistant supervisor to media supervisor with the Detroit broadcast group of BBDO. She came to the agency in 1983 from Campbell-Ewald where she had been a senior time buyer.

Barbara A. Coyle has stepped up to media supervisor at McAdams & Ong, Inc., Philadelphia. She had been an assistant account executive for SonderLevitt, Inc., also Philadelphia, before joining McAdams & Ong. She now advances from senior buyer.

Gail Twersky and **Tom Garrity** have been promoted to media supervisors at Elkman Advertising, Bala Cynwyd, Pa. Both had been senior planner/buyers.

Betsy Coy has joined the media department of Martin/Williams Advertising in Minneapolis as a senior broadcast buyer. She moves in from Chuck Ruhr Advertising, also Minneapolis.

Kevin Killion, associate media research director in Chicago, has been elected a vice president of Needham Harper Worldwide. He came to the agency in

1982 from Leo Burnett Co., where he had been a media research supervisor.

Nancy DeLeonardis and **Johanna Flowers-Gause** have joined Tatham-Laird & Kudner, Chicago as media buyers. Gause had previously worked for BBDO; Kelly, Scott & Madison; Fred Niles, and for Brainstorm Communications. DeLeonardis comes to the agency from CPM, Inc., also Chicago.

Andrea Vaughan has been promoted to media buyer at McCann-Erickson, Troy, Mich. She moves up from estimator.

Robert Acquotta has joined J. Walter Thompson/New York as a media planner on Emery, R.T. French, and R. J. R. International. He moves in from a planner's post at SSC&B-Lintas Worldwide.

Media Services



Don Robinson has been elected chief executive officer of Media General Broadcast Services, Inc. The former president of Katz Independent Television joined MGBS as president in 1983.

Rosemarie Ceraso has been appointed vice president of syndication services, and **Nancy Silverman** has been named

Siboney promotes McBride

Gary McBride has been promoted to vice president, general manager of Siboney/New York, succeeding Alex Berger who is "leaving to pursue an entrepreneurial venture in the video industry." McBride moves up from director of client services at the Spanish-language agency and was a key member of the team that opened Siboney's New York office in 1981. He joined the agency's Caracas office in 1977 and later opened Siboney/Ecuador, establishing offices in Guayaquil and Quito.

coordinator of sales and research for B/LA Entertainment, Inc., the new syndicated programming arm of Botway/Libov Associates.

Representatives



Mary Jane Kelley, Boston sales manager for TeleRep, has been promoted to vice president, East Coast sales manager. She came to TeleRep in 1982 from the sales force of WBZ-TV Boston, and in her new post she will continue to operate out of Boston.

Dick Brown has been appointed senior vice president and director of New York sales at MMT Sales, Inc. He comes to the new post from Katz Independent Sales, where he had been vice president and general manager.

Frank Carter, Jr., has been named to head the new Houston office opened by Hillier, Newmark, Wechsler & Howard. Carter joins the firm from the sales staff on KMEZ Dallas-Ft. Worth.

Ed Wocher has been promoted to Los Angeles sales manager of Torbet Radio. He joined the Los Angeles office three years ago as an account executive.

Susan Specht has joined Christal Radio as manager of its Houston sales office. She had been a senior account executive for KKBQ AM-FM Houston.

Joseph Cohen has been promoted to director, eastern sales, for ABC Television Spot Sales in New York. Cohen started with ABC in 1966 and now advances from eastern sales manager for ABC's TV rep arm.

Linda Packer-Spitz and Sandy Gasman have been appointed vice president/stations at Republic Radio. Gasman had been vice president, network operations, and Spitz had

Retail Report

Getting a foot in the door

In an effort to turn its co-op advertising program into a "sales and marketing tool" rather than just "a necessary evil," the Wrangler apparel division of Blue Bell Inc. has embarked on a four-week promotion that could help some radio stations gain new retail clients.

The promotion, which started May 20 and runs through June 16, is targeted at 20 radio markets and offers, as a grand prize, a 17-day tour of the Himalayas (tying in with Wrangler's *Raiders of the Lost Ark*-inspired TV commercials). In addition, 20 first prizes of a complete camping set are given away.

Wrangler has contacted only one radio station in each market, the one it considers the leading station with 12-24 listeners. The station is provided with a commercial, promotional materials and a Wrangler account list.

Then the broadcaster contacts the retailers directly, offering commercial time that is paid for completely by Wrangler out of the store's co-op accrual.

At presstime, according to Charles Haugabrook, co-op advertising manager for Wrangler Brand, spots were running in 15 or 16 markets.

Working with Crimmins Co-op Marketing Service, Wrangler intentionally selected a diverse group of markets, ranging from fairly large ones such as Kansas City to smaller ones such as McAllen-Pharr-Edinburg, Texas. "Then, once we set up the 20 markets," says Haugabrook, "we also set up 20 control markets (comparable areas where the promotion was not run). We're conducting pre- and post-promotion research. We aren't really sure what kind of figures we will get, but we're going to compare sales and consumer awareness."

Total cost of the promotion, including airtime, Haugabrook says, is "in excess of \$200,000."

One of the participating stations is KHYT, a CHR outlet in Tucson. Says Laurie Fagin Weisert, president and general manager: "The concept is excellent. It gives us a foot in the door to a number of retailers that, otherwise, we had not dealt with. It gives us an opportunity to increase local sales."

In the McAllen-Pharr-Edinburg market, Lon Bason, general manager of KBFM(FM), also believes the promotion "opened a lot of doors," especially to retail accounts that "weren't aware the money was there." Some of these retailers, Bason says, were already advertisers on the CHR station, "but the majority was new business."

KHYT's Weisert would have liked more time to pitch accounts. "One needs at least 45 days before the onset of such a promotion—particularly in a market of our size where most of the decision-making process takes place in Los Angeles or Phoenix." She also believes Wrangler "should have educated their local salesperson more about the promotion so we could work hand-in-hand." Most of the funds, she reports, went to larger retailers such as J.C. Penney and K-Mart. "Some" she says, "had been on radio; some had not," adding that, "there's an enormous amount of money sitting out there."

Wrangler's Haugabrook says the company selected radio for this project for two main reasons:

1) "We knew there was a very short selling time, and radio salespeople are accustomed to working with a short selling time."

2) "Radio delivers the audience we were looking for, and the CPM was very cost-efficient. And it offers the retailers something they're probably not using."

A plus for radio stations, he adds, is that most of the accounts "are basically using newspaper." —**Sanford Josephson**

Media Professionals

Making the most of PCs now that they're here



Abbott L. Wool

*Vice president,
Director, media research
Saatchi & Saatchi Compton
New York*

Abbott Wool, director of media research at Saatchi & Saatchi Compton, says the question of *how* media people are going to use all their new computer hardware is more important than the fact that we have it. Says he: "With this pack of shiny IBM PCs the media department's troubles should be over! They're really loaded. Telmar's planning systems are there and we can dial up MSA. Just slap on a Blue Lynx board, and it's a DDS terminal, too. Sign up with EZ Link and it's a Telex/TWX. *This is computing.*"

He also points out that computers in media are hardly news, because terminals have been present "ubiquitously" in major agencies' media departments for nearly 20 years. He notes that for most of these years, Telmar and IMS have offered media/marketing research systems that access and analyze

such syndicated data bases as MRI and Simmons. And more recently, he adds, MSA and others have offered similar systems, with some of these services expanding into broadcast audience rankers, planners, allocators, etc.

"The overwhelming majority of media work," Wool observes, "is spread-sheets: budget summaries, spot allocations, flow charts, TV schedules, print schedules, and so on. A relatively inexpensive piece of PC software such as Lotus 1-2-3 automates the preparation of such documents to the point that we probably can begin at last to see real time savings from computers. Common media charts can be standardized as shells that automatically fill in perhaps half their columns and all their sub-totals and totals from minimal input. On-line use of Telmar/IMS/MSA has allowed us to do more analyses or more thorough analyses than we can without computers, and the PC's ability to perform as a data communications terminal will keep us even on that score, and gaining."

But he warns that in the long run, "We may find we're doing more analyses, or using the time gained to look at more alternatives, rather than finding ways to reduce time and staff needs. Certainly the media plan modeling and 'what-if' abilities provided by the Telmar and IMS micro-computer systems already on the market mean big changes in the way we use our entry level (number crunching) staff.

"Let's hope that the eased pressure to perform number crunching will allow media people at all levels to spend more time on the conceptual aspects of media, *using*, rather than generating numbers—and will allow media plans to be evaluated for fulfillment of marketing goals, rather than of computer success in fattening the document."

been vice president and manager of Republic's Chicago sales office.



Alan Picozzi has been named vice president, sales research in the sales support services Division of Blair Television. He started with Blair as a research analyst and now moves up from director of sales research.

Kandice Cinnamon has been tapped as San Francisco regional manager for Torbet Radio. She returns to Torbet from Los Angeles, where she had most recently been selling for Christal Radio.

Jim Horky has been promoted to group sales manager at Petry Television's Dallas office. He had been regional sales manager for KDFW-TV Dallas-Ft. Worth before joining Petry in 1981 as an account executive.

Chuck Lieber has been named vice president, southwest regional sales manager of the new Dallas office opened by Storer Television Sales. He first joined STS in 1961 in Chicago and left in 1969 to become general sales manager for Storer TV stations in Cleveland, Providence and Washington. He returned to STS as midwest regional sales manager in 1972 and was promoted to vice president in 1977.

Lee Smith has joined the Atlanta office of Seltel as manager of its affiliate sales team. He transfers from Seltel's Chicago office where he had been an account executive on the Affiliate White Team.

Stations



Jay Hoker has formed Hoker Broadcasting, Inc., a limited partnership with Communications Partners, Inc., based in Dallas. The company's first acquisition is album rock station KCFX(FM) Kansas City. Hoker was formerly vice president in charge of radio operations for Belo Broadcasting Corp.

Dean Goodman and Douglas A. Padgett have been elected vice presidents of Gilmore Broadcasting



... a product of

**ONE OF THE NATION'S
TOP 100 TV & RADIO
ADVERTISERS**

JEFFREY MARTIN, INC.

MARTIN HIMMEL
Chairman of the Board, President

GERALD BALDWIN
Media Director

410 Clermont Terrace, Union, NJ 07083 (201) 687-4000
1-800-631-7447 Telex 138457

Corp. Padgett is general manager of KODE-TV Joplin, Pittsburg, and Goodman is general manager of WLVE(FM) Miami.



Bob McRaney, Jr. is now vice president, general manager of WDSU-TV New Orleans. He comes to the Cosmos Broadcasting station from WWBT(TV) Richmond, where he had also been vice president and general manager.

Ed Quinn has been named vice president, general manager of WVUE-TV New Orleans. He moves in from KTNV-TV Las Vegas where he was also vice president, general manager. Replacing Quinn at KTNV-TV is **Steve Smith**, who also continues as a vice president of WTMJ, Inc., KTNV-TV's parent company, based in Milwaukee.

New financial unit



Bellino

Interp has formed a new broadcast financial services division offering financial and other services involved in the acquisition and sale of broadcast properties. Heading the new division is Vincent Bellino, a man Interp says has negotiated over 15 multimillion dollar broadcast related acquisitions and sales. Over the past 15 years, Bellino has been chief financial officer of McGavren Guild Radio and Interp, the holding company of four radio representation firms. He is also secretary/treasurer of ASI Communications, a small publicly traded broadcast company that currently owns KFAC AM-FM Los Angeles, and previously owned seven radio stations in seven other markets and one television station.

New Stations

On the Air

Woio-TV Cleveland, Channel 19: ADI Cleveland-Akron-Lorain, licensed to Shaker Heights. Licensee, Channel 19, Inc., 2720 Van Aken Blvd., Cleveland, Ohio, 44120. Telephone (216) 561-1919. Hubert Payne, president, general manager; Dennis Thatcher, station manager; Val King, national sales manager. Represented by Katz Independent Television. Air date, May 19, 1985

Robert B. Farrow has joined WFRV-TV Green Bay, as vice president and general manager. He moves in from the same post at WEYI-TV Saginaw-Flint-Bay City, Mich.



John H. Hutchinson has been named vice president and general manager of WWBT(TV) Richmond. The former station manager of WBT(TV) Charlotte, also a Jefferson Pilot station, had most recently been assistant to the executive vice president of Jefferson Pilot Communications.

Phil Stolz has been named general manager of KCRG and KCRG-TV Cedar Rapids-Waterloo. He was formerly general manager of WQOW-TV LaCrosse-Eau Claire.

Terrell L. Metheny, Jr., has been appointed vice president, general manager of WYNK AM-FM Baton Rouge, recently acquired by Hicks Communications. Metheny had been interim general manager of KAAV and KLPQ(FM) Little Rock.

Lee E. Carlson has been promoted to general manager of KGMB-TV Honolulu. He steps up from station manager to succeed **Dick Weiner**, who will not devote full time to his job as executive vice president of Lee Enterprises' Lee Productions, Inc., producer of syndicated programs.

Buyer's Checklist

New Representatives

Avery-Knodel Television has been appointed national sales representative for WDSI-TV Chattanooga, WMGT-TV Macon and for KFTY-TV Santa Rosa, Calif. (San Francisco). KFTY-TV and WDSI-TV are independent stations, and WMGT-TV is an NBC affiliate.

Blair Radio has been named national sales representative for WABY and WWOM(FM) Albany—Schenectady-Troy. WWOM features an adult contemporary sound, and WABY is a *Music of Your Life* station.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of KYKY(FM) St. Louis and WNHV and WKXE(FM) Lebanon-Hanover, N.H.—White River Junction, Vt. WKXE and KYKY air adult contemporary formats, and WNHV broadcasts MOR music.

Masla Radio has been appointed national sales representative for WGUL AM-FM Tampa-St. Petersburg, WJQY(FM) Miami-Fort Lauderdale, KYOK Houston and WXRI Norfolk-Newport News.

Eastman promotes



Smith



Prodanovich

Dan Prodanovich has been named senior vice president/western region of Eastman Radio, responsible for the Los Angeles, San Francisco and Seattle offices; and Mayo Smith becomes executive vice president/finance for the radio rep company. Also at Eastman, Thom Sutton, Houston office manager, and Jim Marshall, sports director, have been elected vice presidents, and Mike Nicassio and Jim Harder have been elected to Eastman's board of directors. Harder is vice president/Chicago office manager, and Nicassio is vice president/New York sales manager.

contemporary music, KYOK is an urban contemporary station and WJQY offers a mellow contemporary sound. Both WGUL stations simulcast *Music of Your Life*.

Independent Television Sales has been appointed national sales representative for WRSP-TV Springfield-Decatur-Champaign. Parent company is Bahakel Communications Ltd.

Katz Continental Television is now representing WOI-TV Des Moines. The ABC affiliate is owned by Iowa State University.

Petry National Television has been named national sales representative for WMTW-TV Portland, Me. The ABC affiliate is owned by Mt. Washington TV, Inc.

New Station

TransCom Communications launched KMGR(FM) Salt Lake City on April 23. The new station programs "all music, all memories for adults" in stereo.

New Facilities

Price Communications' WPEK West Palm Beach, Fla., has been granted FCC permission to increase its nighttime power to 5,000 watts. It's already powered by 5,000 watts during daylight hours.

New Affiliates

ABC's Information Network has signed its 600th affiliate—WMIM Mount Carmel, Pa. The station's format is adult contemporary.

Mutual Radio Network has added three Price Communications stations to its basic affiliate lineup. They are WTIK New Orleans, WOWO Fort Wayne and KOMA Oklahoma City.

Transactions

Diversified Communications, Portland, Me., has agreed to purchase WPDE-TV Florence-Myrtle Beach from the **Eastern Carolinas Broadcasting Co.** for \$14.5 million. Diversified plans no change in current station management, headed by Jerry Condra, president and general manager.

One Seller's Opinion



Antonelli

Altschuler

Presenting avails to buyers and the buy to the station

The avail presentation should be accurate, organized, neat and clear. All spots should have projections or estimates of what the program will deliver. Rationale must be included that is relevant to selling the spot. Rates should be submitted that will allow negotiation, and specials should be highlighted. The avail presentation is a key step in the buy/sell process because it sets the stage for everything that follows.

The presentation should open with a brief market pitch that positions each station in the market. This demonstrates knowledge of the market and is an excellent opportunity to place the client station in a favorable light. Briefly discuss each spot, but concentrate on the programs that are critical to the package. Establish numbers for each spot based on projections or estimates. This step is critical, for it assigns an agreed upon value to each spot and permits accurate pricing.

Packaging is also a key step. The package should be brought into the buy/sell process early, and should become the focal point for discussing the share objective and areas of concentration. The package should be balanced and tight and include specials, Monday through Friday inventory and weekend areas. It is the salesperson's creation, and if properly presented will help control the buy/sell process.

During followup calls, the salesperson must determine how the package stacks up against the competition. If it looks good, the order should be obtained right there. If not, the salesperson should work with the buyer to list the spots the buyer is considering on the client station, to confirm the numbers, to list the spots being considered on the competition, and to find out what numbers the buyer is giving each spot. Then, decide which competitive spots are most vulnerable and attack them, one by one, converting the newly freed rating points to your list.

A salesperson must successfully position the resulting buy to the station. He/she must lay out for the station the working cost-per-point, what spots are in the package, what numbers the salesperson is getting, what competitive spots the buyer is looking at, cost-per-points for all spots, what rates the competition is charging, and what has to be done to get a good share of the business based on all this. This last point is the key. The salesperson must go to the station with a suggested action plan, act as a guide and suggest the package and rates to bring a good share. Once the station feels secure that the salesperson consistently knows what's going on, they will develop confidence in that person.

The salesperson must be able to close effectively. The close is set-up at the start of the buy/sell process and is reinforced throughout the entire process by followup calls and packaging. This can pressure the buyer into giving the order when you want it—not when the buyer wants to give it. This way, you control the ordering process. If you ever give up that control, you can never be sure what kind of order is coming. The buyer can use the package as leverage against other stations, to drive their prices lower and your package won't look as good as it did and will probably have to be reworked at lower rates. This must be avoided at all costs.—**Martin C. Antonelli**, president, and **Mark J. Altschuler**, general sales manager, Antonelli Media Training Center.

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

Your Key to Effective Co-op Information Management.

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

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

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

programs meeting these criteria and will list:

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

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

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

srds Co-op services

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

Wall Street Report

Telepictures Corp. cites three main factors in 1st quarter revenue growth

Three factors are singled out by Telepictures Corp. as primary contributors to revenue growth in the first quarter ended March 31, 1985. They are:

- Programming produced by the company, such as the three-hour movie *Surviving*, made-for-ABC.
- Increases in first-run syndicated programming.
- Performance of the company's television stations and publishing ventures.

For the quarter, Telepictures had a 72 per cent increase in net earnings to \$2,031,000 from \$1,177,500, on a revenue rise of 52 per cent to \$30,002,400 from \$19,704,000. Earnings per share rose 33.3 per cent to 24¢ from 18¢.

Over the last four years, the company's earnings per share (fully diluted) have increased at an annual compounded rate of more than 35 per cent. Sales during that period rose at an annual compounded growth rate of 48 per cent.

Telepictures Productions

Production of its own programming became a reality for Telepictures in 1983 with the acquisition of two independent production companies: The Konigsberg Co. and Rankin/Bass Productions. Telepictures Productions is now headed by Frank Konigsberg and, in addition to the previously-mentioned *Surviving*, also created such programs as the miniseries, *Ellis Island* (CBS) and the movies, *Wet Gold* (ABC) and *The Glitter Dome* (HBO).

For the 1984-85 television season, Telepictures had four five-a-day-a-week first-run syndicated series on the air—*The People's Court*, *Love Connection*, *All New Let's Make A Deal* and *Rituals*—and will launch a fifth—*Catch Phrase*—this fall.

To handle the growing advertiser-supported syndication market, Telepictures, four years ago, formed a separate division called Telepictures Media, which, according to the company, currently sells advertising to more than 80 network TV clients.

A third arm of Telepictures' syndication operation is Telepictures Perennial, which markets its off-network series, movies and animated programming.

Tv station acquisitions

Over the last 16 months, the company has been actively acquiring television stations. In January of this year, it made two moves in this direction:

- Acquisition of KSPR-TV Springfield, Mo., the only independent outlet in that market.

- Purchase of a minority interest in the company that holds a construction permit for KCPM-TV Chico-Redding, which would be the third commercial station in that California market and expects to begin operating in September as an NBC affiliate. Telepictures has an option to increase its ownership of KCPM-TV to 100 per cent.

The company's first television station purchase was made in February, 1984, when it acquired KMD-TV Midland-Odessa, an ABC affiliate.

Telepictures also owns 51 per cent of the common stock in a corporation that has entered into an agreement to purchase two stations in Puerto Rico—WKBM-TV San Juan and WSUR-TV Ponce.

The company says it plans to continue an "aggressive policy" of buying TV stations, despite the fact that "prices have risen recently."

Telepictures' publications division started five new magazines in 1984, including its first for adults—*Outward Bound Magazine*. It also reached an agreement with Simon & Schuster to produce 1985 calendars based on *Outward Bound* and its *Barbie* magazine; and struck a deal with The Disney Channel to sell advertising for its *Disney Channel Magazine*.

For the year ended December 31, 1984, Telepictures had a 53.8 per cent increase in net earnings to \$9,315,000 on a 50.1 per cent rise in sales to \$106,756,900.

Telepictures Corp.

	Three months ended March 31, 1985	Three months ended March 31, 1984
Revenues	\$30,002,400	\$19,704,000
Earnings before provision for income taxes	2,941,100	2,252,500
Provision for income taxes	910,000	1,075,000
Net earnings	\$ 2,031,100	\$ 1,177,500
Per share of common stock		
Earnings per share of common stock		
Primary	\$.24	\$.18
Assuming full dilution	\$.23	\$.18
Average number of shares outstanding		
Primary	8,435,100	6,687,600
Assuming full dilution	9,621,500	6,687,600

TV spots (from page 48)

tually crispy corn puffs and marshmallows in orange, pink, green and blue, and what is known in the trade as an "eating shot," a tight closeup of one of the children 'scarfing' down the cereal.

The result was also helped by the "up music" of Mike Mainieri, and the work of recording producer Barbara Tager. Group product manager Sandy Nelson, who oversaw the project for General Mills, was reportedly "very pleased," and documentation of the client's pleasure, was rushing the spot on air late last month, a few months ahead of schedule.

Early revelations: "The kids like to watch it," says group head Hassid. "The wear out factor, doesn't seem to be a problem," adds copywriter Cordle.

The big test will come later in the year, when General Mills will have to decide whether or not to continue the brand. By that time, kids nine to 12 throughout the country, might well be "doing the Pac-Man."

Doyle Dane Bernbach

The expression, harder than it looks, has always been considered a trademark of professionalism in any field.

In the 1960s, then art director Roy Grace built a reputation at DDB for effortlessly turning out classic commercials for Volkswagen.

Grace, now chairman and executive creative director of DDB, still churns out commercials that are deceptively simple, and turn out to be career challenges for Jim deBarros, senior vice president, executive producer and production supervisor.

"This one was literally impossible to produce," began Grace, who turns and smiles, in grim reminiscence at colleague deBarros. At Grace's feet there is a boxscore of a mythical game between idealists and realists, with the realists scoring all kinds of runs through the first eight innings, but the idealist winning out in the ninth.

"The spot was for the Volkswagen Golf, and the advertiser wanted to emphasize that the Golf was a completely new automobile, all 8,000 parts of it."

"Then Roy suggests to me," deBarros says, "why can't we have all 8,000 parts fall together out of the sky and combine into the Volkswagen Golf?" The next step was to propose the idea to the client, who bought it but said they were caught in a time warp. Could DDB have the spot ready for a dealer convention. "I swallowed real hard," Grace remembers and said, 'sure.'"

Now colleagues like deBarros, like executive vice president and creative director Tom Yobaggy, who, with Grace,

wrote the copy for the spot, had to deliver on the chairman's promise.

"We received tremendous contribution from director Henry Sandbank," Grace relates, "who really made the spot work. The shower of parts was actually done upside down, and backward, with the car suspended from the ceiling. Sandbank had to light the car, as if it were on the ground, and the driver, actually a stunt man, was 'sitting' in the car on the ceiling, and actually fell upside down, landing in an airbag off camera."

If the explanation sounds confusing, the spot comes through clear as a bell.



Roy Grace of DDB remembers the Volkswagen Golf shoot well. "The set was like a D-Day invasion. People were armed with walkie talkies. The stagehands wore hard hats. There was actually a countdown to the shoot."

The message of all new parts for an all new car is transmitted both graphically, and in terse, clever DDB prose. There are lines like "best of German engineering comes together in a Golf. Drop in for a test drive."

Concept and copy aside, if the execution was touch and go, the deadline was a killer. "We had to have it ready for the dealer show on October 1," deBarros says.

"The German auto workers were on strike so we had trouble getting the cars," he continues. "In order to do the spot properly, we need three cars and parts of another. We had to engage in some reverse engineering, take the completely built cars, tear them apart and rebuild them again.

"Sandbank had to work the process out with us, and we went through six weeks of prep and five days of shooting. Volkswagen promised us delivery of the cars on a Friday. They kept their word,"

he says smiling. "We got them Friday night at 11.

"After all the prep, when we believed we actually had everything worked out, we damaged the first piece we dropped, and had to repair it. This took four hours of work.

"The pieces have to fall within milliseconds of each other. The timing was very critical."

Grace remembers that, "The set was like a D-Day invasion. People were armed with walkie talkies. The stagehands all wore hard hats. There was actually a countdown to the shoot."

The bottom line, though, was that "the client loved it," Grace says. "The spot concluded to prolonged applause at the dealer show," Grace says, and "sales of the automobile are going extremely well."

In summary Grace says, "the spot was the most difficult commercial I've ever worked on. And it was," he adds, without revealing figures, "expensive." Actor Roy Scheider provides the voice over for the deceptively simple spot that DDB ranks with its Volkswagen classics of the past.

J. Walter Thompson

"Kodak is a bright client," says J. Walter Thompson, senior vice president and creative director, Linda Kaplan. "They know good advertising, and they are appreciative of the effort."

The effort Kaplan refers to is the commercial package on behalf of Kodak's color VR film.

The spot, a followup to the commercials that won a passel of awards last year, including Clio statuettes, is calculated as more of a "corporate, institutional" spot, touting the entire VR film line instead of a particular product; thus, it can afford to be less specific and more expansive."

The spot is entitled "America" and is reminiscent of a trip art director and JWT senior vice president Gregg Weinschenker took in his youth. His objective was to see America.

"We didn't cover the country," says producer Sid Horn, "but we did take six weeks to shoot from Oregon to Monument Valley. Ron Dexter was the cameraman/cinematographer on the shoot.

"The idea was to follow the actor on his motor bike. One of the purposes of the spot is to soften the image of the biker, show him interacting positively with an Indian, a disabled veteran, asking directions of a matronly woman, and stopping as school children prance across his path."

These arresting images are caught in soft focus, with different looks in urban (Los Angeles) and rural settings (Oregon

and Utah).

The background was filled with a tuneful audio track written by Kaplan, who composed the music as well as providing the lyric. Kaplan wrote the score in JWT's office in New York. She sent the cassette to Weinschenker who would play it while the crew looked at the dailies the following night.

"During the day," Horn says, "Weinschenker would take out one unit and get the closeups, the establishing shots. I would take another unit and get the running shots. We used the actor for



Ted Sann of *BBDO* believes the *Pepsi* archeology spot "does more than just knock the competition. It says that *Pepsi* is not only the drink of the new generation, it's destined to be the drink of generations to come. It fits in with our overall concept of the growing acceptance of the soft drink."

most of the CU work and a double for the long shots.

"All along we felt we had something," Horn says. "This was a generic spot, and we're all happy with the way it came together."

"Americans are feeling good about their country again," Kaplan says, "We wanted to capture that feeling. When I wrote the music and lyrics, I had no idea about whether it was suitable. The story line was pretty loose, about a man on a bike setting off to find America.

"We twist it for the sell line which is "Bring America Home on Kodacolor VR film. The idea of the CU of the people, is a microcosim of America. The feedback from the client has been excellent," Kaplan says, adding, "Kodak looks on their spots as a long-term investment,

CHINA...

See it Now!

It's the trip to take: A special tour for broadcasters, organized and led by a broadcaster, Richard Pack, for many years Senior Vice President in charge of programming for Westinghouse Broadcasting Company, and former President of Group W Films.

Go behind the scenes of China's expanding television industry to meet with management and creative leaders in key cities. There'll also be plenty of time for sightseeing in Canton, Guilin, Kunming, Chengdu, Xian, Shanghai, and Beijing, plus Hong Kong.

Open to all active or retired members of the broadcasting industry and related fields, including cable, advertising, and radio. The dates are October 5-28, 1985.

Leave from New York or San Francisco.

For further information write Richard Kalfayan, Special Tours For Special People, 250 West 57th Street, New York, NY 10107. (212) 586-6577.



Stephen Dolleck of DFS says the *Special Olympics* campaign was "a thoroughly stimulating and rewarding creative experience . . . All during the experience the spiritual level of the crew kept lifting."

not seeking an immediate return in current sales, though no one would turn it down."

Kaplan tends to downplay her musical contribution, admitting finally that it "was skeletal, the lyrics filled with triple rhymes." Early reports from the field however, indicate that the spot has drawn a nationwide cordon of positive consumer response, and will be a lively contender for another Clio award next year.

Another JWT campaign with a more specific marketing purpose, is its current drive for French's mustard.

The creative director on this exercise was again Linda Kaplan. Elbert Budin of Ampersand Films in New York is the director, providing such marvelous effects as having sandwich tops flap and croissants curl.

The reason for the fanciful action is their "craving" for French's mustard. "French's is the leader in its category," Kaplan says. "But we want people to use the yellow mustard for food other than hot dogs and hamburgers.

"With a product as pedestrian as mustard," she continues, "you have to jump in fast and seize the viewers' interest in the first four or five seconds of the spot. By making the sandwich talk, we could catch somebody's attention.

"The food also had to look good, and Budin, a top tabletop man could do that.

"Sound effects are also important to the success of this spot, and Shelly Leigh Palmer, a very talented freelance, who heads up his own operation, made a pivotal contribution.

"The film footage was exceptional,"

Kaplan concludes, "but we overshot, just to make sure we could 'cover' all the sound effects."

The theme for this campaign is a natural, it advises the viewer to 'listen to what your food is saying,' and the call in the commercial is for French's mustard.

The client expects the spot to improve its sales in the less than traditional areas of strength for the product. The verdict on this will be in later this year.

BBDO

One of the higher profile products this year is Pepsi Cola. It agency, BBDO, is playing Coca Cola in the same feisty manner that Burger King plays McDonalds. Recently BBDO twitted Coca Cola on changing its formula in a cheeky little spot in which a wide-eyed teenage girl asks why Coca Cola changed, then gulps a Pepsi and says "now, I know why."

Much in the same spirit of that spot, only with a lot more sophistication, production, and jet age flavor, BBDO has launched a commercial called "Archeology" in which Pepsi declares in no uncertain terms that it will be the drink for future generations, and that Coca Cola, which is the world's Number 1 soft drink, won't even be around.

The spot, released this spring, along with a package of Pepsi and Diet Pepsi spots (including the one starring former vice presidential candidate Geraldine Ferraro), didn't get much attention then, but, according to the agency, consumer interest is building.

"Everytime you look at the spot you see something different," says Harvey Hoffenberg, associate creative director, for art, on the project.

Says copy creative director, Ted Sann, "The spot was made to convey the leading edge in quality that we believe comes with Pepsi. Name calling doesn't work," Sanns continues. "We believe that this spot does more than just knock the competition. It says that Pepsi is not only the drink of the new generation, it's destined to be the drink for generations to come.

"This isn't just a product commercial," Sann continues. "It fits in with our overall concept of the growing acceptance of the soft drink."

"We searched for exactly the right objects for the young people to present to the tour guide, actually portrayed as an Oxford Don, approximately two and a half centuries later."

During the spot the students bring their tour guide a baseball, "thrown a high speeds," a guitar, "played by gyrating youths," and an empty bottle of Coca Cola, which the Don doesn't recognize at all. The suggestion, particularly with the students sipping Pepsi

throughout the spot, is that this soft drink will be with us for all time, while Coke is just a transitory fad.

BBDO went to some lengths to make the points.

"We futzed with the script for a couple of months. The client loves it, and we've gotten a lot of early word of mouth response," Sann says.

"We build a portion of a split-level house," reports executive producer Gene Lofaro. "Casting the piece was another special problem, and Joe Pytka, director/director of photography, was especially helpful in getting just the right people.

"We had to create a number of different elements," Lofaro continues, and John Dykstra, who worked on the special effects in *Star Wars*, brought his Apogee studios to work on such dazzlers as the rocket ships soaring overhead.

"Then we needed a huge blue screen, which reflected a matte blue light into the lens."

Adds Sann, "When we cast Will O'Connell as the tour guide, I knew the spot would work. Don't forget, we were working in the future. What we portrayed was not derivative. The costumes by Michael Kaplan, had just the right texture."

"Shortly after the spot begins," Lofaro says, "the viewer encounters six elements in three seconds. The spot took eight days to shoot, six weeks to plan."

"You know you're onto something," Hoffenberg says, "when the crewpeople from other sets stop by to watch you work. The people from our crew, who don't get anything from the commercial, after it's wrapped, no residuals, no



John Ferrell of Y&R says that for the *Mercury* campaign a decision was made to re-position the car, to try to attract the younger, 'yuppie' audience. "Consumer groups were singled out and targeted."



These people and 3 million others have something to celebrate. They beat cancer.

We are winning.

Please support the
 **AMERICAN CANCER SOCIETY®**

This space contributed as a public service.



Patrick Cunningham of N W Ayer says the agency wanted to do the AT&T spot with humor, but "if we go too far with it, the piece could become slapstick. We wanted believability. We wanted the viewer to say to him or herself, 'yes, this could, or this has happened to me.' "

awards, come by to tell you that they were glad to have worked on the spot—People like Vance Lorenzini, who put so much of himself into the art direction and set construction."

The special effects and the conventional aspects of the shoot were shot simultaneously by Pytka in New York, and Dykstra in Los Angeles. The spot was then pieced together for the convention of Pepsi bottlers on February 26.

"The people, all the people, worked very hard. They worked as hard as they did, I believe, because they knew it was going to be good. This is part of the alchemy."

The last problem, according to Lofaro, was the timing of the last scene. "Should we show the rival Coke bottle right away, or go for the drama, having the music pretty much end, leaving the full opening for that last line?"

As the professor holds the Coke bottle in his hand, the Coke logo facing the viewer a student asks, "What is it?" He answers, "I haven't any idea."

N W Ayer

One of the more interesting corporate developments in 1984 was the divestiture of the Bell System, and how it and its various advertising agencies coped with the problem of informing the public.

One notable effort was the message

from American Telephone and Telegraph that it still provides the most durable phone receivers, and that those made by other companies, according to the AT&T commercial, simply don't hold up over the long haul.

The agency charged with that assignment is N W Ayer. Patrick Cunningham, the agency's executive vice president and creative director, explains.

"There is a fragility of an idea, when you are attempting to translate it into film form," Cunningham begins. "There are elements that matter, like casting, lighting, music and camera angles. If one of these elements goes awry, the entire commercial could go off. By the time you go into production, you want everything spelled out. If your pre-production is sound, there should be no surprises.

"It's all right," Cunningham qualifies, "if the director thoroughly understands the idea, and when he's doing work for us, we try and make sure that he does, if he wants to add something during the shoot. But if he misreads the purpose of the commercial, the whole enterprise could become undone. That's why we are so careful in our pre-production."

The consumer products division of AT&T is an Ayer client of longstanding. It believes it makes the best phones, Cunningham reports, and the purpose of the competitive spots is to communicate the distress of the people who have bought other than AT&T phones.

"We wanted to do this with humor. But there was a problem. If we go too far with it, the piece could become slapstick. We wanted believability. We wanted the viewer to say to him or herself, 'yes this could or this has happened to me.'

"For this we needed a solid director, who knew how to handle actors. We chose Neil Tardio. His casting was efficient.

"Then we chose the tune 'Second Hand Rose,' for obvious reasons, and wrote 'second hand phones' lyrics for it, and as a musical bed for two more spots. The transitional line, of course, is to stick with the first class phones of AT&T."

The setting is amidst the cacophany and chaos of long, active complaint lines. One of the zingers is that of the competitive company employee asking a caller to 'call him back on an AT&T phone.'

"Julie Budd did the vocal," Cunningham says, and she was on hand when he presented the package of three commercials to 1,800 AT&T employees in Parsippany, N.J. "Applause bridged each commercial," Cunningham says, "and then Budd led a 'Second Hand Phones' singalong.

Is the commercial effective? "It was the basis of the agency presentation that

won us the account in a shootout earlier with D'Arcy/MacManus/Masius, and Foote, Cone & Belding."

Another residual advantage of this advertising that Cunningham mentions is that there are "those of us old enough to remember the old Bell Telephone equipment. These were phones you may have replaced once, if ever. This gives the spot an added credibility."

SSC&B

Commercials aren't always that glamorous, and some agencies take pride in jobs that are done for pragmatic reasons but can be executed with some panache. An example is the 30-second potboiler that SSC&B did for Diet Coke on two weeks notice.

Producer Eric Brenner provides the narrative. "Diet Coke was rolling out its three-liter bottles in two weeks. We needed a spot that would make that point, nothing else. Our creative team, consisting of art directors Keith Whitmer, Peter Nicotra, and writer Phil Balshi, came up with the idea of oversize chairs, food and tables, used by "little people," who wanted more of the giant three-liter Diet Coke.

"Henry Holtzman is one of the few credible comic directors around today," Brenner continues. "We called him in immediately. He helped us with the casting and was terrific on the set."

"Out of this came a spot theme in which the props are big, but the people



Henry Holtzman of N. Lee Lacy Productions is considered by SSC&B's Eric Brenner to be "one of the few credible comic directors around today. We called him in immediately (on the Diet Coke commercial). He helped us with the casting and was terrific on the set."

ATTENTION BROADCASTERS

JOIN **Broadcast PIONEERS**

Become a member of a prestigious national organization of broadcast professionals devoted to the past, present and future of broadcasting.

All that is required to qualify is 20 years of experience in any facet of the communications industry.

Since its formation in 1942, the Pioneers have made many important contributions -- the establishment of an important foundation known as the Broadcaster Foundation dedicated to helping those broadcasters in financial need and the industry's Broadcast Pioneers Library in Washington, D.C..

If you've been a vital part of our industry for at least 20 years, you can qualify for membership in the Broadcast Pioneers. Write today. Annual dues are only thirty-five dollars.

Preserving the Past

Shaping the Future

Broadcast PIONEERS

320 W. 57th St., New York, N.Y. 10019 (212) 586-2000

Yes, I'd like to become a member of the Broadcast Pioneers. Please send a membership form.

Name: _____

Company: _____

Address: _____

still are the stars.”

The spot is managed in an interesting counterpoint. The Bigg family, made up of six beautifully casted people, are photographed in miniature, with the food and drink, including Diet Coke's three-liter bottle being shot from scale models that are oversized.

“The two production problems,” Brenner says, “are that the spot had to be done in two weeks, and the set—actually 20 feet high—and the props, had to be made in an exaggerated size, and painted, and that Henry (Holtzman) had to finish the spot in three days, on a relatively modest budget.

“Once you walked on the set, however, you knew, just from how the props had been created, by Scenics West (the spot was shot in Los Angeles) that it was going to be a great commercial.

“Don Morgan, director of photography, did a great job in shooting the material, and Sheila Manning, was very

All of these spots were shot by American directors, and many made heavy use of special effects.

creative in casting the people. One was Grandma Bigg, an 82-year-old woman who knelt on her knees for hours to help us get just the right effect.”

The spot was released in January, and is being shown on a market-by-market basis, across the country, coinciding with Coca Cola's release of the Diet Coke bottle. Producer Brenner claims no information on how sales of the three-liter bottle were going, but says “the client is very satisfied that the commercial makes the point.”

Common traits

Characteristics common to all these commercials are as follows:

- They were all shot by American directors
- Cost for most are estimated at least to be mid-six figures
- All sold the product, or the corporation it represented
- Four of the eight commercials made heavy use of special effects.
- Two were shot by Joe Pytka, already an established “star” director; and two by Lacy's Henry Holtzman. □

Union (from page 43)

But Preston's major disappointment is that no retail agreement came out of the negotiations.

“There are a number of retail advertisers who are looking at television as a potential vehicle. In a changing, short term three or four or five-day promotion, advertisers would want a break in rate, but the unions, I believe, look on it as a potential cut in income.

There is a retail agreement in some local markets, but that agreement doesn't apply in New York, Los Angeles, Chicago, Houston, Atlanta, in fact many of the cities where these commercials are produced, making the current retail agreement rather ineffectual.

“Of course, such an agreement wouldn't help the large national advertiser, but would alleviate some of the cost pressure from the local retail advertiser who is currently heavily committed to newspapers. He needs a financial reason to use television, a special short term spot cycle, shorter, certainly, than the current 13-week agreement.

“If there would be a special deal, for instance, for Father's Day, or for Mother's Day, the rates would be lower, but I believe, the lower rate would bring in other advertisers, and we, the agencies, and they, the unions, would both benefit from the added work,” Preston believes. I think it would be constructive to promote weekend use of television for special promotions, give the advertiser an option to promote product ‘A’ or product ‘B’, without penalizing him with cost requirements that make such a use impractical.”

“Right now,” Preston continues, “there are limited provisions in collective bargaining that make such a move possible. I wish we could get together with the unions and negotiate a reasonable rate for retail.

“The advantages, I would think are obvious: More retail advertisers on television and new opportunities for employment.”

Preston does not see the current agreement putting any extraordinary hardship on national advertisers but adds, “Agreements are negotiated on behalf of all advertisers, and some parts work hardships on regional advertisers with fees in each region.

Preston believes that the 5 per cent session fee increase was in line with other union agreements, but points to a COLA (cost of living allowance agreement) that kicks 18 months into the contract as a “kind of crap shoot,” that depends primarily on where the cost of living goes.

“The unions are betting it will rise above 5 per cent, the agencies are hoping it will not. There is a cap of 10 per cent

on the COLA adjustment.”

Preston declines to estimate when talent costs will reach the breaking point. “That is almost indefinable. For some advertisers it is already too much. And when you lose a client, no matter who or where the client is, it is a loss.”

“The SAG/AFTRA/agency contract is quite a substantial pact. There are figures that show this. The unions know that this pact is very important to them.” This time,” Preston concludes, “the advertisers took a very strong position. They demanded relief on the 15-second spot; they wanted to hold on the session rates for Class A programming, except for first use. And they achieved these objectives.”

Will there be a time when even a slight hike will be too much? “It's hard for me to say any one contract is going to be the straw that breaks the camel's back. If you want to reduce costs, you can go to a studio rather than to a location. The production costs, historically have risen more sharply than the talent fees.”

Below-the-line costs

“These below-the-line-costs, i.e., producing more on location, conceiving spots that are, by their very nature, more expensive, add more to the budget, than does the talent. And we all know about the upward rise of media costs,” Preston concludes.

Finally there is the story of the regional advertiser who made bread for each section of the country.

The only change that was made in the bread in each region was the wrapper.

The union requirement was that each of the four commercials be classified as a new spot with attendant charges for talent and production. The advertiser was unhappy, but tried to live with the costs for as long as feasible.

Finally, the advertiser asked the agency to try to negotiate a concessionary agreement with the unions. The unions refused. The agency negotiator even offered to make a presentation to the national board in order to try and retrieve the situation. The argument was, if you don't make some sort of an arrangement, we will lose the client and the unions will lose the work.

The unions declined to make the adjustment and the advertiser did as the agency negotiator predicted.

The point to be made—minimal raise in rates or no—if it loses an advertiser for broadcast all parties suffer. Whether or not rates continue to escalate so that more advertisers turn to other media (see lead story in *Commercials* section on page 58) or the viewing audience erodes further to drive down talent costs, are two trends that bear watching. □

New shows (from page 41)

hold shares because of erosion, thereby decreasing the chances of a hit by a new series and making it difficult for a new entrant to overcome its established competitors in the time period. "The days are of the 90 share points in a time period are gone, so with two or two-and-a-half strong networks, the apparent opportunities for a new show to be a hit are gone. There are only X number of shares to pass around. Hopefully, all three networks in combination will bring back the eyeballs to commercial television."

Meanwhile, regardless of the way the schedule is shaping up, ABC is already planning to move things around as the shifting warrants. In the fall, it will start *Lady Blue*, about a woman cop, called "Dirty Harriet," by one admen, in the *Colbys*' time slot. If it does well in its six-week test, the betting is it will get a berth in mid-season. However, BBDO's Croasdale doesn't put much faith in the show, putting it in the miss category. Also on ABC, it's likely that *Ripley* and *MacGyver* will be replaced at some point with Disney two-hour fare on Sundays, as per a commitment between the studio and ABC.

CBS, too, may change the time slot for *Hometown*, considered a wise move by the admen. According to one source, *Hometown* will premiere in August for six weeks in the Thursday 10-11 p.m. time period now occupied by *Knots Landing*. If all goes well with *Hometown* in the slot, CBS may put it in a late time period in the fall.

Here's the way the new series for primetime stack up, according to the agency network program experts:

ABC

He's the Mayor

Tuesdays, 8:30-9 p.m.
(Universal Television)

This comedy, which stars Kevin Hooks as a black college graduate who is elected mayor in his home town, loses the time period ratings election by a landslide. All 10 admen voters believe the plot, which revolves around Hooks' problems he faces with a crooked councilman, a cynical police chief and a fast-living chauffeur, is contrived and weak. One negotiator believes it's ABC's weakest new show of the coming season. It's seen as also doing poorly because of the lead-in, *Diff'rent Strokes*, the former NBC show, which is a questionmark on performance at its new landlord. A *Team*, on NBC, is the definite leader in the time period, they say.

Consensus: A certain "miss." with all 10 admen calling the plot silly and un-

realistic. Share: 18, on average.

Growing Pains

Tuesday, 9:30-10 p.m.
(Warner Bros. Television)

This contemporary family comedy revolving around the former syndicated, short-lived late-night show host Alan Thicke as a psychiatrist, and his wife who becomes a working mother, played by Joanna Kerns, is called a headache by nine of the 10 ad negotiators. While it has some potential from its lead-in, *Who's the Boss?*, the combination of a good CBS Tuesday night movie and *Riptide* will leave very few shares left for the series, they maintain collectively. The one maybe also sees *Pains* benefiting from the *Boss* lead-in and calls it a funny show, with a chance if the network can build a two-hour comedy block on the strength of *Strokes*, *Mayor* and *Boss*.

Consensus: Not a very good imitation of *Family Ties*, and a show which will have too much competition from the other networks put *Pains* in the miss category with nine of the 10 ad negotiators. Share: 20, on average.

The Insiders

Wednesday, 8-9 p.m.
(Universal Television)

Based primarily on the strength of its inheriting the reasonably strong time period from *Fall Guy*, which is moving to the Thursday time slot, plus its potential of being strong counterprogramming fare to the older-skewing *Highway to Heaven* on NBC, this action/adventure just makes it into the "maybe" column, six tallies to four. Conner at DFS says he liked the pilot. "It has workable characters and has different people from other shows which use heavy doses of music." Otter at McCann-Erickson sees *Insiders* as coming in as Number 2 in the time period. "It's a hep, urban show which will appeal to young people," he says. A "miss" voter has *Insiders*, which is described by the network as an adventure series about two men who live on the edge (Nicholas Campbell and Stoney Jackson, portraying hard-driving reporters), as a *Miami Vice* ripoff.

Consensus: The hour series is just on the edge of the "maybe" column, with six of the agency buyers giving it the benefit of the doubt because of its counterprogramming potential to *Heaven*. Share: 23.

Dynasty II: The Colbys

Thursday, 9-10 p.m.
(Esther Shapiro/Aaron Spelling)

This spinoff from *Dynasty*, its characters and storylines is, of course, an attempt to capitalize on the popularity of the Wednesday drama soap series. The plan is for the series to begin in mid-November, with the *Colbys* as center-

piece, and other cast members and stories from both shows to be interchanged. All-in-all the 10 buyers gave *Colbys* a maybe, with some saying it has potential to become a hit. The admen who look at the strong qualities of the series point out that it will begin strong because of heavy promotion on the network's part, taper off after a few weeks, but build late in the fourth quarter and earn low "hit" shares. Kostyra at JWT says that *Colbys* will be a considerable improvement for the network over last year's effort in the time period, *Glitter*, which got a dismal average of 16. The maybe voters who are not that high on *Colbys* note that it's inheriting difficult competition from *Simon & Simon*, *Cheers* and *Night Court*, making it a climb to establish itself.

Consensus: This has hit potential, according to the majority of admen, helped by heavy promotion. But others also giving it a maybe see it as facing tough competition. Share: 25.

Mr. Sunshine

Friday, 9:30-10 p.m.
(Winkler/Rich/Paramount)

This adult comedy about a blind college professor trying to pick up the pieces of his life after an unhappy marriage is too cloudy for the ad buyers, who unanimously put the show in the miss category. At O&M, Goldstein says that the series is in an "incredibly difficult time period for ABC because of *Dallas*." JWT's Kostyra says the agency is not expecting the show to do any better in the time period than what *Hawaiian Heat* did last year. Also, he believes it will be difficult for the show to find humor in a person who is blind. At Y&R, Isacson calls the show a "clear disaster."

Consensus: The series is in a tough time period, and it may be difficult to garner humor in a show which stars a blind person, played by Jeffrey Tambor. Share: 17.

Family Honor

Fridays, 10-11 p.m.
(Lorimar Productions)

Despite the presence of an established star such as Eli Wallach and some good production values, this series, about a family of New York cops and an organized crime family that co-exist as they clash for power, got shot down by all the admen negotiators. One reason, given by JWT's Kostyra, is that it's up against two popular series, *Miami Vice* and *Falcon Crest*. At BBDO, Croasdale notes that its lead-in is *Mr. Sunshine*, which is being projected as a solid miss by the ad buyers. Otter at McCann-Erickson notes that the buyers are in the dark as to the direction the show will take. "If it concentrates on the younger

people in the series, it may do a little better than if centering on the older," he says.

Consensus: A "miss" all around. Share: 19.

Hollywood Beat

Saturday, 8-9 p.m.
(Aaron Spelling Productions)

The sleazy side of Hollywood, as patrolled by two undercover cops, played by Jack Scalia and Jay Acovone, doesn't make for much of a series, according to seven of the 10 admen. Y&R's Isacson sees the series as a punk *Starsky & Hutch*, calling what he has seen of the pilot as not a very good show. Another buyer sees the series as being edged out by *Airwolf* for the second slot in the time period. But one of the three maybes, BBDO's Croasdale, who just marginally puts it into the 23-27 range, says it will get a lot of the *T. J. Hooker* audience and that *Airwolf* has never had great strength at 8 p.m. Also, he says, the two NBC shows in the time period, *Gimme a Break* and *Facts of Life*, while tiring, will take the hour, leaving *Beat* in the second slot. DFS's Conner also sees *Beat* just squeezing into the maybe category.

Consensus: The series gets a miss 7-3, with the miss admen saying it will lose out to the competition. Share: 19.

J. G. Culver

Saturday, 9-10 p.m.
(R. J. Productions/Columbia)

The Robert Wagner name puts this action/mystery hour into the maybe class by all 10 admen, with some saying the show, which stars Wagner as an international insurance investigator with two children to raise, has upside potential. One negotiator, McCann-Erickson's Otter, considers Culver a strong maybe, based on Wagner's pull. BBDO's Croasdale says that Wagner is to ABC what Michael Landon is to NBC. However, Croasdale doesn't consider the pilot any great shakes, and sees the show as needing improvement. Y&R's Isacson believes that Wagner himself will garner 20 share points but that the program is in the wrong time period. "Culver could do better elsewhere," he says.

Consensus: Wagner will pull in the women in a show which the admen believe needs sharp improvement in execution. Share: 25.

MacGyver

Sunday, 8-9 p.m.
(Winkler/Rich/Paramount)

Although *MacGyver*, starring Richard Dean Anderson as a *Mission Impossible*-type character who aids people in need through all kinds of scientific means, narrowly makes it in the "maybe" category by a vote of 6 to 4, a few of the admen believe it can be a sleeper. At DFS, Conner calls it the best

of ABC's new entries, and just short of the hit category. "We think the character is very interesting and we thought the premise was promising, if they can keep the action and exotic things going at the same level as we saw in the pilot. The character can use his mind and come up with formulas which have come from high I.Q.s and good schooling, which puts *MacGyver* a cut above other heroes we've seen in the past." BBDO's Croasdale calls the series a possible sleeper in terms of counterprogramming to *Murder, She Wrote*. "The pilot was too gimmicky, however, but we understand that it will be toned down so that he won't use bubble gum to save the world." Admen giving the series a "miss" maintain its lead-in, *Ripley*, is weak, and if the new series from NBC clicks, *MacGyver* will wind up third in the time period.

Consensus: The series gets a maybe just narrowly, but could be much stronger if the show becomes more believable and if NBC's new shows don't work. Share: 23.

CBS

Hometown

Tuesday, 8-9 p.m.
(Paramount Television)

This series, which is based on a concept from *The Big Chill*, reunites college friends from the turbulent 1960s, and gets a chilling reception from all 10 admen, who put it into the "miss" category. Y&R's Isacson says he likes the show—"real good quality, but its very difficult to develop an 8 p.m. serial for young women. If they go more teen, it could work in the demo sense." Other admen believe the show will skew too old for it to be in the anchor-time slot for the evening and that it could do much better in a 10 p.m. time. DFS' Conner notes that, although he also liked the show, it won't get many shares because of the *A Team*. He continues that CBS traditionally has aired some new shows at 10 p.m. as a test and later brought them into an earlier time period, and "this should have been done in this case as well." However, they probably needed a show at 8 o'clock." O&M's Goldstein calls *Hometown* a well-cast, well-produced program, "but it belongs in a later time period, where the stories can be broadened for more adults." Croasdale at BBDO says kids own the set in the time period and there is nothing in the show that appeals to the young audience. "However, CBS will run the show in August for six weeks, and the guessing is they will air it in the *Knots Landing* time period on Thursdays. If it does well, they will find a spot for it, possibly switching it to a more adult time period."

Consensus: A good show, wrong time period. Share: 19.

Stir Crazy

Wednesday, 8-9 p.m.
(Larry & Larry/Columbia)

This series, based on the movie of the same name about two New York friends convicted of a murder they didn't commit who escape from prison, doesn't have the same chemistry as the movie, assert all nine of the 10 ad buyers who give it a miss. The two main characters, played by Joe Guzaldo and Larry Riley, lack the comedic interplay present between Richard Pryor and Gene Wilder, the miss voters say. At McCann-Erickson, Otter notes that the younger audience, "in our opinion will opt to the *The Insiders* as opposed to *Stir Crazy*, and *Highway to Heaven* has the older audience in a lock." O&M's Goldstein maintains that there haven't been many movie spinoffs which have been successful on TV.

Consensus: A miss by nine of the 10 admen. Show too weak and characters don't jell, they say. Also, it will be weak on getting young demos. Share: 18.

Charlie & Company

Wednesday, 9-9:30 p.m.
(Allan Katz/20th Century Fox TV)

Although this contemporary domestic comedy about a black middle-class family with traditional values living in Chicago stars Flip Wilson and Gladys Knight, it winds up in the miss category by all 10 negotiators. The admen call the show nondescript, although McCann-Erickson's Otter says Knight came off well in the pilot, and has a future as an actress.

Consensus: A certain loser, despite two established stars, because of weak lead-in and *Dynasty*, plus a decent new show on NBC. Share: 17.

George Burns Comedy Week

Wednesday, 9:30-10 p.m.
(Universal Television)

The *Burns* series looks like a continuation of a losing night for CBS, despite the network's introduction of all-new shows on Wednesdays. Of the 10 miss voters, Isacson of Y&R says, "I think it was well-produced and a good idea, but I don't know how you keep the audience every week unless you give them some sort of comedy which people will expect to be exciting, unusual or different." Goldstein at O&M says he's "very concerned about the anthology form. It's a very difficult form because you don't generate viewer loyalty from week to week. Also, once *Burns* becomes recognized as weekly host, it will have to stand on the comedy strength of the show. And, given the strength of *Dynasty*, plus the weakness of CBS historically on Wednesday, it makes it even more difficult for an anthology show to

the marketplace

The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceeding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace
TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

Services

Handwriting Analyst

Offers services: evaluation of new employees; promotional plan for your product/services; market studies of consumers; forgery identification. Call or write: Robert Wasserman, 2019 Parrott Drive, San Mateo, CA 94402. 415-345-2146.

Help Wanted

TV Account Executive

Account Executive, KOB-TV, NBC Affiliate, Albuquerque, N.M. Seeking team-oriented person with TV Sales experience or broadcast background. An excellent opportunity in an exciting growth market. Apply in writing to Bob Evans, General Sales Manager, KOB-TV, P.O. Box 1351, Albuquerque, N.M. 87103. EOE M/F. No phone calls accepted.

National Sales Manager

Television station in top 40 market in southeast, network affiliate has opening for National Sales Manager. Two years station/rep experience required. Sales management experience preferred. Please write: Box 610A, Television/Radio Age, 1270 Ave. of the Americas, N.Y.C. 10020.
eoe/mf

Help Wanted

BROADCAST INVESTMENT BANKER

As a leading media broker and investment banking firm, we are seeking a seasoned Broadcast Investment Banker with extensive experience in mergers, acquisitions and financing of television and radio stations. Substantial travel is required. Excellent compensation and benefit package available for the right individual.

Please reply with detailed resume, current photo, salary history and references which will be held confidential until the initial interview.

We are an Equal Opportunity Employer and our employees are aware of this advertisement.

Reply to:
Office of the Chairman
Box 429B Television/Radio
Age 1270 Avenue of the
Americas New York, NY
10020

Help Wanted

ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excel future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021

YOUR AD
BELONGS HERE

Situations Wanted

TELEVISION NEWS

Well-known experienced newsman with strong background in both local and network news is available on consulting basis. Strong on presentation, news coverage, economics, and rating sensitivity.

Box 429-A,
Television/Radio Age,
1270 Ave. of the Americas,
N.Y.C. 10020

do well on the network."

Consensus: Comedy will have to carry the show, but anthology form is hard to keep audiences. Share: 18.

The Equalizer

Wednesday, 10-11 p.m.
(Universal Television)

This action/mystery is seen as the best of a poor lot of shows being introduced on Wednesday by the network. However, it manages to get into the maybe class by a safe margin of seven maybes vs. three misses, mainly on the strength of a strong pilot. BBDO's Croasdale, a maybe voter, believes it could be a sleeper. He recalls that other detective/mystery dramas, such as *Hawaii Five-O* and *Barnaby Jones*, started in the network in the 10-11 p.m. slot. But Croasdale has one reservation, in that *The Equalizer's* lead-in is weak. While he is on the minority side, DFS' Conner sees the show, which features Edward Woodward of *Breaker Morant* fame, as having a chance to get into the maybe class. "There are two dramas on the other networks which appeal basically to women, so this could draw a lot of males."

Consensus: A maybe from seven of the buyers, but could go higher. Share: 24.

The Twilight Zone

Friday, 8-9 p.m.
(CBS Entertainment)

This anthology, based on the old popular series drew nine maybes against only one miss. On the maybe side, JWT's Kostyra considers the series as one of the better new entries introduced this season by CBS. However, he doesn't see it doing any better than last year's *Dukes of Hazzard* did in the time period.

Y&R's Isacson says he thought the network would place *Zone* in a later time period because of its potential adult appeal. Nevertheless, he says, it will get a good number and could get a following at 8:30 from *Mr. Belvedere* tune-outs after *Webster*, on ABC. McCann-Erickson's Otter sees the 20-minute anthology form in the hour as beneficial because audiences can tune in at any time during the program and get at least one complete story.

Consensus: A definite maybe. Share: 23.

NBC

Hell Town

Wednesday, 9-10 p.m.
(Breezy Productions)

With the strong TV personality Robert Blake playing an ex-convict who becomes a ghetto priest, aided by a strong program, the 10 buyers cast their votes in the "maybe" category. McCann-Erickson's Otter points out that, in addi-

tion, the show has continuity with its lead-in, *Highway to Heaven*, although both take place in different locales. DFS' Conner sees *Hell Town* as an opportunity for the network to follow up on a strong 8 p.m. show.

Consensus: The Robert Blake name, plus a strong and compatible lead-in, put this show in the maybe class by all 10 ad buyers. However, it won't make any dent on *Dynasty*. Share: 23.

Misfits of Science

Friday, 9-10 p.m.
(Universal Television)

This action/comedy adventure is being called a misfit by the 10 ad buyers, who all give the show a miss. One buyer believes that it will be a race as to which new series, this or 227, gets cancelled first. The story is too gimmicky and contrived, notes one negotiator, who believes that the network thinking is that the gimmicky concept is the only alternative to *Dallas* and to the two sitcoms on ABC.

Consensus: *Misfits* takes scientific facts to an extreme, in a pilot that was termed too hoaky to be believed. Share: 17, but charitable.

The Golden Girls

Saturday, 9-9:30 p.m.
(Witt-Thomas-Harris Productions)

While all the 10 negotiators say they enjoyed the pilot, only seven gave the show a maybe, with three calling it a miss. BBDO's Croasdale says the pilot was "terrific," but the key questions are whether the comedy can hold up each week and whether it is compatible to its lead-in, *Facts of Life*, which skews younger. But the maybe voters, while admitting the show's demos generally will skew older, believe it could also attract young adults as well. Also, they add, the comedy, which revolves around four mature women spending their golden years in Miami, is played by three established TV stars, Bea Arthur, Betty White and Rue McClanahan, and the movie actress Estelle Getty, whom they believe are all very attractive. Conner at DFS believes *Girls* has an opportunity to be in the hit category and that it represents a good effort by the network to lure back some of the VCR and cable movie people on Saturday nights.

Consensus: A very good pilot and four top actresses put this in the maybe column. The three misses says it may skew too old. Share: 24.

227

Saturday, 9:30-10 p.m.
(Embassy Television Productions)

This is another show which fails to get anything but a miss from all 10 admen, who see this comedy, which stars Maria Gibbs as a gossipy gal in an urban

building, as a likely candidate to be cancelled quickly. McCann-Erickson's Otter calls the pilot "old-fashioned television."

Consensus: The admen all turned thumbs down on 227. One upside comment is that it may get some of *Golden Girls* spillover, which may do well. Share: 17.

Amazing Stories

Sunday, 8-8:30 p.m.
(Amblin/Universal)

The Steven Spielberg name as executive producer and the promise of quality programming for the anthology series, described as "the bright side of the fairy tale," make the score eight maybes against two misses. DFS's Conner, a maybe voter says that *Murder She Wrote* will continue to take the night and, like *MacGuyver*, the series will encourage higher HUT levels, giving all three shows something for everyone to choose from. Y&R's Isacson says he believes the network will merchandise Spielberg. Also, "the logic appears to be that, coming out of *Silver Spoons*, it will appeal to young audiences. NBC, I think, is trying to program against ABC rather than CBS' *Murder, She Wrote* and *60 Minutes*, which both draw older."

One miss voter, BBDO's Croasdale, hasn't seen the pilot, but notes that there is nothing to tie the show together one week with the other. "We question whether a viewer will take the time to tune in the show when he or she doesn't know what's coming, as opposed to an established show such as *Murder, She Wrote*."

Consensus: A maybe, with Spielberg as draw. Share: 23.

Alfred Hitchcock

Sunday, 8:30-9 p.m.
(Universal Television)

Like *Amazing Stories*, this mystery anthology series, gets eight maybes and two misses. JWT's Kostyra says that the updated versions of old *Hitchcock* episodes will have to compete against *MacGuyver*, while the *Wrote* audience will hold up well. "Given time, a lot of promotion and time to build, both *Hitchcock* and *Stories* could develop."

Conner at DFS, a downside voter, says he sees *Hitchcock* getting about the same shares as *Stories*, which he considers to be a miss. "*Hitchcock* can't do well without a good lead-in. If I were NBC I would have flip-flopped both shows, for no other reason than that the *Hitchcock* name will tell the viewers what to expect."

Consensus: The maybes have it for *Hitchcock*, by eight to two, saying it may do somewhat better than its new lead-in because there's no mystery about the *Hitchcock* direction. Share: 23. □

In the Picture

Nancy Jo Kimmerle



Research director at Geers Gross, recently promoted to executive vice president, stresses the importance of tracking today's changing life styles and talks about new product development, new business, and what she looks for in hiring new research talent for her department.

Geers Gross research chief says we must know how consumers think

One of the keys to successful marketing in today's competitive environment, says research director Nancy Jo Kimmerle, recently elected an executive vice president at Geers Gross Advertising, is "real understanding of your target prospect. Knowing the consumer demographically is no longer good enough. We must also know them psychographically, in terms of their changing life styles."

Using yuppies as a prime example, Kimmerle observes that, "This group's values are different. Unless we know how these people live, feel, think and believe, it's going to be a lot harder to bring out new products that succeed and survive. And it would be almost impossible to create advertising that really communicates with them."

Thus Kimmerle, who at one point in her checkered career was manager of new product research at Chesebrough-Pond's, says that one of the more productive ways to approach new product development is to look at changing trends in life styles: "Look at smaller families, look at upwardly mobile working couples, and design new product candidates to *their* tastes." Three key elements of today's fast-paced lifestyle, she points out, are a desire for convenience and for fitness, among people who are willing to pay for the best. This, she notes, "has spawned a whole raft of such new products as super premium gourmet foods, from fast-frozen, low calorie desserts and Orville Redenbacher pop corn to premium bottled spring waters as an acceptable alternative to booze at lunch. There are all the imported premium beers, and premium products like Häagen-Dazs, whose names imply that they're imported, even if they really aren't."

Kimmerle has been busy recently preparing and helping deliver new business presentations. She notes that such intensive new business activity seems to come in spurts, though it comes for a variety of reasons. In some cases, she notes, "An individual advertiser may be unhappy with his present agency.

In other cases, a whole industry is in trouble. Airlines got into trouble, and they had to tell their stock holders they're doing something to dig their way out. One of the easiest moves is to fire their agency and hire a new one. So almost every airline got itself a new agency. And now, with the flood of imported beers heating up competition, domestic beers as a group are in trouble, and a lot of them are looking around for a different agency."

In still other cases, she adds, new business opportunities go back to new products: "There are a lot more new products being introduced these days—either truly new developments, or imports that are new over here. These become targets of agencies' new business efforts. And when an existing client acquires another company with its own line of products new to the client, an opportunity arises for the client's agency to pitch for the additional line."

Kimmerle points out that there's a good deal of up front research involved in new business projects, in everything from investigating a prospect's products and existing image to its competition, who uses the category, who might use it, and what's important to these users and prospective users, as guides for the creative group.

She's been busy lately working up a number of "Round One presentations" involving such factors, and says "We're now in Round Two with a couple of prospects, so our target now is to survive Round Three."

Running the department

Between spurts of new business activity, Kimmerle "runs the department" of nine professionals and produces position papers such as *Changing America*, on current life style changes and what they can mean in terms of clients' product lines, and *Women of the '80s*, again with the emphasis on the market place implications of what's going on in women's lives. For example, she explains, "We discuss how holding a salaried job outside the home affects shopping habits, and the demands it creates for convenience shopping, as well as for foods that can be prepared and served quickly."

When hiring new research talent, Kimmerle says she looks for people "with a mixed background rather than a strictly agency background—people whose experience includes work on the manufacturer's side and on the supplier side, as well as agency experience." And with a growing number of outside research suppliers to choose from, Kimmerle sees their quality ranging from "some that are very good at what they do, to others that are pretty poor. And their level of sophistication varies. But whatever the project, and no matter how many suppliers are out there, Kimmerle says she prefers to work with a relatively few, "so that our people develop a good rapport with them over time, and we become very important to them. That way, they'll be willing to continue working through the weekend, if and when it becomes urgent to complete a job quickly and meet the deadline."

barter, Eger agrees, but, for example, "If ITV (the British commercial network) wants a program badly enough, we could hold out a minute for sales to advertisers."

One of the most significant entries on CBS Productions' planning roster is the one dealing with CBS News material. First, Rosenfield reveals, there will be more aggressive marketing of this product. It already encompasses a sizeable business. Rosenfield points out that CBS operates by far the largest international news syndication operation, with 35 customers receiving hard news.

The potential represented by the latter group of customers has CBS Productions looking toward a two-way satellite news service operation that would connect CBS in the U.S. with Western Europe, Africa and South America, at least initially. Rosenfield will not reveal a timetable, but he says, "Soon." The upshot has the makings of a battle with the two existing international news services in the West—UPITN, in which ABC has an interest, and Visnews, the English-speaking consortium of broadcast organizations.

The international marketing efforts of CBS Productions will also be expanding via original production by other CBS divisions—specifically CBS Entertainment and CBS News. First, there's the new *Twilight Zone* series, the first CBS-produced series in 17 years. The last such debut was that of *Hawaii 5-0*. *One Hogan Place*, a limited series, is also on the list. Another news hour, with the working title of *57th Street*, will likely be added to the inventory. And then there is a continuing flow of TV movies.

Co-production ventures

With rising expectations about production values, it is hard to go-it-alone nowadays and co-production has become a major method of generating news programs. Levin is particularly excited about the international potential of such efforts and has a number of co-production deals under development. "These are true co-productions," insists Rosenfield, "with co-funding and joint creative input."

Case in point, says Rosenfield, is the recent miniseries on Christopher Columbus. Produced by RAI, the Italian government's broadcast system, the production had creative input by CBS and Lorimar, both of whom put money into the miniseries.

Co-production with foreign entities is one of the major areas of opportunities identified when the shape of CBS Productions was being limned. Cable was

another and home video was a third.

The CBS Broadcast Group is looking at home video product from two angles. In one view, home video is a secondary market. That is, the product is originated outside the VCR area, such as TV shows and movies, cable production, etc. The other view relates to product produced especially for the VCR market. Examples would be how-to tapes on sports, cooking, exercise, and so forth.

Anent this area, CBS Productions has a unit under Joseph Bellon, who is vice president and managing director of program and market development for Worldwide Enterprises, working with the CBS publishing group. This includes such publications as *Road & Track*, *Field & Stream*, and *Popular Photography*, not to mention the Ziff-Davis specialty magazines.

Rosenfield also notes that legitimate theater offers opportunities for videocassette marketing. "Cassette rights are being carved out of musical shows. Until recently, there was no such thing as cassette rights for the legitimate theater."

One synergistic result from the merger of the theatrical film unit and Worldwide Enterprises was the merging of their sales forces, Rosenfield says. Domestic distribution of the film operation is handled by Warner Bros., but it had its own international sales force. "There were two sales forces and two points of view," Rosenfield adds.

The consolidation of the theatrical films unit with Worldwide Enterprises is the latest tack in a long history of CBS efforts to find the right formula and personnel for successful movie production. CBS' involvement with theatrical film production goes back to 1967, when the CBS Theatrical Films Division was established as part of the CBS/Broadcast Group. This became Cinema Center Films. By the end of five years, at which time production activities were phased out, the unit had produced 33 theatrical features and nine TV movies. Among the Cinema Center productions were *The Reivers*, *Little Big Man*, *A Man Called Horse* and *Rio Lobo*.

CBS revived its theatrical production operation in 1979, setting up CBS Theatrical Films as a unit of the CBS Entertainment Division. In 1980 the unit was made a division of the Broadcast Group. For a brief period it was moved out of CBG, but then moved back again and then last year consolidated with CWE.

By that time the film division had released six features: *Back Roads*, *The Challenge*, *Table for Five*, *Grandview*, *U.S.A.*, *Windy City* and *American Dreamer*. Features to be released under the aegis of CPD this year are: *Better Off Dead*, *Eleni*, *Lightship* and *Target*. □

ment of the British director, will incline these shops to linger should currency fluctuations change, is another.

"There are certain economies to be realized from stages, crews and lights," Blum says, "but the Scott brothers are not cheap, they are just very talented."

Blum thinks the trend to produce U.S. commercials in England will continue, but "I don't think the percentage of work done will increase."

In the past, agencies like SSC&B have gone to London, hired an experienced cameraman and a relatively untried director and come away with vivid footage from which memorable commercials were made.

These one-shot forays to the British Isles are being followed up now by longer, more extensive trips. Some agencies are such regular visitors to the U.K. that a few British-based production companies which formerly had maintained offices in New York, now find it unnecessary to do so. Others, though, like Jennie & Co., still do.

George Bragg, a line production veteran who has served long, diversified stints at Kenyon & Eckhardt, and at Saatchi & Saatchi Compton, was recently appointed senior vice president and director of broadcast production at SSC&B.

Unlike Jeff Devlin, his predecessor in that position, Bragg hasn't done an overseas commercial in 13 years, and has no immediate plans to change that pattern. Bragg, however, understands why more commercials are being done abroad, and, why, even more to the point, English directors are being selected to do them.

"First of all, the dollar is stronger than the pound, and, given the economics of the situation, advertisers and agencies are going to go where they can save money. If savings can be realized in England, they will go there.

"As far as the British directors are concerned, I, for one, don't think that they are any more accomplished than their American colleagues. But, the Europeans make a different kind of commercial, and as American advertisers start to lean towards that genre, they are going to use British directors."

When asked what he means by European commercials, Bragg says, "ones that lean more towards the visual. A good example is the General Electric spot Howard Guard did for BBDO, showing this frozen city. It was an effective commercial. If American advertisers do more of that style, a natural transition will take place. We may become more European in some of our concepts." □

Inside the FCC-1

Dennis Patrick



FCC Commissioner

Junior FCC commissioner now seems more at ease after 1½ years on the job

The recent contretemps over the chairmanship of the Copyright Royalty Tribunal pointed up one of the sad facts of the federal government—in at least the lower-level appointed positions of government. People often are appointed because of who they know rather than for what they know.

Sometimes the appointee fails to overcome that handicap, as in the case of CRT chairwoman Marianne Mele Hall, who was forced to resign her post after only a few months in the position. Fortunately, however, appointees also often do overcome the handicap, study hard and turn out to be quite knowledgeable about the aspect of government they have been appointed to help oversee.

Dennis Patrick, the junior member of the Federal Communications Commission, both in age and service (just-turned 34 and only one-and-a-half years on the commission), appears to have conquered his lack of expertise and experience when he was appointed and become a knowledgeable member of the FCC.

During his first year, Patrick often appeared uncomfortable and almost paranoid when interviewed about commission issues. Today, he is at ease and ready to tackle any issue before the FCC, often discoursing at length and reflecting a carefully thought-out philosophy.

Views on EEO

Take some of these remarks delivered during an interview on issues before the commission:

Regarding equal employment opportunity, he says, "I think it's important to keep in mind here that the number that we use for parity is an administrative vehicle. It's a tool. That number is a device by means of which we can hopefully identify those broadcasters who are not making sufficient affirmative efforts to

identify qualified minorities and women to recruit and to hire at broadcast stations.

"My point is that it is an administrative vehicle by means of which we can help ourselves and those persons that are focusing on the EEO issues to identify those broadcasters as to whom we have to apply greater efforts or give more attention. Those numbers are not necessarily an end in and of themselves. They are an administrative device.

"From what I've seen so far, I think those processes are working reasonably well. They allow us to identify those broadcasters, and then we can look more thoroughly into their efforts and their circumstances and take whatever corrective actions are necessary. I don't believe that precise numbering is really critical.

"It is whether or not in fact that broadcaster is making affirmative efforts to identify, recruit and hire qualified minorities, and not the number in and of itself. And for that reason, I would rather see the commission focusing its attention on identifying broadcasters that are not engaged in sufficient affirmative efforts rather than worry about the numbers too much."

Hyphenated markets

On the issue of hyphenated market areas, Patrick is equally verbose on the reasons he split with the majority and voted, in two cases, against adding other cities to existing broadcast market areas.

"One of the things I said was that the commission needs to articulate a cogent rule with respect to when we are going to hyphenate major markets and when we are not going to hyphenate major markets. Now, in fairness to the majority, I think they thought they were articulating some sort of rule.

"But my position was that the approach that the majority took in those two cases was inconsistent with precedent, it was inconsistent with appropriate policy; and it did not present a clear rule that was based on appropriate policy considerations.

"As a result, I anticipate and predicted in both of those dissents that we will be buried in requests for hyphenation of these major markets by broadcasters because the majority decision really doesn't provide any clear set of rules. It leaves a fairly wide berth for these applications.

"I suggested in my second dissent that we should articulate and require the petitioning party to demonstrate that, in fact, the two markets were the same markets, and that a failure to hyphenate would result in a material competitive disadvantage to that petitioner.

"I have read the majority opinion in both of those, and I am not sure what rule it is that they are attempting to apply. In any case, I don't think it is the appropriate one."

Since hyphenation leads directly into the cable must-carry issue, Patrick is asked about that, and he responds:

"I think that the basic must-carry rule involves a number of other considerations, and I don't think the commission is disposed to get into that at this time.

And a lot of issues with respect to the basic must-carry rules come up from time to time—questions like hyphenation, questions like duplication of signals, saturation of systems. Things like that come up from time to time, and I think they are matters of concern; but I think the basic must-carry rules at the commission are safe.”

“We have to ask ourselves,” he adds, “whether it makes sense to require a cable system in a particular market to duplicate signals or to deliver broadcast signals that are not heavily watched or are even very, very marginally watched and drop programming services that that particular community is very, very interested in seeing.

“This goes to those collateral issues that come up as a result of a sort of rote application of must-carry rules. Basic must-carry is a different question. I think it may warrant a closer look at some of these peripheral issues, not the basic proposition that there is an obligation to carry signals pursuant to basic must-carry rules.”

Fairness Doctrine

He is even more candid when it comes to discussing the outcome of the commission’s investigation into what and how much it can do to get rid of the Fairness Doctrine absent congressional consent.

“There are two questions—the question of whether or not the Doctrine was codified by the 1959 amendments to section 315. If it was, the commission does not have the authority to repeal it.

“And then the question above and beyond that is whether or not it is appropriate as a matter of public policy or as a matter of First Amendment jurisprudence.

“I think I’ve learned a lot of things as a result of those hearings, as a result of the homework that we did in our own office on the Fairness Doctrine in preparation for those hearings, and as a result of listening to the testimony.

“On the first question, the question of codification, I personally had the occasion to go back and read a substantial portion of the legislative history of the 1959 amendments. I can’t conclude anything definitively at this point, because we have an open docket, but I must tell you that my tentative conclusion is that it probably was codified, that Congress probably did intend to codify the Fairness Doctrine with the 1959 amendments.

“And if I reach that conclusion finally and definitively, then that certainly limits the extent to which the commission can act on the docket.

“I don’t think it was done well. I think there is some ambiguity, there is some room to question that conclusion. But my best guess—and as I say, it is a tentative conclusion—is that Congress probably did intend to codify the Fairness Doctrine at the time those amendments were passed.

“Now, does that render the exercise moot? The

answer is no. Absolutely not. The commission can and should think about how we apply the Fairness Doctrine. We, regardless of codification, have a lot of discretion in terms of how we apply it. We have to ask ourselves whether we are applying it correctly, whether we are applying it efficiently, whether it is well understood, etc.

“And secondly, and more importantly on the broader question, any time a doctrine, be it a statute or a regulation of the commission, impacts upon the exercise of First Amendment rights, I think it is incumbent upon this agency as the expert body with respect to communications to examine that doctrine from time to time, even if it is just so as to be able to present to Congress or to the courts a record with respect to what we find to be the impact of the doctrine upon the broadcasting market. I think for that reason it was a very useful exercise.”

Broadcast takeovers

On the issue of takeovers, friendly or otherwise, of broadcast entities, Patrick also is confident about discoursing.

“I am not inclined to interfere with the operation of the marketplace upon broadcasting as a business. In fact, I have argued in the past that to the extent that broadcasters are subject to various pressures and incentives in the marketplace, they are likely to be more responsive to the broadcast community, and, therefore, that is a good thing.

“But on the other side of the equation, the commission has an obligation to ensure that the transferee, the party that would acquire control, is, in fact, qualified to operate the broadcast facilities and meets our qualification criteria so that those public interest concerns that we have would be met.

“Those I see as sort of competing concerns that would be presented in the case of an unfriendly takeover, and the commission would have to somehow reconcile those. And how we would do that would raise certain procedural questions.”

Every commissioner wants to leave his or her own personal mark on the commission. To do that, he or she must carve out some special niche that he or she is going to be identified with. For instance, Commissioner Henry Rivera takes on issues pertaining to minorities, Commissioner Mimi Weyforth Dawson takes on ownership questions.

Since Patrick served as a special assistant to the secretary of commerce for communications and information for five weeks before his appointment to the commission, he came to the position with an overall view of communications and the government role in it. And that brings him to “hybrid services.”

“The technology is blurring all these distinctions and it is no longer as easy to distinguish broadcasting from common carriage. Therefore, it is no longer easy to determine exactly how we’re going to regulate these particular services. “So I think that the commission is going to have to address that question—how do we deal with hybrid services. It is something I hope the commission will bring up this year, look at this year.”—**Howard Fields**

Family Portrait



RKO Radio's chain of 12 FM and AM stations is a distinguished family with a number of readily identifiable family traits. We adore music. And we love to talk. But above all, we are imbued with a strong sense of civic pride and

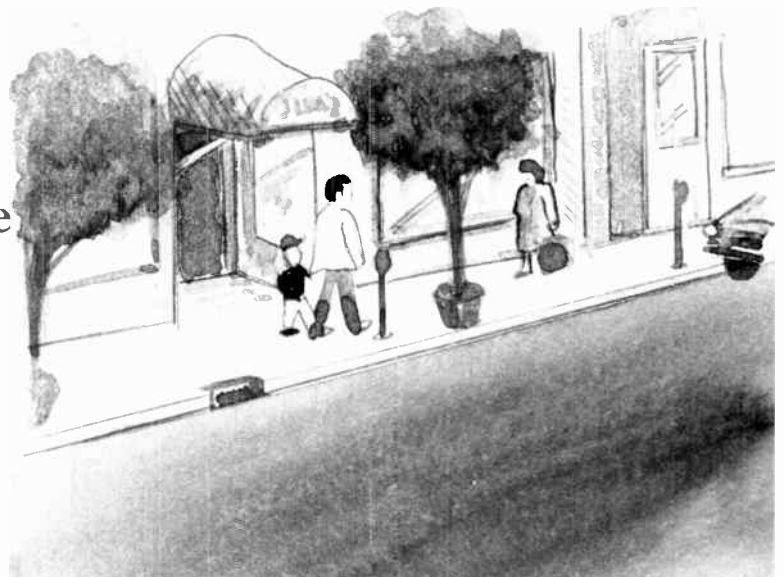
a belief in community involvement.

Coast to coast, RKO stations have actively initiated or participated in a broad range of charitable and educational projects — through public service announcements, editorials, special programming, and providing volunteer manpower and expertise. In New York we registered 9000 voters; in Memphis we ran a food drive; in Chicago we raised money to combat leukemia; in Boston we broadcast a forum on racism. The list goes on and on.

The RKO stations' efforts have raised hundreds of thousands of dollars and touched the lives of millions — and they have encouraged tens of thousands of our listeners to become active in issues that affect their lives and communities. In so doing, we are changing the image of radio from simply being a medium which encourages passive listening to one of radio as a responsible shaper of society.

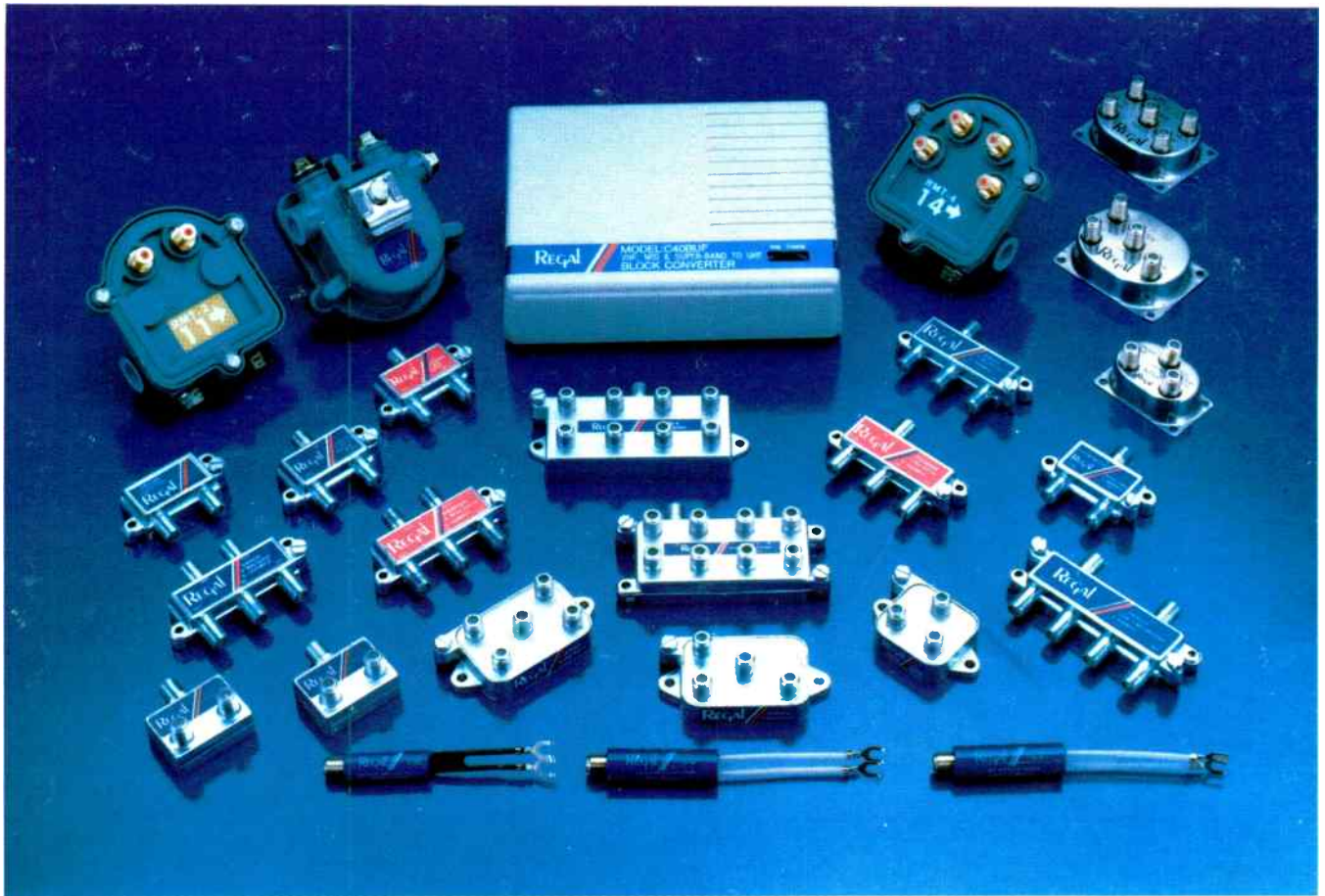
We're what
Commitment Sounds Like

RKO RADIO



1440 Broadway • New York, N.Y. 10018 • (212) 764-7000
A Division of RKO General, Inc.

Only **ANIXTER** delivers **REGAL.**



Regal is the quality name in Cable-TV ground blocks with high pass filters, FM matching transformers, dual 2-way and 4-way splitters, vertical and horizontal mount splitters, 2-way and 4-way multi-taps, VHF to UHF block connectors, directional couplers, stainless steel splitters, and 100 db RFI shielded splitters.

- Threads are machined to insure a perfect "F" connector fit.
- RFI Shielding (110 db Typical) for 2, 3, and 4-way horizontal splitters
- "F" ports are machined brass
- Full 500 mhz bandwidth
- Full use of P.C. boards to insure electrical and mechanical consistency from unit to unit.
- Brass "F" Ports are "Cadmium" plated to minimize Galvanic corrosion.

Whatever your passive Cable-TV needs, call ANIXTER COMMUNICATIONS, your exclusive distributor for all Regal products.

ANIXTER

For immediate delivery

Call our ~~ACTION-LINES~~ toll-free or collect.

WEST-ANAHEIM: (714) 778-4414, (800) 854-0443; **ANCHORAGE:** (907) 274-8525; **DENVER:** (303) 373-9200, (800) 841-1531; **FAIRBANKS:** (907) 456-1815; **SEATTLE:** (206) 251-6760, (800) 426-7665; **MIDWEST-CHICAGO:** (312) 640-1156, (800) 323-6645; **DALLAS:** (214) 484-2933, (800) 231-5006; **SKOKIE, IL HDQTRS:** (312) 677-2600; **ST. LOUIS:** (314) 423-9555, (800) 325-8058; **EAST-ATLANTA:** (404) 449-6533, (800) 241-5790; **CINCINNATI:** (513) 733-9100, (800) 543-0113; **NEW JERSEY:** (201) 328-0980, (800) 631-9603; **TAMPA:** (813) 626-7115, (800) 237-6466; **CANADA-CALGARY:** (403) 276-9426; **MONTREAL:** (514) 637-3511; **TORONTO:** (416) 625-5110.

In an emergency, weekends and holidays or after 5 P.M. call toll free 1-(800) 323-8167.
CORPORATE OFFICES, ANIXTER BROS., INC., 4711 Golf Road, Skokie, IL 60076, (312) 677-2600

© 1985 ANIXTER BROS., INC.