

Top 40 revival, new artists rock music radio 25

How did the U.S. really make out at RARC? 28

TV stations expanding development of co-op programs 31

Television/Radio Age

AUGUST 29, 1983 • \$3.50

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CAN GET
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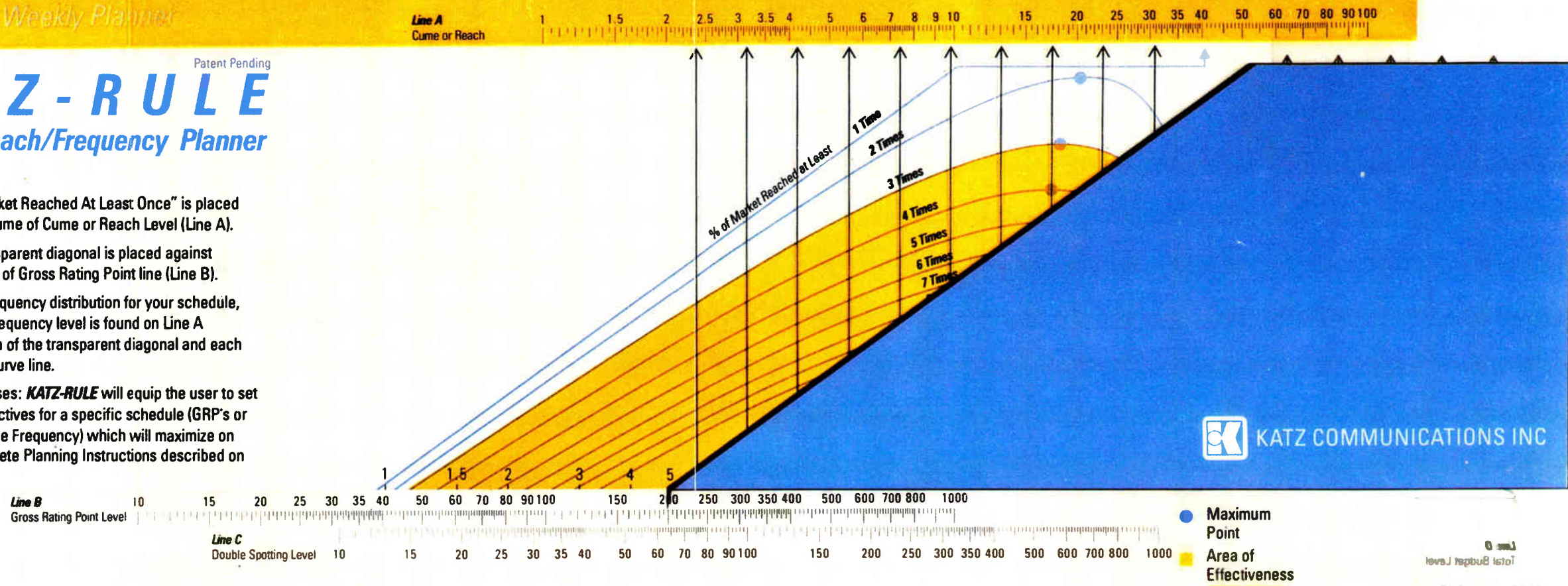
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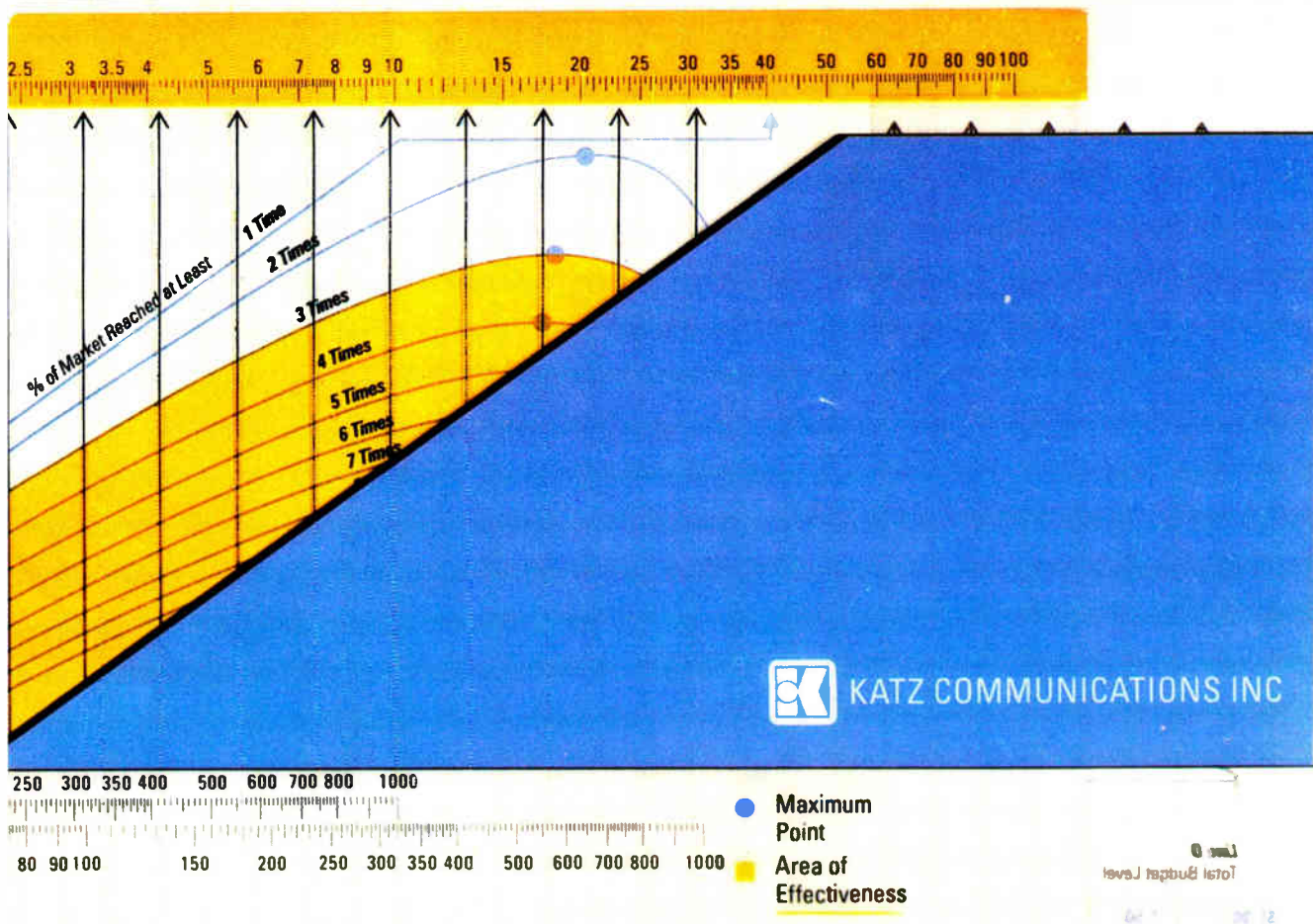
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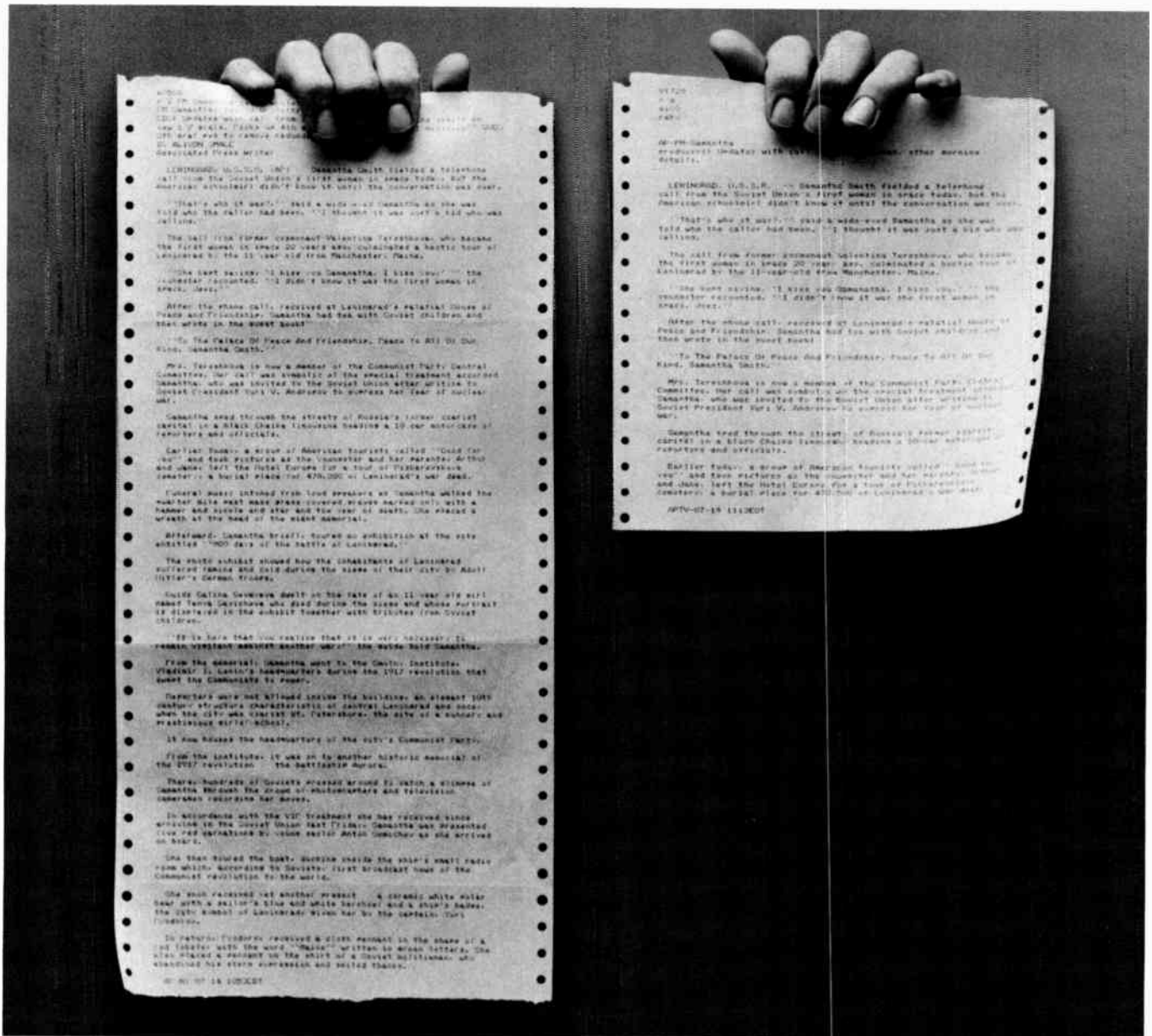
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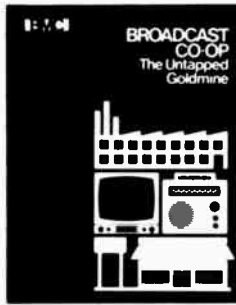
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Price includes postage and handling.

Television/Radio Age

Volume XXXI, No. 3

August 29, 1983

25 Top 40 revival, new artists rock music radio

Consultants, group station executives and other radio sources agree they are seeing more format shifts this year than at any time since the mid-1960s.

28 Despite myriad problems, U.S. is pleased with results of RARC

The U.S. delegation counts itself lucky to have emerged from the five-week conference with anything resembling the request it carried to Geneva to get another TV delivery service off the ground.

31 More TV stations expanding development of co-op programs

TvB white paper found that only stations "structured correctly to handle the needs of area retailers" were making headway in co-op.

33 Micro-computers won't mean demise of time-sharing: agencies

While some agencies see micros as a way to significantly cut back on time-sharing, others regard them as an adjunct, used mainly to perform "customized" analyses.

35 Major presentations to ad community being planned by 35-64 Committee

Agencies seem fairly receptive to the concept but believe more emphasis should be placed on the 55-64 segment, instead of the rather "broad" 35-64 range.

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Publisher's Letter

Television/Radio Age, August 29, 1983

TvB White Paper shows how to go after the co-op advertising pot

Probably no other segment of the broadcast business has had so much attention, so much neglect and so much potential as retail.

Back in 1940, the Broadcast Information Bureau, set up by the NAB to go after retail business, was staffed by such industry stalwarts as Frank Pellegrin and the late Lew Avery.

Over the years, organized attempts have been mounted to attack this perennial hold out.

The latest constructive effort in this area is the issuance of a "Co-op White Paper—How to Make it Work for Your Station," which was prepared under the auspices of the Retail Development Board of the Television Bureau of Advertising under the direction of Charles A. Pittman of the Jefferson Group. In clear succinct language, the monograph points out how to go after co-op and how to make it work. The stations who understand the retail structure, the co-op arrangement company by company and the utilization of the advertising are those who have been successful in generating considerable amount of new business.

Efforts to go after co-op must be consistent

To do this, of course, a full-time, knowledgeable and experienced salesperson who can service the retailer is a pre-requisite.

Carl Prutting, who is manager of retail/local development at the CBS-owned stations points out that it is important that the station's retail expert recommend specific media plans to a retailer as an adjunct to their existing use of media (see Fred Silverman's article on co-op on page 31).

Phelps Fisher, vice president and marketing director of KOMO-TV (Seattle) and its sister station, KATU-TV (Portland) says that his stations' efforts begin by sitting down with particular stores "to see if they are using the co-op accrued by them and developing packages specific to their needs."

The in-and-out, up-and-down efforts by stations just will not accomplish the desired ends.

The president of one of the largest retail chains recently stated that he always knows when television business is soft: "That's when the stations and the groups come in with presentations on the use of television and proposals for co-op efforts."

With all the efforts by both TvB and the Radio Advertising Bureau, newspapers still capture more than 70 per cent of the retail dollars. TvB estimates that there is still \$2 billion of untapped co-op money.

Reps, stations should work together on co-op

Why?

There is one aspect to this entire business that has not been fully explored. The national advertiser in both hardware and software lines has not been sold consistently and aggressively over the years. TvB has done an outstandingly good job but the association can only tell the stations *how* to go after co-op. The rest is up to the stations.

What is really needed is the individual as well as the combined efforts of the station reps. This approach would free several hundreds of millions of dollars of co-op money.

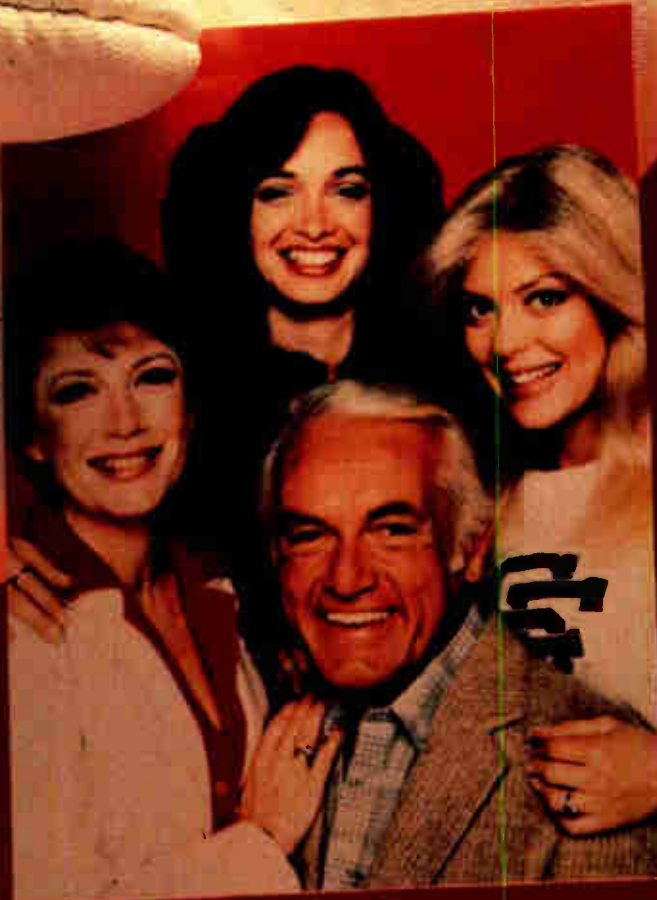
In order to do this effectively, the stations would pay the reps a commission on total sales, both national and local. This arrangement has been tried experimentally by a few stations and their reps.

Certainly the reps with their sales expertise and back-up tools could make a concerted onslaught on retail, and particularly on co-op.

The co-op efforts generally are between the company and the retailer. Aggressive sales approach at both ends are bound to produce results.



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SAME WONDERFUL CAST.
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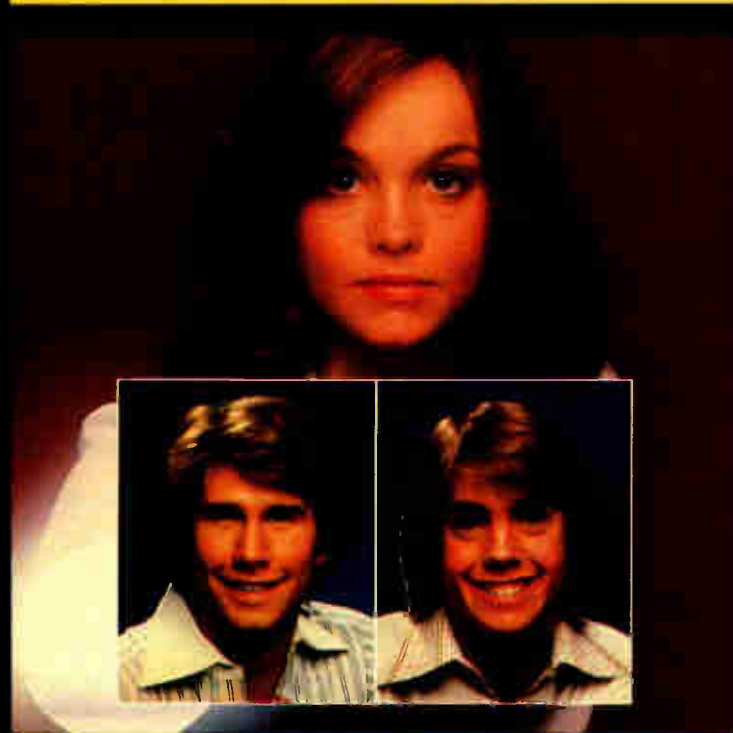
SALUTE HOSTED BY DICK CLARK

Each week Dick Clark presents an hour tribute to one of the music world's superstars. It's wall-to-wall entertainment as giant guest performers join in the fun. 48 weeks of programming, cleared on 125 stations.* A Pierre Cossette Production.



THE POP 'N' ROCKER GAME

A weekly half hour that combines all the excitement of a rock concert with a musical game show. A great way to reach the elusive under-25 audience. Hosted by *Sha Na Na's* Jon Bauman. 52 weeks of programming, cleared on 87 stations.* A Ron Greenberg Production in association with Alan Landsburg Productions.



HARDY BOYS/NANCY DREW MYSTERIES

For the past two seasons, this off-network hour series has been a magnet for hard-to-reach young adults, teens and kids. Now it's back for a third season. Stars Shaun Cassidy, Parker Stevenson and Pamela Sue Martin (*Dynasty*). 46 weeks of programming, cleared on 116 stations.*



MEMORIES WITH LAWRENCE WELK, YEAR II

Week after week, year after year, millions of adult viewers open their hearts and homes to Lawrence Welk. Here's a brand new selection of the best of Welk's color hours—with special openings and closings by the maestro himself. 52 weeks of programming, cleared on 127 stations.* Telekew Production.

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MCA TV has taken the whoops out of program planning. We brought six advertiser-supported series to the marketplace for the 1983-84 television season. All six are a firm go!

Nobody else even comes close!

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The Road to Los Angeles has already established itself as the premier pre-Olympic hour series. Now, *Year II*—with entirely new episodes and all new footage—can be scheduled from January right up to the start of the 1984 Olympics! 25 weeks of programming, cleared on 92 stations.* Produced by Trans World International.



SWITCH

Robert Wagner, one of television's hottest and most bankable performers, stars in this sizzling, suspense-filled action-adventure hour. A sure winner with women 18-49. 50 weeks of programming, cleared on 134 stations.*

Station clearances as of August 1, 1983.

Letters

Spot radio recovery

I thought the article on spot radio in your August 1 issue (*Improving conditions promote spot radio's recovery in some markets, reps report*) was great. Your magazine never misquotes us, and your coverage of all pertinent areas is excellent.

ELLEN HULLEBERG
Executive vice president
McGavren-Guild Radio
New York

RARC wrapup

We've settled down now to preparing the official report of the RARC-83 Conference for the Secretary of State. This task should be completed sometime next month. (See related story, page 28).

Shortly thereafter I will be leaving the government—much to the relief of the taxpayers.

I've been toying with the idea of a book, for popular consumption, on some of the key events in communications (breakthroughs and decisions)

which we dealt with during my eight years on the commission.

The perspective: How all this activity looked from inside the FCC—with human interest anecdotes and personal reactions.

ABBOTT WASHBURN
Ambassador,
Chairman, U.S. Delegation
RARC-83

Radio creativity

There is a great deal of talk circulating around the radio industry to the effect that the top 40 music format is enjoying a comeback. Only this time, they say, it is happening on FM, not AM.

Leave it to the radio business. When there is a need for something new and creative, what do they do? Reach back into the past. Oh, yes. It's being called Current Hit Radio, or CHR, "Hot Hits," etc. But it *is* the old top 40 under a new guise.

Radio is currently facing a great challenge. With all the talk of new media and with the surprising success of music video, radio must reassert it-

self and prove that it is, indeed, a medium for the '80s.

Radio people always point to the medium's great advantage—mobility. You can take to the beach, listen in the car, etc. And that is an important advantage.

But radio also has to show more programming creativity than it has been demonstrating in recent years.

Just as some stations mistakenly switched to country a few years back thinking it would "save" them, others will now make the change to the new top 40, looking upon it as the panacea for all their problems. Under the right conditions, in the right market it might be.

But, all too often, radio stations don't do their marketing homework. They don't analyze their markets in order to discern a vacuum. And if there is no vacuum inviting installation of one of the existing formats, they don't strain the creative juices to come up with something truly new.

Radio listeners and advertisers deserve something better than the "follow the leader" mentality that seems to pervade the air waves.

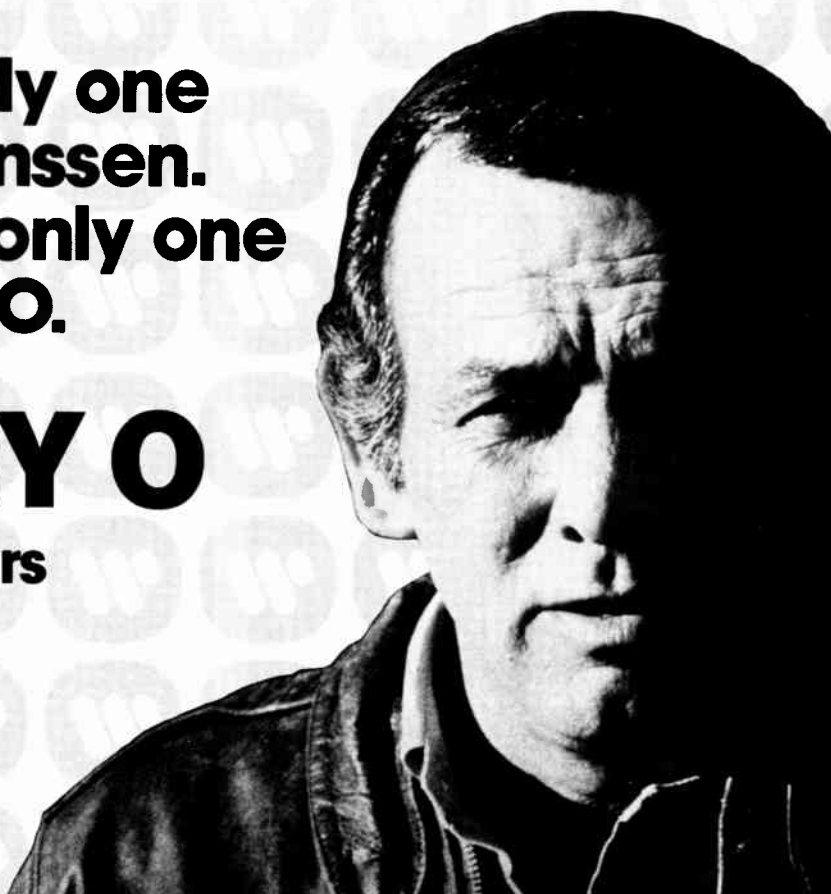
NAME WITHHELD

**There's only one
David Janssen.
And there's only one
Harry O.**

HARRY O
44 hours



Warner Bros. Television Distribution
A Warner Communications Company





STEVENSON
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We bring you the music that brings in your audience.

It's an American tradition. In every one of the past five years, the majority of the music on the charts was licensed by BMI.

Another tradition: for over forty years, BMI, the world's largest performing rights organization, has been making it easy for you to use music of every kind.

That's because BMI, a non-profit-making organization, has always been dedicated to meeting the needs of creators, publishers and all users of music.



So when you're looking for that bigger share, remember BMI is always helping you, every step of the way.

Wherever there's music, there's BMI.

Sidelights

Strictly fiction

The scene: The Grand Ballroom of the Waldorf-Astoria. The event: The Broadway Knights' 25th annual award dinner, honoring Bernard (Bibby) Bosculus, president of NBS Television by way of a Friars-type roast.

No, Bosculus is not the hottest new rising star in television, and no, NBS is not the name of the latest "fourth network." Rather, Bosculus is the central character of a recent novel, *Table 47* (Doubleday) by Rolaine Hochstein; NBS is the fictional network he heads; and the roast is the setup for an unlikely cast of characters assembled, in the service of "literary license," to recount the story of our hero's rise to riches and power.



Although Rolaine Hochstein is married to a *WNBC-TV* New York news writer, her new book, "*Table 47*" is not about any 'real' television personalities.

Lest readers run to their nearest bookstores to try to figure out which recently dethroned or enthroned industry executive is *really* the hero of *Table 47*, you needn't try too hard. While Hochstein is in fact the wife of a *WNBC-TV* New York news writer, a Doubleday publicist insists that the characters are composites of industry types, not based on any particular people. For example, he says, the host of the roast is "loosely based on a Johnny Carson or Merv Griffin type character, but he is not supposed to reveal anything particular about either of them."

However, this does not mean that *Table 47* is not an entertaining or revealing (often literally) look at a rather chaotic rise to video power. Bosculus' friends, past and present, sitting at Table 47 represent about as wide a mix of "novel" characters ever assembled for dinner. Among the characters from

Bosculus' past are a priest from his days at an institution of "some ornate, engulfing religion," a painter, a struggling poet and a deposed TV powerhouse.

In the course of the book, these characters provide a rather risqué version of *This is Your Life*, as these folks each knew Bosculus at a different point in his rather checkered career.

It is a look not only at a fictionalized industry big shot, but a collection of caring, humorous and nostalgic narratives—from widely different perspectives—of a man much loved at Table 47.

Promotional skills

Promoting radio and television requires skill in a number of areas—including on-air promotion, publicity, ratings research, advertising design and budgetary matters. To help make matters easier, three experts in the field—Fred Bergendorff, director of advertising and promotion at KNX Los Angeles, and president of Broadcasters Promotion Association; Charles Harrison Smith, retired professor of broadcast communication arts at San Francisco State University; and Lance Webster, seminar executive coordinator of BPA—have written *Broadcast Advertising & Promotion!* (Communication Arts Books/Hastings House).

Growing out of a commitment by BPA to assist colleges and universities with source material in this field, the book uses both theoretical discussions and case-history examples to explain the rationale behind different kinds of broadcast promotions. From the organization of promotion departments and in-house issues affecting their efforts to the details of scheduling and producing print and broadcast advertising, the book is a condensed reference source for both students and practitioners of this subject.

INPUT FROM A number of BPA members who specialize in particular areas add to the usefulness of *Broadcast Advertising & Promotion!*

For example, the chapter on "Media Selection and Buying" is based on material provided by Linda Nix, promotion director of WYES-TV New Orleans and by Los Angeles-based media buyer Terri Brady.

Of particular interest is a section of the book devoted to analyses of 10 case-studies of radio and television promotion directors' efforts. They cover such applications as an audience promotion, an image/audience campaign, a low-budget promotion for a TV special, a radio for-

mat change and campaign, a fall season campaign for a public television station and a radio community service campaign. For these, as well as other examples cited in the book, there is ample illustration of materials used in the campaigns.

Broadcast Advertising & Promotion! is true to its subtitle, "A Handbook for Students and Professionals." By going beyond the often general treatment of topics in various textbooks on these subjects, the book offers condensed, thorough, hands-on information to those who "advertise and promote" for a living.

Cable refresher

There's no similarity between *Waiting for Godot*, a Samuel Beckett play that is full of abstract symbolism and hard to make out, and *Waiting for Cable*, Grey Advertising's publication, except in the likeness of the titles. In fact, the Grey Advertising publication, is actually a refresher course, written in simple terms, on the fundamentals of the cable industry, its past, its present, its future and its impact on broadcast television.

Prepared in response "to numerous requests from the agency's clients and staff for clarification of various cable issues," *Waiting for Cable*, is the latest edition of the agency's 53-year-old marketing newsletter, *Grey Matter*.

The publication is not exactly looking at cable in a traditional way and, in fact, debunks a number of popularly-held conceptions, such as, point one, the demise of the broadcast networks—in fact, three-quarters of cable households still watch broadcast television during prime time. Point two, the attraction of channels-by-the-dozen—in fact, statistics show that the more channels people are offered, the smaller the percentage watched.

Point three, the universal appeal of cable—in fact, 40 per cent of homes with access to cable don't subscribe, says the publication.

Other highlights take a look at the broadcast industry's role in cable programming; an analysis of cable's problems, such as subscriber "churn"; and a rundown on some future cable competitors.

Cable vs. TV

Still another research study on cable vs. TV viewing? Yes, and this one shows that a "valuable, upscale segment of the population is watching cable pro-

gramming in preference to over-the-air television broadcasts." This revelation comes from Western International Research, a division of Western International Media, and is brought to you because of Group W Cable, via Rick Radford, southwest regional director, advertiser sales, who commissioned the study on broadcast viewing habits.

The study, which concentrated on Group W's Los Angeles area of franchise, includes such affluent and well-known celebrity spas as Bel Air and Beverly Hills, as well as the middle class communities in the western part of Los Angeles County.

The survey, according to Western International's senior VP, research, Deborah Gonderil, substantiates on a local basis, for the first time, national data that show advertisers can reach a "very valuable" market via cable programming. Says Gonderil, "People are subscribing to cable for the program content and not just for signal enhancement."

The comprehensive nature of the research involved three elements—a coincidental survey; viewing to cable-originated programming during the week; and demos and product usage data. All-in-all the elements give Group W "valuable information that was not previously available to cable systems operators," says Gonderil. The study, which includes such data as percentage of subscribers who plan to buy a car in the next year, will be particularly useful to Group W's sales presentation, notes Radford.

And Gonderil, looking for cable system business, says that WIR can provide this kind of survey inexpensively, and with speed and efficiency to the operators.

Interactive skepticism

Customers being targeted by cable companies and video suppliers for two-way television and other interactive video formats are skeptical of these new systems and no longer believe the claims about the "wonders of the new technology."

That's the word from a recent report from International Resource Development, "Interactive Video Systems and Services," which suggests that operators take a more subtle, gradual approach to gaining consumer confidence and support in these areas.

Rather than develop a combination of entertainment fare with interactive, informational programming—or "infotainment" services—the report suggests

that services such as security and energy monitoring will encourage acceptance of interactive video formats.

The report's findings suggest that customers consider much of the promise of interactive video to be hype, and that the answer to such perceptions is low-key services initially.

IRD states that passive two-way services can be moneymakers on their own as well as open the doors to other, more sophisticated services.

The report concludes that in the long run, interactive video such as educational videodiscs and QUBE-type polling will be a lucrative market, reaching about \$4.3 billion annually by 1993. It adds that the lead-in technologies, such as monitoring and transaction processing (teleshopping and telebanking) will capture the lion's share of the pie, reaching approximately \$6.4 billion annually by the same year.

New product boom

According to a recent survey among over 100 senior-level marketing executives of packaged goods companies, marketers report that introducing new products is their Number 1 priority for the third quarter of this year. The Peterson Blyth Cato Associates survey found that one out of six executives contacted is now introducing new products or product lines.

However, the survey also found that 41 per cent of the marketers have not yet taken any specific action in response to "the more robust consumer demand," and that sales are reported to be shifting from top-of-the-line upscale items to medium-priced products, a trend reported to be strongest among personal/health care products.

Marketers, according to the report, also expressed concern about increased media costs, with 91 per cent expecting traditionally secondary issues, such as packaging, to "play a growing role" in their plans.

TV and radio advertising were given "higher priority" rankings by 32 per cent and 21 per cent, respectively, of the marketers surveyed.

Weather rookies

Nightly weather reports on KPIX (TV) San Francisco are taking on a new and rather unique look with the use of a variety of "amateurs." Selected as part of the station's 3rd Annual Summer Weather Screen Test, the new "team" will appear on the station's "Eyewitness

News" at 6 p.m.

Among the new weathercasters are the Dotes Sisters, who will sing the weather; a professional secretary; a "guilt-ridden" version of the weather from "a nice Jewish mother;" a comedian; a cheerleader; a priest who promises "absolute accuracy;" and a 10-year-old boy.

Cornerstone uncovered

With the help of a segment on KKTV (TV) Colorado Springs' *Inside Colorado*, the community rediscovered its "lost cornerstone" and has unveiled a new one.



KKTV(TV) producer Bob Graham at unveiling of Colorado Springs' new 'cornerstone.'

The segment focused on a cornerstone erected in 1895 by the local chapter of the Daughters of the American Revolution, which—during the city's urban renewal of the '50s and '60s—was destroyed.

Its bits and pieces were eventually reconstructed and ended up in a dark corner of the Pioneers' Museum. After the show's exposure of the "cornerstone story," and with the personal interest of segment producer Bob Graham, the city unveiled a new cornerstone at the site of the original one last month.

For a clearer picture

If you're having problems with your TV reception, your worries are over. The Federal Communications Commission has come to rescue with a new booklet, entitled, *How to Identify and Resolve Radio-TV Interference Problems*.

In it, the FCC poses questions such as, "Does your favorite TV show develop diagonal lines?," "Does the evening news turn 'tweedy' or herringbone?" and "Do you find yourself watching bands of snow dance across the screen?" Then, solutions are offered.

In all, the booklet reviews eight types of reception problems and illustrates the solutions with color photographs.

HARD NEWS. HARD TO IGNORE



WASHINGTON COVERAGE

NEWSFEED'S Washington Bureau gives you custom coverage on the stories that affect you and your audience. When the story moves from your town to Washington D.C., NEWSFEED is there with the in-depth coverage you need.

REQUEST COVERAGE

Local stories don't stop at your city line. So when you need out of town coverage, NEWSFEED gets it for you: quickly, professionally, and cost-effectively.

When it comes to giving stations the kind of responsive, on-the-scene news support they need, nothing beats NEWSFEED.

BREAKING NEWS

"Your coverage of the Cincinnati plane fire was better than anything else we could get."
—Jack Frazier, WAGA-TV, Atlanta

The NEWSFEED Network is a nationwide organization of nearly 50 television stations exchanging hard news, breaking sports, weather news, Washington coverage, request coverage, multi-part series and timely features. No network feed or other source does as much.

NEWSFEED gives its stations two feeds a day: one at 4PM and the second at 10:10PM eastern time. Each feed with important breaking stories you can't get anywhere else.

Breaking news around the country becomes local news for you.

ONLY ONE STATION PER MARKET

NEWSFEED'S exclusive! If you don't get the NEWSFEED advantage it's a good bet that one of your competitors will.



BREAKING SPORTS

NEWSFEED is America's number one source for game highlights and topical sports coverage. Baseball, football, hockey, basketball and more; with NEWSFEED on your team, when you "go to the videotape" ... there's a lot more videotape to go to. In fact, last year NEWSFEED sent more than 3500 sports items to its member stations; that's more than 250 each month!



"There was a sensational murder case in Milwaukee a while ago. The guy fled to Portland, Oregon and was caught there. We contacted the local NEWSFEED station in Portland and asked them to go out and shoot it for us. Then called NEWSFEED operations in Philadelphia to get it on the next feed. It worked great. We got what

ARD FACTS. RE: NEWSFEED

we wanted and the local station in Portland got tipped to a story.

"NEWSFEED is like having a network of your own. There's nothing like it."

—Eric Anderson, WITI-TV, Milwaukee

MULTI-PART SERIES

NEWSFEED members share timely, important multi-part series. NEWSFEED multi-part series cover the hot issues while they're still hot. The issues that people care about, talk about, and feel about are reported by NEWSFEED in depth.

Whatever the topic, from toxic waste to toxic shock, from nagging backache to nuclear power, NEWS-



FEED gives you the exclusive material your competition just can't get.

And there's more! NEWSFEED will be providing custom coverage for its member stations of the 1984 political



conventions and the Summer Olympics. NEWSFEED will be bringing its members content that will help them to demonstrate news leadership in their markets.

NEWSFEED is flexible, economic, and custom-tailored to meet your needs. For more information, contact Group W Productions or our Vice President and General Manager, Richard Sabreen, at 90 Park Avenue, New York, New York 10016, (212) 983-6500.



Member Stations:

- WPIX New York ■ KCOP Los Angeles
- WLS-TV Chicago ■ KYW-TV Philadelphia
- KPIX San Francisco ■ WBZ-TV Boston
- WJBK-TV Detroit ■ WDVM-TV Washington, D.C.
- WJKW-TV Cleveland ■ WFAA-TV Dallas
- KHOU-TV Houston ■ KDKA-TV Pittsburgh
- KOMO-TV Seattle ■ WAGA-TV Atlanta
- KSTP-TV Minneapolis ■ WJZ-TV Baltimore
- KXTV Sacramento ■ WISH-TV Indianapolis
- KATU-TV Portland ■ KCST-TV San Diego
- WCPO-TV Cincinnati ■ WITI-TV Milwaukee
- WKBW-TV Buffalo ■ WPCQ-TV Charlotte
- WVEC-TV Norfolk ■ WTVG-TV Toledo
- WALA-TV Mobile ■ KGGM-TV Albuquerque
- WJKS-TV Jacksonville ■ KREM-TV Spokane
- KWLL-TV Waterloo ■ WTVQ-TV Lexington
- WANE-TV Ft. Wayne ■ KELO-TV Sioux Falls
- KLAS-TV Las Vegas ■ WCSC-TV Charleston
- KMTR-TV Eugene ■ KTIV Sioux City
- KIVI-TV Boise ■ KENW-TV Portales
- Network 10 Australia

THE
NEWSFEED
NETWORK

Radio Report

RKO to launch several special programs for music radio stations in '84

The RKO Radio Networks, in an expansion programming move designed to meet the needs of what it calls a landmark year for broadcasting, will introduce a number of special programs for music radio stations beginning next year. The new features run the gamut, from information centering on political coverage and demo-targeted feature series for RKO One and RKO Two, to broadcasts on the winter and summer Olympics on the RKO Olympic Express, to entertainment via RKO Radioshows, focusing on live contemporary artists concerts and call-in series, plus expanded scheduling of returning music programs. The new fare, like the entire RKO schedule, will be transmitted nationwide in stereo via satellite on the new digital RKO Satcom IR system.

In information programming, RKO will introduce Olympic coverage specifically for music stations, with reports either 60 or 90 seconds in length. The winter games will be reported live from January 23 to February 19, and six weeks of broadcasts at the summer games in Los Angeles, July 2 through August 5. In addition, a superstar concert for Olympic competitors and others will be available to stations for live broadcast. In Project '84, concise reports of the 1984 primaries, the two conventions and election night will be aired, plus two innovative feature series, *The People's Choice* for RKO One stations and *Campaign America*, for RKO Two stations.

In entertainment, RKO will expand *Captured Live!*, now in its third year, from bimonthly to weekly, in a new one-hour flexible format featuring one or two major groups recorded live in concert, and a weekly live one-hour call-in program, *Live From the Record Plant*, will debut in January, in which listeners can talk to their favorite music, movie and comedy stars. Also in entertainment, *Countdown America*, in its second year, will expand to four hours. Other continuing series include *The Hot Ones*, in its fourth year; *Solid Gold Saturday Night*, which will begin its third year in January; and *Night Time America*, live overnight music, going into its fourth year. Premiering in January will be a five-hour contemporary music program.

Survey finds radio gets 34% of farm budgets

A recent survey of the nation's 150 leading companies that advertise to farmers and ranchers to determine their use of radio has found (with 40 per cent responding) that 34 per cent of their local ad budgets were allocated to radio, a larger percentage than for any other advertising medium.

The survey, conducted by Elmer Dapron, host of Mutual Broadcasting Services' consumer program, *Elmer Dapron's Grocery List*, and president of Cornucopia Communications, also found that 21 per cent of the respondents, all of whom were radio advertisers, used network radio. Dapron reported the results of his survey in a recent speech before the Idaho State Broadcasters in Sun Valley.

In reporting that "in excess of \$500 million will be spent in media to reach the farmers this year," Dapron encouraged broadcasters to work with advertisers to identify the local needs of farmers. He stressed the need to take better advantage of co-op advertising (see article on recent co-op efforts on page 31 in this issue), saying that only 39 per cent of dealers are using their full co-op allowance.

Dapron also reported that the survey respondents indicated "a significant willingness to pay a premium for sports aired on a station's farm director's program," with the biggest premium mentioned to be 25 per cent.

Radio's greatest strength is selectivity: Sweeney

"Radio's best story is that it is selective, and with that selectivity you also get mass audiences—something most magazines don't provide and that no newspapers provide."

So states Kevin B. Sweeney, former president of the Radio Advertising Bureau and currently head of two management consulting firms, Young Adult Marketing Inc. and MRS Development Inc. in Thousand Oaks, Calif., in his fifth and latest booklet, *Radio: Red Hot or Not So Hot?*

Among the reasons he thinks radio is not so hot as it could be and should be, says Sweeney, are poor direction of radio sales departments by management,

These people tell us off every day...



and we love it!

The people who form the MMR Advisory Board are dynamic, experienced and successful broadcasters. They know there is more to selling radio than reading ratings books. Four times a year they meet with us. They demand, they probe, they criticize, they praise; the bottom line is the recognition that a successful rep firm continually searches for ways to better serve its clients' needs. This attitude and spirit is prevalent throughout Major Market Radio.

It's a fact. Our clients make money by telling us off... and we love it!

Pictured from left to right: John Lynch-VP/GM XTRA-A/F, Marty Greenberg-VP Radio Division Belo Broadcasting Corp., Marilyn Simmons Myman-GSM WCMQ-A/F, Larry Wexler-VP/GM WPEN/WMGK, Don McGovern-NSM KMPC. Not pictured: Rich Balsbaugh-President/GM WXKS-A/F.



MAJOR MARKET RADIO

NEW YORK • CHICAGO • LOS ANGELES • PHILADELPHIA • ATLANTA • DETROIT • BOSTON • SAN FRANCISCO • DALLAS • ST. LOUIS

Radio Report

(continued)

over-emphasis on quantitative selling, "the lack of males in big city station sales departments," and inadequate training.

Result, he complains, is that despite recent business gains, radio's ad volume has not kept pace with other media and "lags far behind five other national media in national volume." In local volume, he says, radio has "done little to close the gap with newspapers, TV and direct mail."

But all this is no reason to throw in the towel. On the contrary, asserts Sweeney, radio *could* be red hot because "Radio works better than most media when given the chance to do what it can do." He says radio can work better than TV for the national advertiser of detergents, deodorants, headache remedies and frozen foods, and better than newspapers for furniture retailers, supermarkets, home entertainment dealers and car dealers. He says radio can work even better "for the retailer with a million to spend in one market than it can for the small retailer."

However, he stresses, radio "has to change: You have to sell yourself to The Man at the advertiser, not to the lady in the agency media department. You have to present yourself proudly as the cutting edge of the campaign, not as a last-minute supplement to newspapers or television."

WCLV(FM) to air 24 hours of classical music on CDs

Digital compact discs will get a shot in the arm September 5 when WCLV(FM) Cleveland takes to the air with 24 hours of classical music on the five-and-a-half-inch diameter discs. The fine arts station's programming will feature all of the Cleveland Orchestra CDs released thus far by Telarc and CBS as well as performances by other groups from labels including Philips, London, RCA, Archiv, DG, L'Oiseau-lyre and Harmonia Mundi. Although the Labor Day airing is the first all-day CD marathon at WCLV, the station currently presents three hours a week of CDs plus three CD recordings per day. The station was a pioneer in the broadcasting of the CD, going on the air on March 3, 1983.

Birch Radio opens in Toronto, plans Canadian expansion

Following the signing up of 10 Toronto stations for its ratings service, Birch Radio, via its new Canadian subsidiary, Birch Radio Canada, has made presentations in Montreal and Ottawa and is planning presentations in Victoria and Vancouver.

Measurement of the Toronto CMA is slated to start in September. Charter subscribers are CFRB, CFTR, CHFI, CHUM-AM-FM, CILQ, CJCL, CKEY, CKFM and CKO. Birch reports that additional station support is expected "in the coming months."

The company reports that its presentations in Montreal and Ottawa were "positively received," with 12 Montreal and eight Ottawa stations indicating support for the service. Birch vice president David Gingold says that preparations have been made for an October startup in those cities, and adds, "We're confident that virtually every major station in both markets will support the service." Presentations in Vancouver and Victoria are set through October.

Two new "user friendly" software programs, *The Media Director*, Version I and Version II, are available from Anderson Associates, Carlisle, Pa., for buyers and sellers of radio time. Both versions are available on disc for use on Apple II+, IBM PC and CP/M systems. Anderson says average time spent to produce a 20-station report by a first-time user is "just minutes."

By entering information from Arbitron or Birch, Anderson says both versions calculate and compare average persons rating, cume persons rating, audience share, gross rating points, gross impressions, cost of schedule, cost per GRP, cost per gross impression, CPM net reach, average frequency, average time spent listening and turnover rate "for an unlimited number of radio stations" within a given market on each report.

Each program will create a file and display, edit, print and store a data base for any measured market, daypart and demographic group. In addition, Version II generates reach and frequency and station analysis by daypart reports.

Business Barometer

Local TV billings rose 25.1% in June after a rise of 26.0% during May

The momentum of local TV billings kicked off in May carried over into June and resulted in a bang-up second quarter. June local time sales were up 25.1 per cent over the previous year, following the 26.0 per cent increase in May.

June volume was \$253.6 million and the April-June total thus came to \$913.0 million, which represented an increase of 21.3 per cent. This compares to the first quarter increase of 13.2 per cent. For the first half, local time sales were \$1,628.3 million, a rise of 17.6 per cent over the '82 period.

Thus, there has been a reversal of the spot-local billings situation which obtained last year. While spot picked up during the spring of '83, it was in the doldrums during the months of February, March and April, when the biggest increase over the previous year (in March) was only 6.6 per cent. As a result, spot TV during the first six months of 1983 was up only 10.4 per cent, about 60 per cent of the local increase. Total spot billings were higher, of course, than the local total, topping \$2 billion—\$2,066.3 million to be exact. Last year, spot was up 16.5 per cent, while local rose 11.6 per cent.

Network compensation was up 3.9% in June

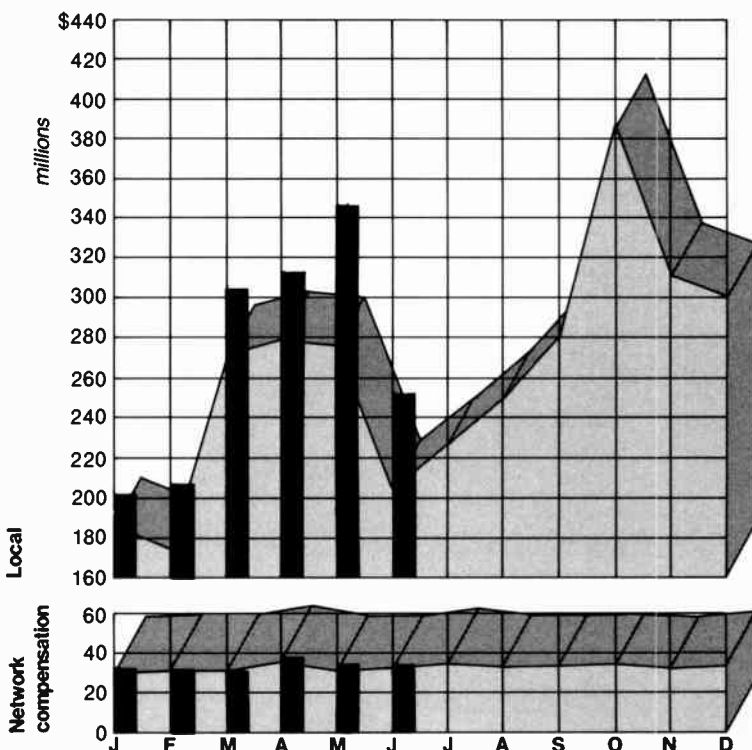
Network compensation continues its slow growth and declining share of station revenue, though it must be noted that over the years stations have been given positions in "network time" for various reasons. On the other hand, network program time has increased.

In any case, the June increase in network comp was a predictable 3.9 per cent. Volume came to \$32.6 million, bringing the total for the second quarter to \$106.1 million, up 5.2 per cent. For the half, network comp was \$206.6 million, which represents a rise of only 3.6 per cent.

Overall, spot and local time sales plus network compensation approached the \$4 billion mark for the first half. The total was \$3,901.5 million, up 12.9 per cent, an increase of \$445.1 million.

Over the six months, spot had a share of 53.0, as against 54.2 in '82, while the local share was 41.7 in '83 vs. 40.1 in '82. Network comp declined from 5.8 in '82 to 5.3 this year.

June



Local business +25.1%

(millions) 1982: \$202.7 1983: \$253.6

Changes by annual station revenue

Under \$7 million +13.3%
 \$7-15 million +19.5%
 \$15 million up +28.7%

Network compensation +3.9%

(millions) 1982: \$31.4 1983: \$32.6

Changes by annual station revenue

Under \$7 million +3.6%
 \$7-15 million +7.5%
 \$15 million up +3.1%

Tele-scope

SRI's Metzger answers Arbitron's criticism of N.Y. Television Ownership Survey

Gale Metzger, president of Statistical Research, Inc., has answered Arbitron's criticisms of SRI's *Television Ownership Survey* of multi-set households and cable penetration in the New York market (*Spot Report*, TV/RADIO AGE, August 1). Metzger says there's "no real fight" with Arbitron, and that "maybe the resulting discussion of what differences there are will at least be beneficial in helping people to better understand some of the problems involved and realize what lengths all of us in the audience measurement business go to to provide accurate figures."

Arbitron offered three primary criticisms of the SRI survey. To the complaint that SRI "did not survey non-telephone households, where multi-set penetration is significantly lower," Metzger points out that when SRI went into this, "we stated, and the New York station people knew, that we were using a random digit dialing telephone methodology that did not include telephone homes. Therefore, our results should not be compared to that of Arbitron's total sample, but only to the telephone portion of their sample."

Arbitron's second criticism is that SRI did not use sample balancing. Metzger "strongly disagrees" that SRI should re-weight the results. He says that SRI's view is that "The way to come as close as possible to real-world accuracy is to start with a first-class sample and apply solid research techniques. If it's done right the first time, sample balancing or any other attempt to readjust the results of a valid technique will not get us closer to accuracy, but, in fact, risks getting us farther from it." Arbitron's third criticism is that "SRI's definition of an 'active' set could include television sets not normally available for viewing." Says Metzger: "They happen to think their definition is correct and we continue to think we're right."

Robert Turner president of ad-supported TV group

While all the ballots have not yet been received, the elections of officers and committee chairmen of the Advertiser-Supported Television Association are just about wrapped up, with Robert Turner, president of Lexington Broadcast Services, named as president of the organization. Two of the officer spots are still up in the air, as of presstime, and these represent the first and second vice president's slots, which have wound up in a tie. Should the votes to come remain that way, the membership of the organization will be asked to select the officers at a meeting, to be held sometime in September, according to Turner. Meanwhile, others elected chairmen were Harrison Mulford, 20th Century-Fox, chairman of the membership committee; Dan Greenblatt, Paramount Television, research committee; Brian Byrne, Telepictures, advertiser sales; Dennis Gillespie, Viacom Enterprises, trade practices; Jack Duffield, Metro-media, secretary; and Dan Cosgrove, Group W.

While it's not certain who will take the first and second vice presidential spots of ASTA, speculation is that Len Koch, Syndicast Services; Stan Moger, SFM Entertainment; and Joseph Cifirelli, Multimedia, are in the running.

Columbia consolidates efforts in EUE/Screen Gems sale

According to Columbia Pictures Industries president, Richard Gallop, "a willing buyer and a willing seller" were responsible for the recent sale of Columbia-owned EUE/Screen Gems, a major commercials production company, to EUE's executive vice president and general manager, George Cooney. Gallop says that Columbia's willingness to sell the operation was based on a company decision to concentrate its efforts on "its main lines of business—motion pictures, television production and amusement games." He notes that Columbia has already divested itself of its radio operations and New York transit advertising business.

Cooney's purchase of EUE includes all the company's assets, including leases to its New York and Burbank facilities. EUE also has three satellite companies—Independent Artists, Murray Bruce Productions and Ian Leech & Associates. The creation of a fourth company, Andreas Zahler Productions, was recently announced.

Cooney is expected to resign as chairman of a joint venture, Bell & Howell/Columbia Pictures Video Services, which includes Editel.

INFLUENCE.

What makes one sales person more influential than another?

In radio, it's an attitude that goes beyond selling "by the numbers." It's the knowledge and dedication to understand and communicate the unique strengths of each station.

At Blair Radio, our sales people have this knowledge and dedication.

They know that the significance of format and personality, of audience loyalty and motivation doesn't



always show up in the ratings numbers. But it does show up when advertisers add up sales results.

How influential is our sales philosophy?

Look at the quality of our station list—the strongest in radio. Talk to us and we'll tell you how our way of selling radio

works for everybody.

That's why we have such long-term relationships with our client stations. That's why Blair Radio is the power of radio.



BLAIR RADIO.

*A division of
John Blair & Company.*

THE POWER OF RADIO.

HOW TV STATIONS CAN GET A PIECE OF THE **DBS** ACTION

ABC-TV

CBS-TV

NBC-TV

USSB

1.

As you know, your future as a broadcaster is now being challenged by another emerging technology—Direct Broadcast Satellite (DBS). Some believe DBS to be the most serious threat ever to existing stations—with the capability of drastically altering traditional methods

of broadcasting. Others see DBS as an extraordinary ground-floor opportunity to protect stations' current interests by diversifying as partners and affiliates in USSB's exciting and distinctive hybrid DBS plan.

2.

As the first of its DBS channels, USSB will launch a new sign-on to sign-off commercial television network—*exclusively for stations*. And, USSB will be fully

competitive with the three networks in *all* dayparts with original, first-run programming developed and produced by the major program suppliers.

3.

USSB will also debut and schedule advertiser-supported direct-to-home DBS program services including a 24-hour News channel. Further, USSB will offer

additional Special Events channels with subscription and pay-per-view potential—as well as other satellite services unique to DBS.

4.

Thus, utilizing DBS, USSB partner/affiliates will further prosper as broadcasters—as well as having

an unprecedented exclusive opportunity to participate in exciting new businesses.

To learn how your company can join USSB to get a competitive edge in the future of broadcasting via DBS—call us:

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1230 Avenue of the Americas • New York, NY 10020 • (212) 247-3366

A DIVISION OF HUBBARD BROADCASTING

Music on radio is beginning to look like the 1960s all over again, as top 40 formats burgeon. Among the best selling record artists spurring the movement are Michael Jackson, r., Epic Records artist, and Polygram Records Donna Summer, l.



Top 40 revival, new artists rock music radio

By Robert Sobel

Consultants, group station executives and other radio sources agree they are seeing more format shifts this year than at any time since the mid-1960s, when top 40's ascendancy caused major switches throughout the country.

Fueled by the entry of new artists in 1982 and the sharp return to top 40 formats this year, music radio is rocking with change. And while change has probably been the one constant in the industry, consultants, group station executives and other radio sources collectively agree they are seeing more format shifts this year than at any time since the mid-1960s, when top 40 took over radioland, causing major switches throughout the country.

But, as the axiom goes, the more things change the more they stay the same. As stations compare notes at the National Association of Broadcasters Programming Conference, currently being held in San Francisco (August 28-31), it appears that the industry—at least as regards top 40—is in an era of modern “return radio.”

The fact that times are changing dramatically for music radio station formats is strongly proclaimed by a variety of sources. Mike Joseph, well-known consultant based in Connecticut, says large increases in format turnover occur when there are new directions and new developments in music.

“That’s what’s happening now because of the comeback of top 40 music and the emergence of new music. Stations are seeing what is working in their particular market, are hopping on the bandwagon and changing formats.”

In some cases, when it comes to top 40, “it’s like the 1960s all over again,” he says, “when everyone was switching.” Top 40 itself is enjoying widespread new popularity among music stations for several reasons, not the least of which is that it has been given new labels such as contemporary hit radio (CHR) and “hot hits,” the latter a format identification given to Joseph’s present programming concept.

Joseph, who played a major role in introducing contemporary music on WABC New York back in 1960 in a format that eventually wound up as top 40 on the station about four years later, believes that top 40 or ‘mass-appeal’ music is back in fashion because “people want to hear hits. They are tired of hearing the same overexposed, burned-out songs and artists played over and over again for the last

20 years.”

He acknowledges that his hot hits and the CHR format are similar to top 40's. “It doesn't matter what the label of the music is, it's still the old hit parade, comprised of top-selling records by the top-selling artists.”

As described by Joseph, hot hits may be top 40, but it's 100 per cent contemporary. “It's fun, energy and personality and reflecting the musical tastes and lifestyle trends of the particular market, from best selling singles.” Joseph notes that the hot hits format is currently on stations such as WMAR(FM) Baltimore, WBBM-FM Chicago and WCAU-FM Philadelphia, among other outlets. He adds that the format helped turn around ratings for WCAU, which went from 13th to third in the first Arbitron book after hot hits was introduced. It has, he says, done likewise for other stations.

Paul Christy, who does double duty as a program consultant and as program director at WABX(FM) Detroit, a Century Broadcasting outlet, says the main reason for the “tremendous number of switches being made in music formats is

because CHR is making a large impact and because album-oriented-rock is going through an identity crisis.

“Superstars are no longer producing records, and at one point it was their appeal that counted. But now we have become a song-oriented society, so AOR has to rely on new music artists and their music. One look at the charts will show a fragmentation of CHR, AOR and, to a degree, even adult contemporary acts all coming together. So as AOR loses its identity and core audience, it looks to new directions.”

Mary Catherine Sneed, who does the consulting on four of the Cox Broadcasting stations, attributes a lot of format changes taking place at stations to the failing of the beautiful music format, which has resulted in switches to AC. Also, many stations are moving to CHR from AOR, which is having “a lot of trouble,” according to her research. Of course, she points out, any format changes are due to economics. “No one changes while they are making money.”

One change under her direction was

recently made at WWSH(FM) Philadelphia, soft hits outlet, which will become “adult top 40.” Along with the move came a new program director, Bobby Rich, from KFI Los Angeles, personality hits outlet.

One interesting format change is taking place at WLAK Chicago, where the Viacom outlet, which had been “experimenting” with an easy listening sound from Bonneville, is now playing “love” songs. The format consists of all hits, but with no straight instrumentals, and features vocals from such artists as Kenny Rogers, Barbra Streisand and Carly Simon. It is targeted towards the 35-44 demographic. At the station, Jack Taddeo, new program director, says WLAK's sound is a new approach to the beautiful music format—not adult contemporary.

Bonneville and WLAK had experimented for about 10 months with an easy listening format that involved 50-60 per cent vocals. But with the new shift, the station will evolve its format into all-vocal with love songs as the theme. Bonneville chairman and chief executive officer John E. Patton, says some positive results came out of the joint venture, including the testing and developing of the Individual Selection Delivery System, which is now being used at Bonneville's satellite uplink.

Also, notes Patton, “we were able to experiment with some new musical areas and to probe the edges of the easy listening format ‘envelope.’ We have confirmed that to retain the ‘environmental listener,’ the format must retain its essential instrumental character. Combined with the results of other research we have done, we now have a much clearer picture of how vocal a station can be and still remain within the easy listening format.”

New entry in New York

One change that will bear watching involves the top 40 format, or a reasonable facsimile of it, which has been recently introduced by the new kid on the block in Secaucus, N.J., WHTZ(FM), formerly WVNJ-FM, as it takes on the New York station crowd. Basically, the format consists of mass appeal music and is customized to reflect the spirit of the old WABC format and music that can be danced to.

At the Malrite Communications Group, which took over the New Jersey outlet, John Chaffee, senior vice president, director of television, says the philosophy at the WHTZ will be fun and “showbiz.” The guideline is just music, “and nothing else, that's why with top 40



New music is playing a major role as part of top 40 and in most other contemporary formats, while its successful use as a full-time format appears to be restricted mainly to the West Coast. Below, Capital Records' Duran Duran; at l., Arista Records' A Flock of Seagulls.



there is so much more fun than with other music formats." Overall, he adds, success of any station depends on the marketplace and who it's up against.

"Who it is up against," among others in New York, is WPLJ(FM), ABC-owned outlet. WPLJ, is ranked Number 1 in the May and June Birch Reports with WKTU(FM), both with a 6.7 share, persons, 12-plus, Monday-Sunday, 6 a.m.-midnight. PLJ switched on June 30 from AOR to contemporary hits. Although it's rare that a top-ranked outlet rocks its own boat, WPLJ did so because it is building for the future, notes Larry Berger, program director.

"We got the Birch Report only one day before we made the switch, but decided to make the change anyway. In researching our AOR format, we found that we were locked into playing music that on average was outdated—about 1971. And we found that in 1982, we were playing only 25 per cent current music. Now, however, with our contemporary hits switch, we are very heavily based in new music," says Berger, who emphasizes his station should

not be termed as a top 40 outlet. "We don't have a one-hour rotation, screaming deejays or jingles. Our presentations are mature, and our rotation is much longer than just one hour."

In the spring '83 Arbitron book (March 17-June 8), WPLJ ranked ninth for all persons 12-plus, Monday-Sunday, 6 a.m.-midnight. Average quarter hour share was 4.1.

Doubleday switch

One example of a broadcast chain going back to top 40 is Doubleday Broadcasting's, KPKE Denver, which switched four years ago to AOR from top 40 and just recently returned to the mass appeal format. Whether the other Doubleday outlets will also return to top 40 is up in the air at this time, but indications are that if KPKE comes up with good ratings, the other Doubleday properties may follow format suit. In explaining the KPKE move, Gary Stevens, president of the group, notes that there was an "overdose" of AOR stations in the market, and the more the outlet

retrenched to AOR, the wider the door opened for competitors.

"We were ignoring the new music product and the fact that top 40 was coming back. We got the message it was not a passing fad, and we embraced it fully." At this point, in conjunction with advice from Doubleday consultant Bob Hattrik, the station plays as much as 80 per cent of the current hits, combining a mix of album rock and adult contemporary formats. While the ratings jury is still out on the outcome of the top 40 switch at KPKE, Stevens says that all indications are that it will work.

Consultant Christy believes that the resurgence in top 40 began about a year-and-a-half ago, and at WLOL(FM) Minneapolis-St. Paul, which switched in January, 1982, and wound up with a 10.0 share in the spring 1982 Arbitron vs. the 4.2 it had gotten before the change. The difference between "hot hits" and his stations' top 40 is in the rotation, says Christy. "The hot hits rotation is about one hour and 15 minutes, while ours is close to three hours on average."

Other top 40 stations handled by



Stations appear to be making more format changes than ever, according to industry sources, with most of the moves related to top 40, or variations thereof, most commonly called contemporary hit radio (CHR). Artists getting strong airplay include, clockwise, from top, RCA Records Alabama and Hall & Oates, and Warner Bros.' George Benson.



Christy which he says are doing well include WZZR(FM) Grand Rapids, which went from a 7.0 share to a 9.1 in its first two books since the change, and WABX, which had an Arbitron 2.7 pre-top 40 and is now 3.5. He says WLOL is Number 1 in Minneapolis with 18-34 year-olds.

While top 40 is burgeoning as a format, much of the credit must be given to new music, says Kent Burkhart, of Burkhart/Abrams/Michaels/Douglas & Associates. "Top 40 is the wave of new music condensed for the mass-appeal stations. With new music supplying fresh material, the top 40 outlet is given a rotation of fresh appeal."

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Despite myriad problems at RARC, U.S. is pleased with its 8 orbital DBS slots and additional flexibility

By Howard Fields

Ecuador and Colombia, bisected by the equator, still insist that no satellites can be parked above them without their permission. There are to be at least six, including two serving Canada. Chile and Argentina claim part of Antarctica, and Argentina adds that, despite recent history, it also owns the Falkland Islands (Malvinas). More than half the 33 nations affected say they will not abide by at least one of the points worked out in the Regional Administrative Radio Conference for the Western Hemisphere in Geneva. And most of them reserve the right to ignore the whole thing.

With all those problems, and many more, the U.S. delegation counts itself lucky to have emerged from the five-week conference (plus two days overtime) with anything resembling the request it carried to Geneva to get another television delivery service off the ground. The delegation received eight orbital slots that it had sought for direct broadcast satellite (DBS) service and much of the flexibility it wanted in order to allow for fast-paced technological advances.

Within the 33-nation agreement, the United States and Canada are expected to get together soon to hold bilateral talks on ways to avoid some of the interference problems that may emerge from conflicting plans each has to operate DBS systems.

Technical nightmare

As things stand now, all 13 DBS applications submitted to the Federal Communications Commission (two were withdrawn) will have to be changed, and the FCC faces a technical nightmare in trying to fit the applicants (at least two more intending, unidentified, applicants are known) into the desirable space available. The United States obtained one conference agreement to allow a DBS system to cover half the continental United States (CONUS) instead of one-quarter (or the width of a time zone) from one orbital position, and the FCC may urge some or all of the operators to do so. But there is a problem even with that alternative. Only five of the eight U.S. slots can serve half CONUS. None can do so while serving Hawaii and Alaska, according to the Geneva agreement, and only two can serve the Virgin

Islands and Puerto Rico in addition to the eastern half CONUS.

And if the conference agreement is to be followed, satellites will be jammed closer together than some operators would like—as close as 9° is planned in some parts of the orbit. The permissible power emanating from the satellites will be too weak to allow for the relatively tiny and cheaper receiver dishes the industry had hoped would be a boon to making their audience larger. And spreading the signal to cover half CONUS instead of a time zone would mean degradation of the signal.

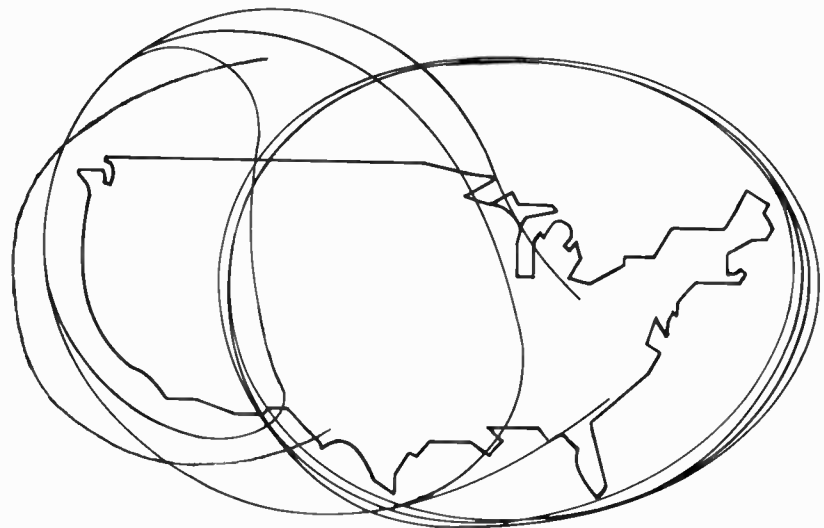
Some of the agreements ignore limitations on DBS that some of the applying operators have claimed. And because of the limitations and possible interference problems claimed for future Canadian systems, there could be a foot race to get choice assignments from the FCC, especially for those operators wanting to

offer high definition TV (HDTV) or a multiplex analog component (MAC) high resolution system.

Abbott Washburn, former FCC member and head of the U.S. delegation with the rank of personal ambassador, nonetheless joins many of the other U.S. delegates in being sanguine about the perceived obstacles. He feels the agreements reached at the convention give the U.S. the flexibility it had sought in going to the conference. "There were two things that we were after. One was the number of channels that the applicants need, and the other was the flexibility to operate different kinds of systems, to change the characteristics of systems with the advancement of technology."

Although all the participants in the conference feel the United States emerged in excellent shape, what they went after and what they received are at variance. The United States did get

Signal patterns from 8 U.S. orbital slots



Source: International Frequency Registration Board

The U.S. delegation at RARC received eight orbital slots, which it had sought for DBS service. Above are the signal patterns produced by all of the orbital slots assigned to the U.S.

nearly all the channels it wanted—32 for each of the eight orbital positions it received when it sought 36 (if two positions serve each of four time zones, or service areas, 64 channels will be available whereas 72 were sought). An advisory committee to the FCC had forecast U.S. needs by the end of the century at 68 to

215 channels per service area. In addition, many of the channels will be useless in certain portions of the country because of limitations on today's technology or the commercial realities that the potential DBS operators face. And the United States had to join all those other countries in disagreeing with certain portions of the agreement, taking a "reservation" against compliance in

order to have the flexibility it desires. Washburn says the U.S. delegation felt it had to take exception to portions of the agreement dealing with the amount of power a satellite can use in beaming its signal to antennas on the ground, and to the type of polarization the signal on the downlink will have because "the conference was locking itself into conservative technology, the technology of the present. Considering that all of this is going to take place later on in this decade and in the 1990s, we tried to persuade other delegations that they shouldn't lock themselves into obsolete technology, or what will be obsolete

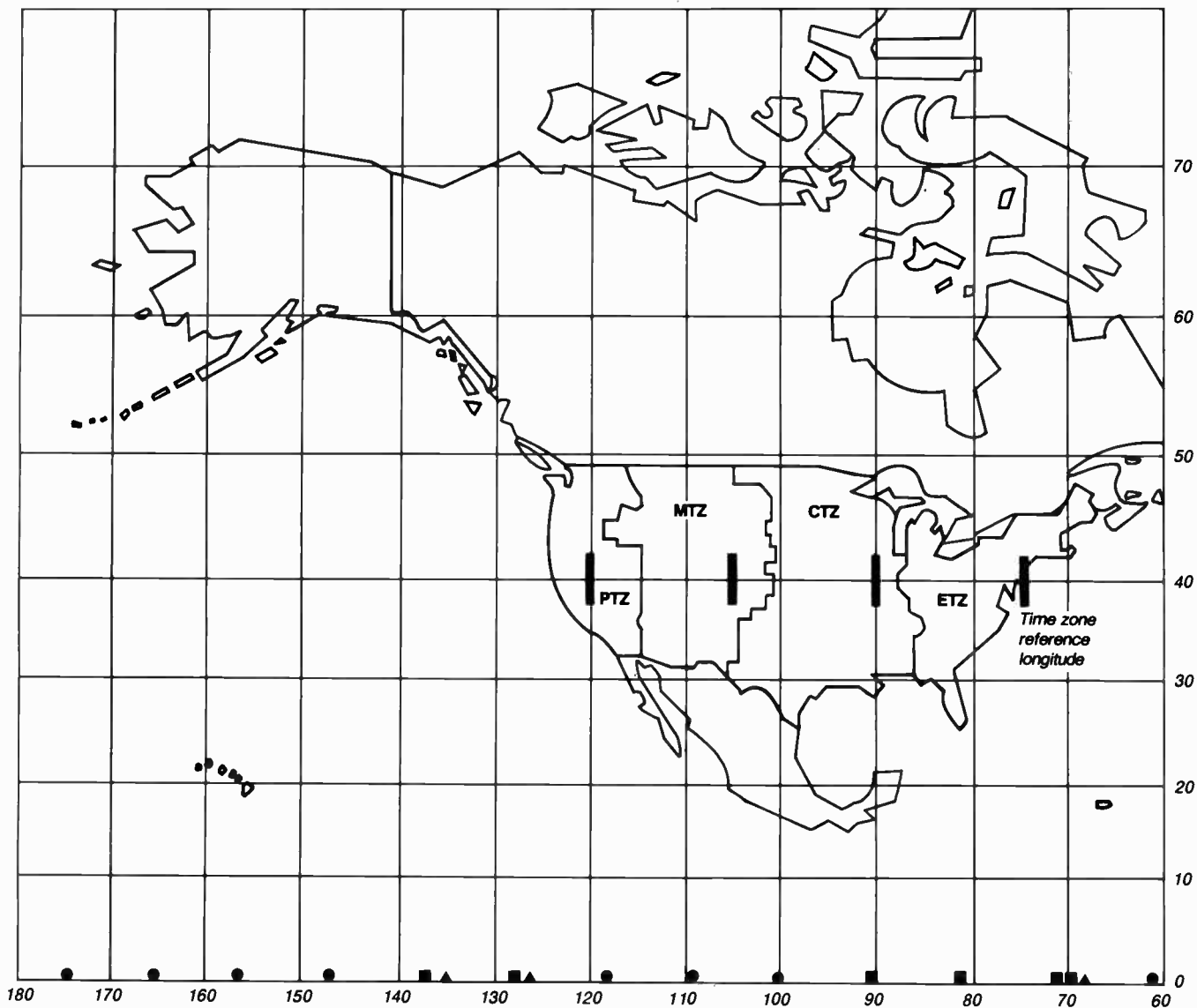
technology. We were unable to persuade them, although we came quite a ways. At one point I thought we were about even in votes, but we lost on that one and really had to take the reservations."

The reservations mean simply that the United States will operate as it wishes in those two areas while taking care not to interfere with the DBS delivery of any other country.

Of initial interest to DBS watchers were the assignments of orbital slots made at the conference. These will determine the type of service provided to U.S. viewers and could affect the profitability of some systems.

Shown below are locations of satellites for the U.S. (61.5, 101.0, 110.0, 119.0, 148.0, 157.0, 166.0 and 175° W.), Canada (70.5, 72.0, 82.0, 91.0, 129.0 and 138° W.) and Mexico (69.0, 78.0, 127.0, and 136° W.).

North America DBS satellite constellation (RARC-83)



U.S.A. ● Canada ■ Mexico ▲
Source: Federal Communications Commission



Abbott Washburn, U.S. delegation head, feels the agreements reached at the convention give the U.S. the flexibility it had sought going into the conference.

Although the United States could not specify at the conference the particular orbital positions, or parking spaces at 22,300 miles above the equator that it desired, it had hoped to be assigned to eight positions between the longitudes of 99° west (on which St. Louis lies) and 174° west (over the central Pacific). Within those extremes are the positions that would be westerly enough to be protected from primetime blackouts caused by the Earth blocking out the sunlight to the solar-powered satellites during the vernal and autumnal equinoxes, or an eclipse, but easterly enough to grant an elevation angle sufficient for the signal to get around trees, buildings, mountains, heavy rainfall and other obstructions. Ideally, the United States would like to have served the eastern time zone from satellites parked between 99 and 129°, the central between 114 and 144°, the mountain between 129 and 159° and the Pacific between 144 and 174°.

Instead, the United States was assigned one too far east, at 61.5° west (on a line with eastern Nova Scotia) to be of any commercial value to DBS operators as long as technology is unable to develop a battery small enough yet powerful enough to make its inclusion in a DBS satellite economically feasible. A second position is at 175° west, too far west to serve viewers east of an arc swinging from west of Missoula, Mont., to El Paso, Texas.

The adjacent slot assigned to the United States, at 166°, is too far west to include any viewers much east of an arc from Billings, Mont., to Brownsville, Texas, but would serve all of the Pacific time zone. The other positions are at 101°, 110, 119, 148, and 157.

The conference did not make the FCC's job a simple one. From those orbital slots it must select some kind of mix that will allow all of the contiguous 48

states, plus Hawaii and Alaska, and the territories of Puerto Rico and the Virgin Islands to get DBS service. It will operate with the knowledge that the position at 61.5 will not be desired by any operator, and that the one at 119 is too far west to serve Puerto Rico and the Virgin Islands. The two farthest west are the only ones that will serve Hawaii and Alaska, but one position can't serve all of the Pacific time zone, and the other will be limited to the coverage of only one complete time zone. It would have been easiest for everybody if all of the slots at least had the flexibility to cover half CONUS, but only five will do so.

The United States was successful in getting the 12 GHz band split for DBS use at 12.2 to 12.7 GHz, but the frequency assigned to each channel was split between 12,224 MHz and 12,675.98 MHz, allowing a bandwidth spacing of 14.58 MHz between channels 24 MHz wide, enough for only 32 channels with an overlap of 10 MHz. Before the conference, the United States had suggested a greater overlap was possible, allowing 36 channels to fit into the spectrum, but tests made shortly before the delegation left for Geneva showed the greater overlap would cause greater degradation



Ed Jacobs, of the FCC's Office of Science and Technology, terms the five half-CONUS positions "very good" ones, acknowledging that the 13 original applicants for DBS service could not get everything they asked for as a result of the conference.

of the signal, so the United States was amenable to the conference plan. Only two sets of channels can serve an area as small as the width of a time zone without causing interference, so the maximum number of channels available per zone is 64.

The 11 tentatively approved or pending applications seek only 51 channels, well within the tolerance, assuming the requests can be divided between two slots and still give all applicants desirable coverage. But that plan would not allow for much of the expansion the FCC advisory committee has said the United States will need by the end of the century. Covering half CONUS instead of time zones doubles the number of channels available.

The FCC's assignment task will be



Leslie Taylor, U.S. legal counsel to RARC, emphasizes that use of both direct and indirect polarization will not result in "objectionable levels of interference."

easier if it can convince the operators to operate on a half CONUS basis. That may not be such a hard task since six of the 11 pending applications stated that, at least initially, they wanted to serve half CONUS. That, of course, is more easily done in the eastern half of the country where three good slots are available, offering 96 channels, than in the western half, where only two give half CONUS coverage, adequate for 64 channels.

A compromise could call for half CONUS in the East and time zone coverage in the West, although, at least initially, there are enough slots to allow half CONUS in both.

Ed Jacobs, of the FCC's Office of Science and Technology and a participant in the conference, terms the five half-CONUS positions "very good" ones. He acknowledges that the 13 original applicants for DBS service could not get everything they asked for as a result of the conference. "We needed eight eclipse-protected positions to meet that

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More TV stations expanding development of co-op programs in effort to increase their retail sales

By Fred Silverman

First of two parts

In an effort to increase retail sales, more and more stations are expanding the development of co-op programs with local retailers. But, according to the Television Bureau of Advertising, there's a right way to do it.

While retail TV advertising has long been considered a pot of gold, stations have watched it being poured into newspapers for years. However, as a result of aggressive, creative efforts to develop longterm co-op plans—among

surveyed retailers and station management personnel to discover ways in which more co-op dollars could be channeled into television. The result, a white paper by Charles Pittman, director of the Jefferson group, found that “those stations that were structured correctly to handle the needs of area retailers were the only ones making any headway.”

Specifically, TvB's white papers recommended that stations:

1) Simplify co-op advertising for retailers, including billing procedures, standardized ad formats and the development of co-op networks;

tising seminars for retail clients “to create a tighter lock on the relationship between (the) station and (the) retail community;”

4) Approach potential advertisers with general marketing plans that include co-op as one element; and

5) Insure customer satisfaction by implementing “adequate, timely and correct” invoicing.

‘Not there to sell’

Throughout the white paper, the point is reinforced that a station's retail (or co-op) specialist should be positioned with potential advertisers as someone who “is not there to sell. He is there as a service.”

Stations which report success with co-op reinforce this strategy. Phyllis Green, retail marketing manager for the ABC O&O stations (which have had a retail program for five years), states that the use of research goes a long way in establishing this kind of relationship with potential advertisers. “We make great efforts to sit down with local business executives to develop primary research that will be useful to them,” she states. “Both syndicated and primary research gives us powerful information to be able to sit down with these people and show them how television can be an essential part of their advertising plans.”

Barbara Loren, retail marketing specialist at ABC-owned WXYZ-TV Detroit, reports that her station, via Management Horizons, Columbus, Ohio, recently conducted a major survey of the Detroit market geared specifically to “freeing co-op dollars” for television. She explains: “This report will give retailers



ABC's Phyllis Green, l. and CBS' Carl Prutting, r., stress the need to provide companies with current research to help attract them to television. Both feel that results are best achieved by promoting TV as part of an overall media mix in order to develop credibility with potential advertisers.

other efforts—many stations have shown healthy increases in sales in this area. And, retailers making use of co-op dollars on television attribute substantial sales increases to their use of this medium.

Co-op, of course, has been around for a long time. Vendors of all kinds have offered co-op plans to retailers, and for years retailers to varying degrees have financed a considerable amount of their advertising programs from this source.

Walter Bills, vice president/retail sales of TvB, estimates that of the approximate \$6 billion worth of co-op accrual available to retailers, \$4 billion is put to use, leaving \$2 billion untapped. And citing a figure of perhaps greater importance to stations, TvB vice president/local sales projects Robert Baker estimates that up to 70 per cent of all retail advertising is currently being spent in newspapers.

Armed with this information, TvB, through its Retail Development Board,

2) Hire co-op or retail specialists, preferably salaried (with a bonus option), in order to enable them to concentrate on developing plans with retailers and overseeing the co-op program in-house;

3) Hold regularly scheduled adver-



TvB's Robert Baker l., and Walter Bills, help direct the organization's efforts to aid stations in initiating co-op programs. They strongly advocate that stations add salaried retail/co-op specialists to develop advertising strategies with retailers and to oversee invoicing and sales procedures in-house.

information on their shoppers' buying habits, where they shop, what media influences their decisions and what they think about specific stores." (See *Sidelights*, August 15 issue.)

Carl Prutting, manager retail/local development at the CBS O&Os, adds that in acting in this educational role, it is essential that stations "push a media mix. While it is hard getting them (retailers) to believe that we are not telling them to give up other media, we get the best results when we position TV as an adjunct to their existing use of media."

Loren explains that WXYZ-TV has been successful positioning TV as more "image and support oriented, with newspapers being geared more toward events, such as special sales."

TvB—along with practitioners in the field—reports that stations experiencing the greatest success with co-op are those that develop specific plans with retailers to help them use their accrual money. As Green states it, "We fine tune and customize our efforts for each advertiser, adjusting to their level of media sophistication and marketing needs."

Loren states that WXYZ-TV sales personnel work out plans that include "the number of GRPs for the campaign,

While most stations prefer to work out the details of co-op plans along with retailers, WNBC-TV New York's Dale Parker feels it is more advantageous for retailers themselves to develop plans with their vendors.

with specific dates and time periods. After all," she adds, "TV may be scary to a vendor who has never used it before."

Prutting adds that at CBS, its FIRST (Framework for Insuring Retail Success with TV), established in 1978, helps retailers develop advertising strategies by providing daypart analysis, demographic information and other data, "geared to the successful marriage of the retailer to the use of TV."

Phelps Fisher, vice president/director of marketing at KOMO-TV Seattle and KATU(TV) Portland, Ore., explains that

his stations' efforts begin by sitting down with particular stores "to see if they are using the co-op accrued by them and developing packages specific to their needs. We develop one-on-one relationships with wholesale distributors, dealer groups as well as individual dealers to work out programs."

Co-op plans

Many stations report the use of co-op plans which are published by TvB and sent to their member stations. These specify, for some 900 different vendors in a wide variety of product categories, plans available to retailers. They spell out the allocations, applicable dates, media aids, required invoice information and other requirements which may apply.

While most stations report that they prefer to work out the details of co-op plans along with retailers, Dale Parker, manager of market development at WNBC-TV New York, feels that it is more advantageous for retailers themselves to develop plans with their vendors. "Once we educate them and they understand it (co-op), we find it is better for them to work out the mechanics themselves," he states. "We find it is harder to attract any specific advertiser if we work out the plans ourselves, and it is also time-consuming for us to work out individual programs. It is really the responsibility of the advertiser."

Stations cite a number of challenges when approaching retailers to make use of their co-op. While stores have copies of the co-op plans available to them, some sales personnel find that they either do not understand how to use them, or, as Jerry Sondheim, local sales manager at KTVU(TV) San Francisco reports, many retailers are simply not aware of the co-op dollars available to them. According to some observers, this tends to be truer of smaller retailers who have less experience with co-op.

TvB has also addressed the issue of invoicing and documentation in the development of co-op programs. Since retailers are dependent on accurate and often quick documentation in order to be reimbursed by their vendors, TvB has recommended that stations cut to two or three days the time "between invoice printing (end of schedule or end of month) and final documentation." The report adds that "all efforts should be made to make certain that the station meets all guidelines set by the FTC and FCC guarding against 'Fraudulent Billings.'"

The importance of stations using in-house retail, or co-op, specialists is

Retail and co-op specialists: Where and who they are

Over the past several years, the Television Bureau of Advertising has undertaken specific efforts to convince—and help—stations develop programs to attract retail sales. Much of this has centered around a series of white papers specifically addressing the value of co-op programs and the use of co-op, or retail, specialists at local stations. TvB defines a co-op or retail specialist as a salaried person (with bonus available) whose work is devoted exclusively to developing longterm co-op and vendor support programs with advertisers and coordinating these efforts in-house with sales and accounting personnel.

A recent survey conducted by TvB of 700 stations (with 43 per cent responding) shows that the greatest increase in the use of such specialists in the last two years has occurred at affiliate stations in the top 50 markets. Among all stations in these markets, there has been a 5 per cent increase in the use of sales personnel classified as "co-op specialists" (25 to 30 per cent), with a 4 per cent increase in markets 51+ (20 to 24 per cent). While most of the growth in the top 50 markets has occurred at affiliates (from 26 per cent to 32 per cent), independent stations also increased, from 20 to 24 per cent.

'Retail specialists'

More striking changes were reported in the category called "retail specialists," who, as Walter Bills, TvB vice president/retail sales, points out, may or may not have responsibilities directly involving co-op or vendor support programs. In this area, stations in the top 50 markets reported an overall increase from 32 per cent in 1981 to 43 per cent this year. However, affiliates alone accounted for this increase (30 per cent in 1981 compared to 48 per cent in 1983), since the independents actually moved from 37 per cent to 23 per cent. And markets 51+ also declined, from 15 per cent to 10 per cent.

Five-year comparisons, between 1978 and 1983, also showed the greatest increases in the addition of co-op and retail specialists in the top 50 markets, particularly in those ranked 26-50. Additionally, this five-year comparison shows the greatest increase to be at stations whose revenue was between \$12-20 million.

While a number of reasons could be

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stressed by both TvB and a number of people in the field. Pittman, whose Jefferson Group (a division of Jefferson Pilot Broadcasting) specializes in developing retail sales programs at local stations, says, "A full-time, highly trained specialist with a substantial salary and the right tools—someone who reports to the general sales manager and has authority over local account executives to follow up on co-op accounts—is required for a successful program."

Among the responsibilities listed by TvB for such a specialist are the education of the internal sales staff on issues concerning co-op, consultation with retailers, overseeing invoicing procedures and production, acting as a liaison between retailers and their vendors and development of co-op packages.

While many stations do not have such a specialist on board (see separate story on page 32), the use of them is generally increasing, and even stations without specialists are implementing many of these suggestions within their regular sales departments.

The principal rationale behind the use of specialists who are not locked into commissions is the developmental aspect of co-op advertising. "This is not just a 'take the money and run' situation," states Prutting. "You want to make sure the guy is with you a long time."

Longterm development

The longterm aspect of developing co-op advertising is a point that is made over and over again by retail specialists. According to the TvB white paper, "Management must . . . be willing to 'stick it out.' It might take your co-op manager eight-12 months before you can really expect to see any major benefits. It usually takes that long for the self-training process of not only the co-op manager but the account executives."

Joe Heckel, local sales manager WTOG(TV) Tampa-St. Petersburg, adds that "TV takes longer to develop a success, and it takes constant training to achieve it."

While the relatively slow nature of co-op advertising may have discouraged some stations from aggressively pursuing it, those who have developed co-op programs are experiencing success with a wide variety of advertisers.

Larger department stores have been the area of greatest activity, both because of the size of their budgets and the variety of vendors who supply them. "The biggest co-op potential is with the biggest retailers," TvB's Barker states, adding that the strategy in some markets

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Micro-computers won't mean demise of time-sharing: agencies

The use of micro-computers for media analysis and planning by ad agencies is creating a mini-revolution, but according to those who are using them, the practice of time-sharing, along with the use of in-house mainframes, is far from "terminal."

The recent arrival of micro-computer-based services, including Telmar's Micronet and IMS' Microsystems (see TV/RADIOAGE, August 15, page 54) has led some to predict the "demise" of time-sharing. The claim is that micros, hooked up to the services' mainframes, primarily for downloading data, is the "next step" in the computerization of media departments, with desk-top computers gradually replacing "dumb terminals" as well as standard calculators.

If this is, in fact, a trend, it has yet to be manifested in the variety of ways that agencies are using micros. While some agencies see them as a way to significantly cut back on expensive time-sharing, others regard micros more as an adjunct to time-sharing in order to perform "customized" analyses; and still others are emphasizing the use of in-house mainframes, with micros performing "clerical" tasks more than anything else.

In some ways, services such as Micronet and Microsystems reflect the current use of micros at several agencies. Daryl Scott, vice president/director of media research at Foote, Cone & Belding, New York, reports that the agency has had several Apples on line for over two years. Using software developed in-house, they are used regularly for media analysis, including TV, radio and newspaper reach and frequency, and for working out schedule patterns based on estimated awareness in different media.

Scott reports that FCB has also worked out its own data bases for use on the micros, utilizing such syndicated sources as Nielsen and Arbitron. As subscribers to both IMS' and Telmar's time-sharing services, the agency, according to Scott, is able to download raw data from these sources and take the characteristics it needs to put into its own system for analysis.

This use of micros, reports Scott, has advantages which are also cited by others who emphasize the use of the small computers: Saving money and doing analyses which were not practical or

The recent arrival of micro-computer-based services has led some to predict the "demise" of time-sharing. The claim is that micros, hooked up to the services' mainframes, is the "next step" in the computerization of media departments.

cost-effective on a time-sharing basis.

Commenting on the financial impact of micros, Scott reports, "We cut by nearly half what we used to spend on time-sharing."

Media weighting system

Among the "new" tasks being performed on the micros, Scott explains, is a media weighting system, which is designed to equalize how well various media work by weighting different aspects of media outlets. "While this system has been around at the agency for four years or so," he reports, "we have redone it for use with the micros." He adds that the data can be updated and accessed very easily. Scott describes the goals of the agency in terms of computer usage as "cutting back more and more on time-sharing, so that there is more in-house control of programs. It's like re-inventing the wheel at first," he adds, "but eventually the 'knowledge and willingness' gap is filled."

Claude Caylor, vice president/media director at Tracy Locke/BBDO, Dallas, reports a similar emphasis on creating in-house programs for use on its micros. He states that over the past two years, the agency's "sorely overused" Apple II has been used to work out budget controls, media analysis (including network, radio and spot buys) and as an evaluation tool for magazine analysis.

Like Scott, Caylor reports the creation of selected data bases, using Telmar's time-sharing service. "Using this information, we can perform large number-crunching tabulations, such as putting in information on 40 markets at once and

looking at hypothetical buys with as many variables as we can think of.”

While Tracy Locke is planning to add Telmar's Micronet to its operations (the service is being offered with IBM hardware, but it is also compatible with Apple and a number of other brands), Caylor reports that “saving money is not the objective.

“What we get is even more flexibility. We can transfer data into our own formats for faster and more accurate manipulations.” Caylor adds that he is “looking at developing our own ‘down

are handled by an in-house mainframe (currently a Digital Scientific, but the agency is planning to purchase a Prime). Using standard data bases, it regularly performs analyses for time-buying, including spot and network buys. “We have written our own user-friendly software for the mainframe,” reports Chmura, “that breaks down questions of GRPs, dayparts and magazine numbers into simple ‘yes/no’ operations.”

Ted Bates, New York, is also combining the use of micros, through Micronet and in-house software, with the

to download the data banks from Telmar's mainframe—“the main function of the service at this point.”

The agency's continued use of time-sharing, she reports, is based on the need to manipulate large data bases, especially those involving magazine reach and frequency figures (such as Simmons).

Meanwhile, Harry Appel, senior vice president/director of Micronet Services at Telmar, reports that he finds interest in Micronet at both large and small agencies. He says that “even those with

Some agencies see micros as a way to significantly cut back on expensive time-sharing; others regard them more as an adjunct to perform customized analyses; and still others are emphasizing the use of in-house mainframes, with micros performing “clerical” tasks more than anything else. At r., Telmar's Micronet.



and dirty’ reach and frequency curves for use on the micros based on our own frequency distribution analysis.”

BBDO/New York, is another agency that is using micros to a great degree but also delegates a large portion of work to its in-house mainframe. David Chmura, media systems analyzer, reports that the agency has five Apples, four of which are used exclusively by the media department. While they are being used for a number of planning and analysis functions—including ratings estimates and department budgets—the micros at BBDO are primarily replacing and refining tasks previously done by hand or with calculators. For example, he reports that much time is saved by using a micro to calculate the complete breakdown of media usage by product for a particular client with many products using many different media. “We can do this by month, quarter or year very easily now,” he states.

The firm's major media planning tasks

continued use of Telmar's mainframe service. Leslie Wood, supervisor/media information and analysis division, states, “We are not substituting time-sharing with the micros. That may happen five years from now, but now we are using the micros for new kinds of analyses and operations previously done by hand.”

‘Major impact’

Wood feels that micros “will have a major impact on the agency, since each person, from media director to planner, can design his own techniques and analyses, such as media comparisons, allocations and flow-charting.”

She cites spot TV allocations as an example of the kinds of operations which her department is doing on micros (five IBM PCs, plus one Apple III). In addition, the agency is using them for analyses of media runs and calculation of buys with up-to-date financial data.

Although Bates is one of the first agencies to install Micronet, Wood reports that at least, initially, it will be used

mainframes in-house are using Micronet on certain accounts.” Appel adds that such agencies are pursuing the networking aspects of Micronet to hook their mainframe to other offices and to send materials such as spreadsheets electronically for modification and updating.

Appel supports the general feeling that micros will generally be used over the next few years as an “adjunct to mainframes,” and that even within five years, “it will be impractical for micros to completely replace mainframes. However,” he adds, “as the storage capacity of micros increases, they could become able to manipulate large data bases.”

At D’Arcy-Manus & Masius, St. Louis, where IMS is installing its first Microsystems on a test basis, William Benz, senior vice president/director of media research, states that the new system will essentially replace its use of the mainframe except for obtaining primary data. However, he adds, “There will always be a need for certain things they

(mainframes) do. I never anticipate a time when we would not be hooked up, mainly due to the amount of data they handle and the need for that data to be updated constantly."

"The advantage of the micros," he says, "is the ability to be able to go back into the analysis and do 'one more thing' very quickly. For one thing," he adds, "this will enable us to service our smaller clients as completely as our larger

ones."

While Benz expects that micros "will reduce our costs of bit, this is not the main reason for using them."

He also states that the agency's micros ("upwards of two dozen IBM PCs" spread out among the agency's offices around the country) "have increased productivity immensely and have cut costs in half for those functions formerly done by hand" (such as spreadsheets).

Benz adds that while every DM&M office will have its own Microsystems installation, "each will have its own operating style, and personnel at every level will have access to them. And if you increase the productivity of senior level people, then you've done what it's all about."

DM&M, in addition to mainframe and micro-based services, also intends to

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Major presentations to ad community on value of older listeners being planned by 35-64 Committee

The 35-64 Committee, a group formed to promote the attributes of that demo as a radio advertising target, is set to make a major pitch to the advertising community.

Armed with a new presentation, "35-64—The New Growth Market," the committee is scheduling agency meetings in several cities including New York, Philadelphia, San Francisco, Baltimore and Phoenix. An agency presentation has already been made in Washington by Ted Dorf, chairman of the committee and general manager of WGAY AM-FM Washington.

Agencies who received a preliminary pitch from the committee several months ago seem fairly receptive to the concept. However, there is some feeling that more emphasis should be placed on the 55-64 segment instead of on the rather "broad" 35-64 range.

The presentation, assembled from existing data by Maury Webster, president of the Radio Information Center, and Dean Landsman, president of Landsman Media, a media research and consulting firm, seeks to correct "mis-perceptions" about the "mature marketplace." Among the findings:

- Highest average household income of all age groups is found in the 45-54 bracket (\$28,200).

- Highest average per capita income (\$10,131) exists among those 55-64, followed by 45-54 year-olds with \$8,640.

- Older consumers are just as likely to switch brands as younger consumers.

- Fifty per cent of all discretionary income resides with people between 45 and 64.

Source for household and per capita income figures is a 1982 study by the Conference Board. Not only did 45-54s have the highest household income, but

Armed with a new presentation, the 35-64 Committee is scheduling agency meetings in several cities . . . Agencies seem fairly receptive to the concept, but there is some feeling that more emphasis should be placed on the 55-64 segment instead of the rather 'broad' 35-64 range.

second and third place were occupied by the other two cells in the 35-64 group. Those 35-44 have an average household income of \$26,100, followed by 55-64 with \$23,500.

The 25-34 group has household income of \$20,700, while those under 25 average only \$14,300.

In per capita income, those 65 and over came in third with \$7,341, followed by 35-44 with \$7,118, 25-34 with \$7,045 and under 25 with \$6,402.

More important that actual income, according to the presentation's authors, is how the income is spent. "Contrary to what many think," they point out, "these people will switch brands as well as try new products."

This was borne out in a 1983 "Monitor" study by Yankelovich Skelly & White, provided to the committee by McGavren-Guild. Thirty-five per cent of those 35-64 endorsed the statement, "I like to switch brands." This compares

with 34 per cent of those 25-34 and 35 per cent of the total U.S. population.

The presentation draws a number of conclusions based on the Conference Board's finding that 45-64 households control 50 per cent of the discretionary income.

'Different spending patterns'

Emphasizing that older consumers have "different spending patterns" than those under 35, the point is made that "they spend less for 'necessities'—the important areas of housing and expenses for children, food, clothing, schooling . . . mandated expenses for the younger adults.

"Thus," it continues, "they have more for the 'discretionaries'—things like cars, appliances, gourmet foods, personal clothing, travel. . . They may well say—'should we recarpet the house this spring or take the trip to Greece?'"

To get further data on the spending habits of 35-64s, Webster and Landsman looked at product usage findings from the Simmons Market Research Bureau and will soon be issuing a separate report with this information. Using 100 as the norm for all persons 18-plus, following are some selected comparisons of 25-54s and 35-64s: Electronic range or stove—25-54(101), 35-64(112); electric or battery-operated shaver—25-54(102), 35-64 (123); electric desk top calculator—25-54 (122), 35-64(136); golf clubs—25-54(110), 35-64(120); automatic dishwasher detergent—25-54(111), 35-64(120); mouthwash during the last seven days—25-54(98), 35-64(106); non-dairy cream substitute—25-54(97), 35-64(112); cottage cheese—25-54 (92), 35-64(110); gasoline additives—25-54(102), 35-64(104).

Webster says that, in addition to the 25-54 and 35-64 comparisons, the product usage report will also show comparable data for each of the three cells, 35-44, 45-54 and 55-64.

At SSC&B, Larry Roslow, vice president and director of media research, points out that 25-54, widely considered as the 'key' demographic today, "really eliminates 55-64. What they (the 35-64 Committee) have to do is show us that those 10 years are really important. Is it going to add 25 per cent to a product's purchases or only 8 per cent? If it's only 8 per cent then we can't get very excited."

A similar concern is voiced by Steve Rappoport, formerly vice president, manager of the Marketing Horizon

Group at BBDO. Rappoport, who is forming his own futures consulting group called the Ancram Institute, was at the preliminary 35-64 presentation, as was Roslow.

"I don't understand why it's 35-64," he says. "The real action is in 55-64 and 64-plus.

"I would have liked for them to focus more on these people. I believe they're diluting their message. I believe very strongly that there's a tremendous marketing opportunity in marketing to 55 and over. They have not been adequately understood or addressed."

Roslow says that the aim of the 35-64 Committee is "almost like motherhood. It's impossible to object. We certainly can't eliminate 55-64 for all items. We

would like to think that despite the fact that 25-54 is considered the 'key' demo, we would put in weights. This is an issue that rears its head every year. There are attempts to do it, but it's difficult to deal with.

"It depends on the time and the job the station salesman does."

At Young & Rubicam, Lenny Stein, vice president, local broadcast and network radio, believes the 35-64 Committee is "an interesting concept." At 54, he points out, "people are still in their strong earning years, but if their kids' college and these kinds of problems are behind them, then their priorities could shift to vacations and other activities that were postponed."

"People are living longer and working longer, and there are more older females working longer. This leads to dual incomes."

Stein is not too bothered by the broad range of 35-64, pointing out that it's "less precarious than 18-49."

Helen Johnston, vice president and associate media director at Grey Advertising, describes the 35-64 cause as "a good one. Their arguments are reasonable—that the 35-64 age group has some importance. I don't know if what we're currently doing isn't reaching them, but it can't hurt to find out."

Committee's origins

According to WGAY's Dorf, the genesis of the 35-64 Committee was a discussion two years ago among some beautiful music stations during a Radio Advertising Bureau Managing Sales Conference.

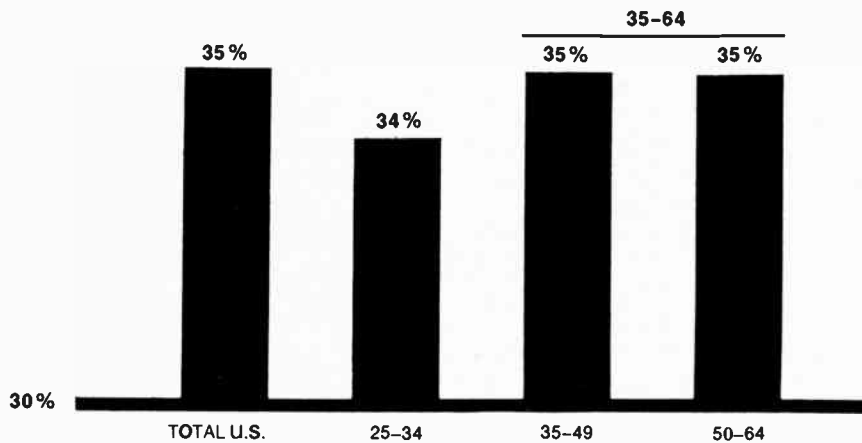
"A few beautiful music operators were talking," he recalls, "about how our demos were not what was popular with Madison Avenue. And, at the time, we realized there were other stations with other formats that also had older demos."

Dorf then contacted other radio station operators, reps, networks and syndicators. "We had a few informal meetings," he says, "and then we put together a presentation and asked for time at this year's RAB conference. We made a pitch, the response was favorable and then we made a presentation to some key agency people. Now we have developed the concept of groups in different cities."

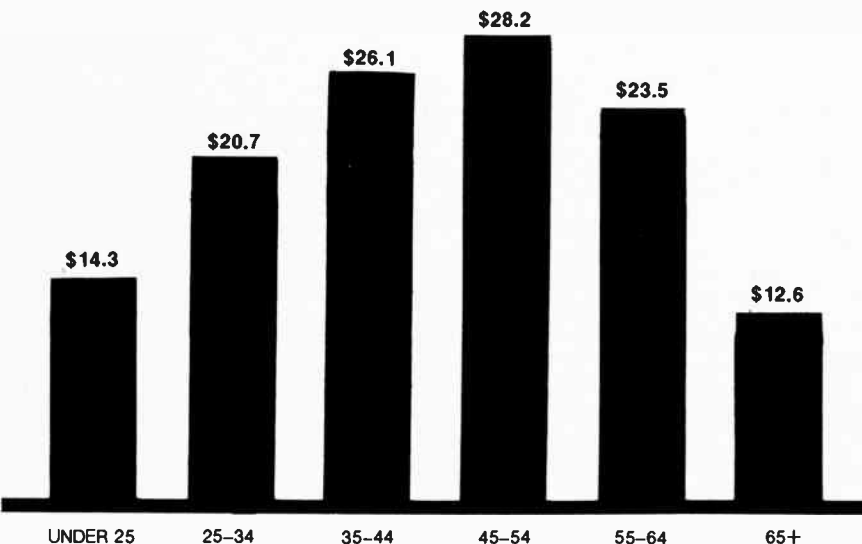
According to Webster, about 160 stations are currently signed up. However, he adds that, "we've identified about 1,400 stations that have significant audience in the 35-64 demo." Although the majority of stations have beautiful

(Continued on page 60)

'I like to switch brands'



Household income (000)



Source: (top) "Monitor" study by Yankelovich Skelly & White; (bottom) Conference Board study, 1982

Viewpoints

FCC has preferred to avoid longstanding question raised by 'TV-6 interference' docket



John M. Cummata

NAB report supports many FCC recommendations

Educational radio stations cannot afford to sit back

"The beginning of the end of educational-FM radio," is what consulting engineer Dan Barker calls it. "A dead issue," says a Washington attorney. Neither man is talking about the current fiscal problems faced by National Public Radio. They're referring to FCC Docket 20735.

A careful reading of 20735 reveals the May 26, 1982, Second Further Notice of Proposed Rulemaking to be a complete restructuring of the historical relationship among the various electromagnetic media. The docket, better known as the "TV-6 interference" rulemaking, addresses a longstanding question that the commission has preferred to avoid.

But the Fowler team is wasting no time in its efforts to clean the books, and the technical staff has shown its true mindset on this issue by the docket's wording. It contains several suggested restrictions on educational-FM stations that clearly subjugate these broadcasters to their television cousins.

But do educational-FM broadcasters really interfere with channel-6 television stations? No! The problem could better be stated that commercial television receivers are designed and built to sufficiently loose specifications that they allow various non-TV signals to mix and interfere with the chosen television signal—within the receiver's own circuits. Educational-FM stations just happen to be spectrum-adjacent to the channel-6 allocations, so they appear to be the worst offenders.

What we have is a problem caused by the viewer's own receiver, but the commission's technical staff is proposing severe restrictions on educational-FM broadcasters to Band-Aid the symptoms.

The entire issue would have been swiftly dealt with by the end of last year, except that there were those—even among the television interests—who knew that the commission staff's action would have been so obviously capricious that it would have failed its first legal test. Enter the NAB.

The National Association of Broadcasters volunteered its services and resources towards the resolution of 20735.

In the fall of 1982, when the comment period was supposed to be soon closing, it convinced the well-meaning NPR offices, and another TV group—the Association of Maximum Service Telecasters—to join in an engineering study that would answer, once and for all, the technical questions surrounding the TV-6 interference issue. With NPR on board, the report would have appeared to reflect the collective positions of both television and educational radio, but National Public Radio has since removed themselves from participation in the report. They now intend to submit their own comments.

So what does the NAB report propose? For starters, it supports many of the commission technical staff's original recommendations. Those recommendations arbitrarily select the television medium over the radio medium and vanquish the latter for the benefit of the former. It reinforces the concept that current educational-FM stations should be locked into their present technical parameters, not to be allowed future signal improvements—without the consent of affected channel-6 broadcasters. It further establishes a de facto close to the growth of educational-FM radio.

The comment period has again been extended for 20735 to September 6. This is clearly not a time for educational radio stations to just sit back and say, "fine, the commission's eliminating future competition." This is a time to look at the possibility of a domino theory in broadcasting. The NAB's report says that everything from educational-FM to CB radios, and all points in between, interfere with TV—but educational-FM happens to be the worst. If they win this one, who's next?

This is not a "Chicken Little" story. With NPR having its testing by fire, and with the cultural vacuum in the marketplace that's filled only by educational radio, this is the wrong time to think "Aw, it'll all work out." If we sit on our hands now, there'll be plenty of uninhibited network television, but little else for those of us who think that even *Hill Street Blues* isn't man's cultural and intellectual pinnacle.—John M. Cummata, operations manager, National Religious Broadcasters, Morristown, N.J.

Programming/Production

LBS-USA agreement accents barter as ancillary tool

The Lexington Broadcast Services deal with the USA Cable Network whereby LBS will provide several specific bartered product from TV syndication to USA signals still another business use and highlights the growth of barter as a viable entity in the industry. By going the cable route with some of its advertiser-supported shows, LBS is not breaking new ground, but it isn't very often that barter product reaches cable through these means, and in such an arrangement. All parties concerned appear to be benefitting.

The sponsors of the syndicated shows get an extra exposure bonus because of USA; LBS gets some extra selling leverage; and USA benefits because the network is looking for programming and is getting it without paying cash or suffering from any large loss of inventory, which is the case at the commercial station level when the barter time may have fetched cash advertising.

In the case of one of the ad-supported properties in the LBS-USA deal, *Our Town*, which was in TV syndication in the 1970s, LBS has five minutes for national sales and USA has seven in each hour of the two-hour program. The program, which had previously run on USA's *Ovation* series after its syndication airing, will get its second TV syndication airing then will be shown as a holiday special on USA in December.



A frame from 'Our Town,' one of the shows in the LBS-USA arrangement.

According to Robert Turner, president of LBS, RCA has one-quarter sponsorship in *Our Town*. Other properties involve several music specials, and two feature-length films. The airings of the show are spaced in accordance with when the product is shown on syndicated TV and, Turner says, the specials are basically sold out, with about 70 per cent of the U.S. households covered, including those involving USA homes.

Advertisers of the music shows include Warner-Lambert, Bristol-Myers, Mars and Clark candy bars. LBS gets five

minutes for national sale and USA gets seven per hour concert.

The first of the music specials, featuring Ian Hunter in concert, was aired on commercial TV from July 4-25, and will play on USA on August 29. A Frank Zappa concert, airing August 8-22 on TV, gets a September 12 airing on the cable network; and a Cheryl Ladd special is to air September 5-19 via syndication, and sometime in October on USA, says Turner.

Two other specials, on Tony Bennett and on Ashford and Simpson, will be aired on USA in late September. Bennett's show aired in June and Ashford and Simpson's sometime before that on commercial TV. Windows for the shows range from a month or two to several months.

On the other product, two made-for-TV films, *The Desperate Intruder* and *Emergency Room*, Turner says the properties haven't been cleared legally as yet. However, USA, in a release, counts them as in the agreement fold.

Gershman plans series, miniseries and co-production thrusts

It may be too early for Lawrence Gershman to talk in anything but generalities regarding his plans as president of the MGM/UA Television Group, a newly-created MGM/UA Entertainment division, but even in general terms indications are that Gershman is tooling up to make the division a high-energy, open-minded and visible operation, with some unconventional moves thrown in. Highlights of some of Gershman's plans for the division, both expected and unorthodox, are: stepping up in co-production deals with foreign and U.S. companies; increasing in miniseries productions; combining production for both theatrical and TV release; seeking an increasing role in producing network series; of the television distribution division intact and in New York; keeping heavily involved in first-run syndication; keeping options open to free and pay-TV deals; and employing an executive for the international distribution division.

In a phone interview, Gershman notes that his first order of business will be in developing and producing series for networks. In this regard, he says he's already had meetings with Richard Reisberg, president of MGM/UA Television, and others to discuss possible projects for both series and miniseries. One idea generated at one of the meet-

Concert in 3-D for syndication

3-D movies shown on TV is nothing new, but a 3-D concert is unusual, to say the least. But that's what Bob Yde Productions, Honolulu, is offering for syndication. Called *Video Concert One*, the one-hour 3-D special has already been sold to 20 television stations in the U.S., according to the production and syndication company. The first station airing the show is WTJM-TV, Greensboro/Winston-Salem, where it was due to be broadcast on August 26, notes Yde.

The special features the popular Scottish rock group Nazareth, and Franke and the Knockouts, U.S. group that is having success on records.

In addition to the portions of the show produced in 3-D, the special also features video effects from Quantel's Mirage system. Audio has been recorded in 24-track stereo to permit simulcasts with local FM radio stations. *Video Concert One* is being distributed by Yde from new offices in Gouverneur, New York, Scott Wisner heads the New York staff.

ings is being followed up and involves a six-to-eight hour miniseries, "which, if it works, could be a network series," notes Gershman. Down the road, he expects to make some changes in the production division, "but not on the Reisberg level."

In new series for the fall, MGM/UA is represented with three entries, *For Love and Honor*, *We've Got it Made* and *Cutter to Houston*. In addition, it has produced an eight-hour miniseries, *George Washington*, which will be shown on CBS this coming season. Gershman waxes enthusiastic about co-productions and says he plans to accelerate this aspect at the company.

On the overseas level, he says that "I've done more co-productions worldwide in the last two years at MGM/UA than they have ever done in their history." This includes, *The Citadel*, 10 hours, and *The Barretts of Wimpole Street*, both with the BBC; *Separate Tables* with the HTV, two hours; a 52 half-hour animation series with the Japanese; a one-hour Maurice Chevalier special with the French; and he is going ahead with *Goodbye Mr. Chips*, with the BBC.

In addition, there is another project that is near production and "there are five other things I'm planning, two of

which are for network and the other three for syndication," says Gershman. While Gershman notes that his first preference is to go to the networks with projects, he says he wants to keep his options open to syndication and to the free and pay-TV deals. "In some cases, I expect to produce for station groups, or combinations, or pay-TV, so we will have at least two or three choices available for our product. Our decisions, for the most part, however, will be based primarily on what the networks want to do."

One unusual production situation developing at the company is the possibility that a project may go both theatrical and television, in different versions. According to Gershman, a vehicle he's been working on a long time for television, *On the Beach*, "has gotten so big that the theatrical people are looking to make it into a feature. At this point, we are waiting for the script to be written, and we are considering making it a combined theatrical and television project, shooting them both together, perhaps with the BBC and Australia

Nine Network. The television version may be in a longer form, I don't really know at this point. It's blazing new trails."

Gershman notes that he's already done some unusual things, such as in the case of *Fame*, which "will make more money this year for the company than it would have as a network license." *Fame* is basically sold out, via Lexington Broadcast Services' efforts and has a station clearance of about 84 per cent of the country, including a number of affiliates. Some of the affiliates will play *Fame* this fall against *60 Minutes*, and Gershman says he's not concerned with *60 Minutes*' ratings. "*Fame* has different demos, including women 18-49 and 18-34, while the CBS show has a lot of men and skews older."

Regarding *Fame*, Gershman says he is considering producing a two-hour program to be shown during the course of the coming season. He says the idea "received tremendous response from overseas," where *Fame* is doing very well in many countries. Gershman also points to *Thicke of the Night* as "something

that's never been successfully done before—launching a seven-and-a-half-hour per-week show. It will be shown in about 82 per cent of the country, and it's virtually sold out for the first quarter. What I have been seeing of the show, I like a lot."

On the distribution division, Gershman says the office in New York will stay status quo, except that the job of Joseph Tirinato, senior vice president domestic TV sales, will be "strengthened somewhat." Gershman has set a meeting with Tirinato "to see what his feelings are." Speculation is that he may take over international sales as well. The post has been open since the departure of George Blaug, vice president, international, a number of months ago. In any case, Gershman expects to fill the spot shortly, and expects to make significant advances once he gets established in his new position. "It's going to be fun, and we will try to do it all."

In his new post, Gershman will oversee all areas of the MGM/UA's television activities, including network production

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57 hours, all color

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and sales, domestic and international distribution and all aspects of free and pay TV. All department heads will report



Gershman

to Gershman, who will report directly to Frank Yablans, vice chairman and chief operating officer at MGM/UA Entertainment.

Syndication shorts

Golden West Television's two-hour special *Being With John F. Kennedy* has been sold to WABC-TV New York, putting the program in all of the top 10 markets. Others in the top 10 include KTLA-TV Los Angeles, WFLD-TV Chicago, WTAF(TV) Philadelphia and KTVU(TV) San Francisco.

Miller beer will sponsor all five national 30-second spots in *Trick or Treat*, Lexington Broadcast Services' half-hour Halloween TV special. *Trick or Treat*, which will air on an ad-hoc network of more than 100 stations covering more than 85 per cent of the U.S. homes, is the pilot for a new weekly access series for the 1984-85 season, *Tales From the Darkside*. *Tales* is a joint venture of LBS and Laurel Entertainment.

LBS is also distributing its next two quarterly half-hour test specials with Dr. Frank Field, for airing on all five NBC-owned stations as well as other stations. One special, which will air in December, will focus on stress; the other, due for a March showing, centers on coping with medical emergencies at home.

MCA TV's Olympics preview series, *The Road to Los Angeles*, has begun production for its second season. It's produced by Trans World International and contains 25 one-hour profiles on the Olympic hopefuls.

Fox/Lorber has acquired the rights to a documentary package produced by WCCO-TV Minneapolis-St. Paul. This is *The Moore Report* package, which consists of *A Death in the Family*, *Thy Will Be Done*, *The Quiet Crisis*, *Farewell to Freedom*, *Armies of the Right* and *On the Run*.

Gray-Schwartz Enterprises, a subsidiary of Wrather Corp., reports that *The Lone Ranger* is now in its 11th season at WGN-TV Chicago. It has played

on Sundays at 11:30 a.m., since May, 1973. Total lineup for *Ranger* is more than 100 stations.

Syndicast Services will distribute *A Magical, Musical Halloween*, 90-minute music and magic special hosted by Harry Blackstone. The special is produced by Dick Clark Productions.

Metromedia Producers Corp. has added four markets for *The Merv Griffin Show*, for a current total of 67. Newest stations are KSAF-TV Santa Fe, WCCO-TV Minneapolis-St. Paul, KIKU-TV Honolulu and KXAS-TV Dallas.

Tic Tac Dough has taped its 1,000th show. The program is distributed by Colbert Television Sales, and is in its sixth year of syndication, after a four-year run on CBS.

Taking Advantage will debut the weekend of September 24-25 on 145 stations, representing 90 per cent of the U.S. households. The weekly series, which focuses on improving viewer lifestyles through aiding their financial means, is distributed by Paramount Television Distribution in association with *Business Week* magazine and McGraw-Hill Broadcasting Co.

The Jason Organization has sold *The Adventures of the Little Prince* to ABC's WABC-TV New York and KABC-TV Los Angeles, and to some network affiliates. The weekly half-hour animated series is being sold via barter for a fall weekend start. The shows have been approved by the National Education Association, The Boy Scouts of America and The American Council of Churches, among other organizations.

Shapiro forms company

A television/film company, Jarco Distribution Services, Encino, has been formed by Sy Shapiro, veteran TV sales executive. Shapiro resigned as executive vice president and general manager at Dan Curtis Distribution Corp., which he organized four years ago, to head Jarco. He has already consummated several deals for his new company. He concluded an agreement with Curtis whereby Jarco will be exclusive distributor of *The Curtis Signature Collection*, a package of 12 Gothic movies produced and directed for network airing by Dan Curtis. The package is currently licensed in more than 40 U.S. markets as well as many overseas.

Also, the company has signed a deal with World Telemedia for the rights to *Wanted by the FBI*, projected for syndication starting either in January or September, 1984. And in another acquisition, Jarco will distribute a half-

hour Gothic mystery series, *The Evil Touch*, of which 26 episodes have aired on the ABC-owned stations. The series producer-director is Mende Brown.



Shapiro

Before joining Curtis, Shapiro headed his own distribution company for three years and spent seven years as West Coast sales manager at Avco-Embassy.

Black artists series planned

A one-hour weekly television music show, featuring black rhythm and blues and urban contemporary artists, *R&B TV*, is being planned for September airing. The show, which will be co-hosted by on-air radio and music personalities introducing the latest black music will begin videotaping on both coasts in about four weeks.

R&B and urban contemporary artists will be interviewed while their music performances are simulcast on select AM/FM stereo radio stations. The planned series will feature a countdown on the latest singles in both genres, oldies filmclips and news of black music. Also, the show will be interspersed with dancers and fashion models. Initially 13 shows will be taped, with the Musicvideo Group Hollywood, and Creative Film Arts overseeing the production.

Telepictures earnings increase

Telepictures Corp. has increased earnings in both the quarter and six months ending June 30. Sales revenues for the second quarter ended June 30 were \$11,123,500, compared to \$4,605,200 for the previous second quarter ended June 30, 1982. Net earnings were \$471,600 vs. \$303,500 in the same period a year earlier.

Comparing the three months ended in both years, sales revenues increased \$6,518,300 or about 141 per cent while net earnings were up \$168,000 or 55 per cent. Sales revenues for the six months ended June 30 were \$20,763,800, compared to \$9,632,200 for the same 1982 six months, and net earnings were \$1,026,400 vs. \$714,300 in the same period a year earlier. Comparing both six-month periods, sales revenues increased about \$11,131,600 or approxi-

mately 116 per cent, while net earnings increased \$312,000 or approximately 44 per cent.

Ohio State applications out

Application materials are available for the 1984 Ohio State Awards competition, sponsored by the university's Institute for Education by Radio-Television. Entries for the competition, which is open to all broadcasting or cable companies, may include any radio or TV program which originally aired from July 1, 1982, through June 30, 1983. The entry deadline is September 30, 1983.

Past recipients of the awards have included *In the News*, CBS News; *The Sophisticated Gents*, Daniel Wilson Productions; and *The Wave*, ABC. The awards were founded in 1936 by I. Keith Tyler, professor emeritus at Ohio State University.

Zooming in on people

Maura A. Schwartz has been named vice president/West Coast operations at Enter-Tel. Prior to her position with Enter-Tel, Schwartz spent five years at Trans World International, as director/administration and sales for its international division. In 1976, she joined International Management Group, TWI parent company, as administrative assistant to the corporate senior vice president.



Schwartz

Lisa Merians has been promoted director of advertising, promotion and publicity at Lexington Broadcast Services, and Beth Mulnick has been named promotion manager. Merians, who joined LBS in 1981, was LBS manager, promotion and publicity. Mulnick was an assistant in the promotion department. She started with LBS in 1981.

Also at LBS, David Friedman has become vice president, station sales, a new position. From 1964-1980, Friedman was a senior executive at Columbia Pictures Television, most recently as vice president, feature marketing. Prior to joining LBS, he was a marketing consultant for Polygram Television, and before that, a consultant for Leo A. Gutman.

Robert S. Buchanan has been appointed to the new position of vice president of national sales and administra-

tion at 20th Century-Fox Television. He comes to that post following a two-year stint as director of national sales, West. Before that, he was manager at 20th-Fox Sports for two years. Also at Fox, Marvin Levan, veteran sales executive, has been appointed director of special sales at 20th-Fox Television. Levan comes to Fox Television following a stint as director of department store sales, national, at Fox's Video games division. Before that, Levan was president of the E. F. Benson sports division.

Timothy Noonan has joined Golden West Television as Midwest sales rep. Most recently, Noonan was program director at KGAN-TV Cedar Rapids—Waterloo.

On the record

MEDSTAR is the new title for *Trauma Center*, 20th Century-Fox Television's new series set to debut in the fall on ABC.

Also being changed is the title for *Monitor*, which beginning September 18 will be called *First Camera*. It will get a new time period, Sundays, 7-8 p.m., on NBC. Title change is in conjunction with a new look and sound for the program.

Gus Lucas has been promoted to the new position of vice president, ABC Entertainment, and assistant to the president at ABC Entertainment. Since November, 1981, Lucas has been vice president, program planning and scheduling, and assistant to the senior vice president, primetime ABC Entertainment.

Also at ABC, Ann Daniel has been named to the new position of vice president, primetime series development. Since October, 1980, Daniel has been vice president, dramatic series development.

At CBS/Broadcast Group, Linda Merinoff has been appointed manager, primetime, program practices, Hollywood. She most recently was senior editor, program practices.

CBS Entertainment has made two appointments. Richard L. Kirschner has been named director, dramatic program development, and Peter B. Sterne has been appointed director, miniseries. Kirschner has been a program executive in current dramatic programming, and Sterne has been vice president, current comedy comedy programming.

James E. Burnette has been named vice president, sports sales, NBC Television network. Before being named to the post, Burnette had been director, sports sales, NBC-TV since April, 1982.

Gil Gerard has signed with Columbia

Pictures Television. The agreement calls for Gerard's services as actor and producers, creating and developing projects to be produced by his company, Prudhomme Productions, in association with Columbia.

Taping has begun for *Fortune Hunters*, sleuth game show produced for CBS by Jay Wolpert and Metromedia Producers Corp.

The show is hosted by Robert Hanley.

Equipment notes

Ampex Corp. has installed video equipment valued at \$1 million at Rustad/Wickhem/Video, Madison. Installed are the Ampex digital optics system, ACE touch Screen editor, 4100 series production switcher, three VPR-80 one-inch type C scan video tape recorders and a VPR-20B portable VTR. The facility is equipped with two TV video tape editing suites, an audio production center, studio and mobile.

Harris Satellite Communications has added more depth to the Delta Gain line by introducing a 6.1 meter deep-dish antenna. The new system includes, besides the antenna, a new model 6529 frequency agile receiver and a low-noise amplifier and operates at both C-band and Ku-band.

Scientific-Atlanta has received orders in excess of \$800,000 from Outlet Co. for five earth stations. Each installation will consist of 10-meter antenna, video receivers, low-noise amplifiers and fully automatic protection switches. In addition, the installations will include a model 7600 earth station controller, which utilizes the SABUS for monitoring and control of all elements of the earth station.

James Hancock has rejoined A&G Productions, San Diego, as director of engineering. He was chief engineer for A&G's Sunset Communications from August, 1980, to December, 1982. He had been at Daniels CableVision, Carlsbad, for a year-and-a-half.

The NEC America broadcast equipment division has made available the new Optiflex EPR-400 perspective/rotation accessory, a cost-effective option which expands the creative capabilities of the E-FLEX DVE system with a wide range of three-dimensional digital video effects. The system features an easy-to-use controller, allowing the operator to add an entire new range of 3-D effects to E-FLEX sequences. The image can be rotated around three axes, and degree of rotation is easily variable, the manufacture says.

Commercials

Cammissa on production

As the recently appointed senior vice president/director of TV/radio production at Foote, Cone & Belding, New York, Jerry Cammissa has defined some rather challenging goals for himself. "The primary concern today is to do breakthrough advertising. We're concerned with doing very special work, which means having to take chances at times with involved, elaborate production which is often very technical. At the same time, everyone is very cost conscious, looking for ways to save money while trying to make it look like it cost a lot of money."

Add to this the continuing problem of runaway deadlines and one has a pretty good idea of what Cammissa faces.

He brings to his new job an overriding attitude that seems well-suited to the goals he has set—an attitude that could best be described as "restraint." With a background in film (as a writer, producer and editor), he is a proponent of subtlety and understatement. "Most people don't realize that an optical effect should just be an embellishment of something that looks terrific," he says, "something magical and subtle. I think subtlety is still the most tasteful approach."



Jerry Cammissa of Foote, Cone & Belding.

Cammissa's views on current animation techniques, such as computer graphics, reinforce this point. "The tendency to do so much with animation is its own worst enemy. People get swept away with it, and it's overdone. I find that very, very delicate uses of optical effects are much more attractive."

Commenting on the current use of graphic animation techniques in auto spots, Cammissa says, "Most car commercials don't look that good to me today. The Lincoln-Mercury spots of a couple of years ago were pure and looked great. Optical effects were kept to a minimum. The technique used was a

graphic technique, and there was no need to go into fancy and overdone methods."

Cammissa adds that computer graphics techniques are often very time-consuming and that he is often faced with schedules that cannot accommodate them. "And," he says, "the purists in the business—those interested in real graphics and style—are not really turned on by them."

Cammissa feels strongly about the need for the production arm of agencies to become involved in projects early on. "I like to get involved in the development of storyboards. For one thing, it helps get the faith of the client—to help him understand production techniques. By giving examples of certain ways of doing things, it can take away the confusion and fright they sometimes feel. This leads to their having faith in the production department and the feeling of a team effort. This makes success easier to obtain."

Client desires, he feels, vary considerably from client to client. "Some want the newest style," he says, "which tended to be surrealism a while back and which seems to be more romantic and warm now."

"But clients really want something that will stand out for them," he says, "a look that no one else has in the way the spot is shot and designed."

Cammissa is encouraged by what he describes as the gradual return to "gut reactions" in making decisions about commercial content. "While testing techniques are valid and need to be answered to, the business is slowing coming back to the feeling of 'If it looks good and feels good, then let's go with it.'"

The kinds of spots which Cammissa feels lend themselves to greater freedom are those promoting products with emotional appeal, such as cars and cosmetics. "You can do almost anything with products that people buy without being intellectual about their purchase," he says. "You can stretch scenarios, really take chances and try something not done before."

He cites the visual style of music video promos, singling out Bob Giraldi's "Beat It" video for Michael Jackson's hit song, as an example of a style that "I hope advertising will pick up on. It would be a boon for us and would allow directors and producers to fly."

Another reason Cammissa names for the improved look in commercials is the availability of feature-film directors and production designers, who he says are now making spots because of the smaller number of features being produced.

Cammissa tends to be a traditionalist

in terms of technique. He states that "nothing major has changed technically" in his work, and, commenting on the use of video tape, he says, "I find that tape still doesn't offer me the speed and dollar savings I can get with film techniques."

Finally, Cammissa says that, in addition to costs, runaway schedules, which he describes as "nearly impossible at times," are his biggest problem. "We run the risk of failure if clients don't understand that it takes time for intricate, involved work. And overages and reshoots can really cause problems."

Commercial Circuit

Ed Darino, of **Darino Films**, New York, has recently completed a national PSA campaign for the **American Lung Association**, in conjunction with **DC Comics**. Featuring the Superman character, the 30-second spot (with 20-second lift) is designed to introduce children to a kit of puzzles, games and information—called **Super Stuff**—regarding the causes and prevention of asthma. The spot combines live action, animation and special visual effects.

The storyboard was provided by **Albert Jay Rosenthal Agency**. Art director for DF was **Amanda Freeman** and for DC Comics, **Corinda Crawford**.

Director **Andy Jenkins**, of **Jenkins, Covington, Newman**, traveled to Florida to shoot spots for **Busch Gardens'** newest attraction, a giant water slide park called **Adventure Island**. Jenkins used high-speed and underwater photography to complete the shoot.

For **Needham, Harper & Steers/USA**, Chicago, **Bill Artope** produced, **Janine Klayman** wrote the copy and **Bernie Nosbaum** was art director. **Frank Nugent** produced for JCN.

Sid Myers, of **Sid Myers Films**, New York, is the director responsible for currently airing ads which inform **Bell Telephone** customers about the option of buying or leasing their home phones. The 30, called "Three People," was shot on location in New Jersey.

For **N W Ayer**, **Sam Muscara** produced, with **John Shoulet** as senior art director and **John Mindel** as senior copywriter. For **SMF**, **Richard Fink** was executive producer and **Jill Friedman** was line producer.

El Paso, "America's favorite Mexican food," and agency **Workshop West**, Los Angeles, went to **Terra Nova Productions** (Hollywood) director **David Wheeler** recently to produce a 30-second spot for the company's frozen entrees. Besides directing the commercial's series of vignettes showing people enjoying the

products in various settings, Wheeler also designed the opening product shot, showing snow blowing over the "frozen" versions of El Paso's line.

For TN, **Steve Tobenkin** produced. **Steve Hoffman** and Wheeler wrote the music for the spot.

Still fast-talking, **John "Federal Express" Moschitta** has lent his vocal acrobatics to the fall promotion spots for KTVU(TV) San Francisco. In one spot, he acts as a director in the station's control room, and in another one, he is an executive spokesman talking about "the fast paced business here at Channel 2."



John Maschitta relaxing between takes of a fast-talking spot for KTVU.

Lofaro & Associates' **Brian Gibson** directed **Lee Majors** recently in a spot for **Diet-Rite Cola** via **Dancer Fitzgerald Sample**, New York. For **DFS**, **Jill Paperno** produced, **Stanley Becker** was creative director, **Donna Weinheim** was art director and **Ronnie Brickous** was production coordinator. **Jane McCann** produced for **L&A**.

To promote the current hit album from the band **Eurythmics**, "Sweet Dreams," **RCA** has completed a 30-second spot produced by **Creative Advertising** manager **Fred Kompass**. The storyboard, provided by **RCA**, included extensive use of **ADO** (Ampex digital optics) and **DVE** (digital video effects). A multi-image effect was achieved using footage from a previously released promotional video clip of the album's hit single, "Sweet Dreams." The spot was edited by **Panavideo, Inc.'s Ron Robbins**.

APA Special Effects, New York, recently constructed a miniature set of a glass house and landscape, dressed with leaves, snow and flowers to represent the changing seasons, for a commercial for

Payne Furnaces. The spot, produced by **Katz Associates** and sponsored by the **American Gas Association** to promote the transeasonal use of gas heat, used 60,000 miniature leaves during its nine separate seasonal changes. Live action was later chroma-keyed into the miniature set.

For **KA**, **Steve Katz** and **Norman Goldstein** produced. For agency **J. Walter Thompson**, **Gordon Kolvenbach** produced, **Ken Flint** was copywriter and **Carl LeVander** was designer. **Lee Howard** created the effects for **APA**.

One continuous 30-second take was required for a spot currently airing to promote **Doritos** via **Tracy-Locke/BBDO**, Dallas. The commercial, featuring **Brian "Fast Times as Ridgemont High" Becker**, follows the actor from a school locker room to a classroom as fellow students help themselves to his snack.

British director **Ousama Rawi** shot the footage using a Steadicam. Producing for **TL/BBDO** were **Dick Thomas**, creative director, and **Tammy Smith**, producer.

To promote the **Mid-Atlantic Coca Cola Bottlers'** latest promotional campaign, "Fun Caps," **Hoey/Silverman Productions**, Richmond, Vir., produced a 30-second spot using a series of quick cuts and bright colors, all tied to **Coke's** national jingle.

For agency **Henry J. Kaufman & Associates**, Washington, **Roger Vilsack** was creative director and **Linda Egerton** was producer. For **HSP**, **Donald Silverman** was executive producer and **Greg Hoey** was director/cameraman.

Action Productions, New York, in conjunction with the **National High Blood Pressure Education Program**, has produced TV and radio spots for the organization's new national campaign. **Bob Siegler** directed for **AP**, with **Jerry Brownstein** as executive producer. **Porter, Novelli & Associates**, Washington, was the agency for the spots, with **Bert Neufeld** as creative director.

Harrison Productions, using **Unitel Video's Studio B** in New York, has produced a commercial created by **Popofsky Advertising** for **Z-Bec** vitamins. The 30 features a three-dimensional, translucent model of a man which dims to illustrate the protection given by the product.

For **Harrison**, **Jeanne Harrison** directed with **Bill Bragdon** as the assistant director/production manager. For **PA**, **Dick Wienberg** produced and **Ed Flournoy** was art director.

David Impastato, of **Hagmann, Impastato, Stephens and Kerns**, has directed a five-spot package for **Benton & Bowles**, Houston, for its client, **Texas Commerce**

Bancshares. Each spot was co-sponsored by three to four different member banks of **TCB**.

The spots, designed to illustrate **TCB's** working relationship with a variety of area businesses, include several companies—shot on a wide variety of locations—that are customers of the member institutions.

For **B&B**, **Rick Schiller** produced and **Ken Thoren** was creative director. **Kathy Bushman** produced for **HISK**.

Making extensive use of puppets—including singing shock absorbers, talking brakes, **Roy the Mechanic**, the **Shockettes** and a piano-playing muffler—**Herb Gross and Co.**, Rochester, N.Y., has produced a series of spots for **Monro Muffler/Brake** shops for airing throughout New York and Pennsylvania. The production, which took 12 weeks to complete, included the building of a 15-foot stage and props besides designing and constructing some 20 puppet characters. And, the company produced about half a dozen radio spots for the campaign in addition to custom tags for 21 markets.

C. C. Communications is purchasing media for the campaign, and **Scale II** is the company responsible for the puppet construction. **Herb Gross** was in charge of scripting and directing.



*Herb Gross, l., and cinematographer Mark Foggetti discuss puppet techniques used in **Monro Muffler/Brake** spots.*

AICP Elects Kerns President

The **AICP** national board of directors has elected **Dick Kerns**, of **HISK**, Los Angeles, as its new president. He succeeds **Frank Tuttle** of **The Film Tree** and **Reagan**, Los Angeles.

In the early '60s, **Kerns** helped establish the **Film Producers Association** for commercials, which led to the formation of **AICP**. **Kerns** has served on the national board of **AICP** since its formation.

He worked at **Universal Studios** and **EUE/Screen Gems** before forming **HISK**, an independent commercial production company.

Advertising Directory of Selling Commercials

ABC



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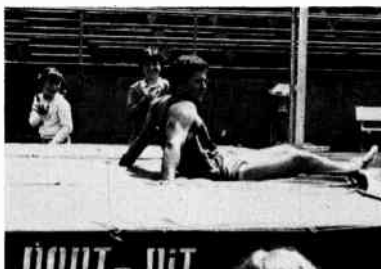
WARREN MILLER PRODS., Hermosa Beach, CA

Exxon • Marsteller



KCMP PRODUCTIONS, LTD., New York

Hostess • Ted Bates



SNAZELLE FILMS, INC., San Francisco

Irving Trust Co. • J. Walter Thompson



KCMP PRODUCTIONS, LTD., New York

Max Factor-Mexico



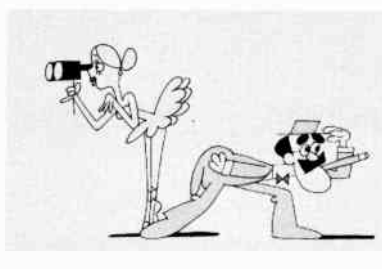
COAST PRODUCTIONS, Hollywood

WALA-TV/Mobile, Alabama



I-F STUDIOS, INC., New York

WLIW • Greenstone & Rabasca



KIM & GIFFORD PRODUCTIONS, New York

Music Makers

Spencer Michlin, of Michlin & Co., New York, has completed "It's All About You," a song commissioned by Louisiana Life Magazine to support its latest subscription campaign. Duke Unlimited, the agency for the spot, is distributing a single of the song to every radio station in the state and plans to adapt the music for a series of commercials at a later time.

Lana Duke and Darryl Turgeon represented DU.

A bass harmonica is the featured instrument in music provided by Hollywood's HLC for Yamaha's new three-wheeled, chain-driven Trimotor. For agency Chiat/Day, Richard O'Neill produced. Ron Hicklin was music producer for HLC.

Music directed and produced by Sid Woloshin for a campaign for the Golden Nugget, which began as a local northeast TV spot, will now be used in a national campaign for the casino. Featuring the music "New York, New York," with appearances by Frank Sinatra and Kenny Rogers, the upcoming spots will feature other well-known recording artists.

Rod Levitt has scored the new Summer's Eve radio campaign for the C.B. Fleet Co. and its advertising agency, Cunningham & Walsh. The 60 features an impressionistic music score with string quartet, harp, percussion and solo flute, oboe and clarinet. Gene Schinto was creative director/writer for CW, with Helene Balzarini and Susan Farhood producing.

New campaigns

The Chrysler Corp. is launching its 1984 models soon with an ambitious series of campaigns for each of its divisions.

The Dodge campaign, which will break September 25, uses the theme line, "We Are Dodge. An American Revolution." A 60-second spot showing the entire new line and a 30 for the new Daytona sport coupe come from the Detroit office of BBDO.

The "full line" spot was produced by Kodiak Productions, Los Angeles, with Richard Moore directing. Agency producer was Kirk Beauregard, with Dick Johnson as creative director.

Plymouth spots, from Kenyon & Eckhardt, New York, include three 30s. They were produced by THT Productions, Hollywood, and were directed by Werner Hlinka.

For the Chrysler line, Bob Abel & Associates, Los Angeles, with laser imagery from Lasermedia, Los Angeles, produced spots for the company's new

Laser model. **Rod Davis** directed for BAA.

And for the Chrysler New Yorker and E Class, **Fred Levinson Productions**, New York, produced two 30s, both with **Ricardo Montalban** continuing his role as on-camera spokesman.

Fred Levinson also produced the company's new corporate image spots, which mark Chrysler chairman **Lee Iococca's** return to TV to introduce the new corporate ad theme, "The New Chrysler Technology."

Kenyon & Eckhardt is the firm's agency for the Plymouth, Chrysler and corporate campaigns, with **Ken Duskin**, senior vice president/creative director, supervising art direction on these accounts. Agency producer was **Burns Patterson** for all spots except for the Plymouth ones, which were produced by **Lee Zimmerman**.



Shooting a spot to introduce the new line of Dodge cars, part of the Chrysler Corp.'s "American Revolution" campaign.

The Israel Ministry of Tourism is continuing its multi-media "Come to Israel. Come Stay with Friends" campaign, via **Needham Harper & Steers/Issues & Images**, New York. Three 30-second TV spots, filmed on location in Israel, make up part of the media mix. **Fertik & Co.**, New York, produced the spots, which were directed by **Bill Fertik**. **Tom Anthony** wrote the music, and for **NHS/II**, **Barry Biederman** wrote the copy and **Howard Benson** served as art director/producer.

Radio and print make up the rest of the campaign, which will run through early next year.

Admakers

Marvin Honig, executive vice president and creative director of **Doyle Dane Bernbach**, New York, has been elevated to vice chairman and creative director of the agency. In this position, he will be responsible for half the creative output of the agency, with chairman and execu-

utive creative director of **DDB/US Roy Grace** handling the other half. **Honig** has been with **DDB** for 19 years. He has done award-winning work on **Alka-Seltzer**, **Volkswagen**, **Hershey** and **American Airlines** campaigns.

Also at **DDB**, executive producer/production supervisor **Ellyn Epstein** and art supervisor **Bill Yamada** have been elected vice presidents. **Epstein** joined the agency in 1979 as a producer and has since served as an assistant group supervisor and executive producer/production supervisor.

Yamada joined the agency as a junior art director in 1976 and became an art supervisor in 1980. His work includes print and TV ads for such clients as **Cel-anese**, **GTE** and **Volkswagen**.

At **BBDO**, New York, the following people have been promoted to the position of creative supervisor: **Tony La-Monte**, **Michael Shevack**, **Bob Smith** and **Dann Soldan**.

Also at **BBDO**, **Susan Procter** has been promoted to associate creative director. She joined the agency in 1980 and was elected a vice president in 1981.

Al Alson has returned to **Campbell-Mithun's** Minneapolis office to be a creative director. He had been with the agency between 1962 and 1980, and since then was creative director at **Young & Rubicam**, Kansas City. He will work on such accounts as **Better Homes & Gardens Real Estate**, **Honeywell**, **Kohler**, **3M Transportation** and **Andersen**.

Also returning to **C-M** is **Dick Hane**. He will be a senior art director working on the **Norwest Corp.** account.

George Halvorson is joining the same agency as an art director. He was previously with **D'Arcy-MacManus & Masius**.

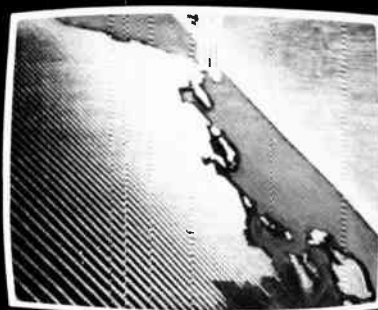
John Claxton has joined the creative department of **D'Arcy-MacManus & Masius**, St. Louis, as a writer for the agency's **Kal Kan** pet foods and **Natural Light** beer accounts. He was previously a writer with **Quinlan, Keene, Peck & McShay Adv.**, Indianapolis.

Jeffrey Leiendecker, an executive creative director, has been elected a vice president at **Caldwell-Van Riper**, Indianapolis.

Patchen Brownfeld Advertising, Phoenix, has added copywriter **Michael Rivlin** to its creative department. **Rivlin** had his own New York based agency for the past four years.

Three vice presidents have been elected in the creative department of **Young & Rubicam**, New York. They are **Geraldine Newman**, a creative supervisor; **Nikolai Pronovich**, creative supervisor; and **Joseph Puhly**, a TV art and production supervisor.

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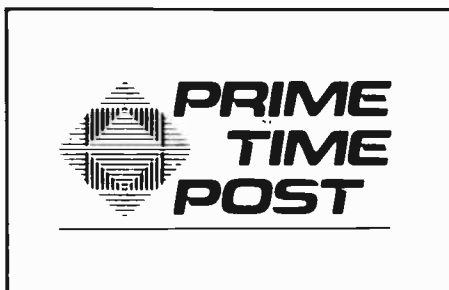
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Frankenberry, Laughlin & Constable, Milwaukee, has announced the promotions of **Karen Ninnemann** and **Robin Reynolds** to vice presidents of the firm. They are both associate creative directors.

At **Kenyon & Eckhardt Advertising**, New York, **Jean Arena** and **Robert Steigelman**, vice president/associate creative directors, have been elected senior vice presidents. Arena joined K & E in 1979 as a creative group head, and Steigelman joined the agency last year.

Gerald Scorse has been elected a vice president of **N W Ayer**, New York. He joined the agency in January as a creative supervisor.

Ron Dubrov has joined **Harmon Smith**, Kansas City, as creative director. He was most recently creative supervisor at **Barkley and Evergreen**, K.C.

Robert Adams, art director, **Arthur Bijur**, copywriter, and **Sherry Nemmers**, copywriter, have been promoted to vice presidents at **Dancer Fitzgerald Sample**, New York.

Dan Booth has joined **Long, Haymes & Carr**, Winston-Salem, as radio and TV producer. He was formerly with **Boyer & Bowman Advertising**, Columbus, Ohio, as director of broadcast production.

Studio appointments

Garth Gentilin has been named vice president/sales at **Unitel Video**, New York. Before becoming an account executive of sales at the production and editorial facility, Gentilin was operations manager for the ABC network and broadcast supervisor at **Foote, Cone & Belding**.

Carol McCoy has been promoted to vice president/operations at **Video-Works**, New York. She was formerly operations manager at the editorial facility.

Johnette Smith has been named executive administrator for **Snazelle Film and Tape**, San Francisco. She held a similar position at **Sohio Corp.** before joining SFT.

"Time-lapse" syndication

Energy Productions, Hollywood, has announced the syndication of time lapse footage for use by stations for on-air promotion. Stations can license a one-hour package to create billboards, bumpers and news, weather and movie openings. In addition, a subscription to the service includes a customized time lapse, 35mm shoot of the station's market, to which the station retains exclusive

telecast rights during the contract term.

Energy Productions president **Louis Schwartzberg** explains that while most people tend to think of time lapse photography in terms of a stationary, mounted camera, the firm has attached one on a moving train, car, boat and a helicopter to shoot footage for **WLS-TV** in Chicago.

Schwartzberg adds that shooting time lapse photography at night, with exposures up to one minute per frame, can create a "magical, almost surrealistic" view.



A frame from an Energy Productions time lapse sequence for KHH-TV Los Angeles.

Short takes

KCRA-TV, Sacramento-Stockton has announced the opening of a new post-production facility, **KBC Video**, as an addition to its commercial and creative services division. The new operation features digital editing equipment, plus an ADO and two-channel DVE.

Homer and Associates, Los Angeles, has added full video capabilities and an interactive visual programming environment to its facility. The newly expanded operation includes a frame control animation system and a **Digital Graphics Systems** framestore. This configuration, which interfaces with the company's own motion control optical printer, provides a design center for integrating various media in both 3/4-inch on-line and off-line modes. It can also integrate frame control animation techniques with live action sequences and electronic painting.

Snazelle Film and Tape, San Francisco, and its **Cine Rent West** division have announced the formation of a new production service, **Test, Inc.**, which will provide clients with local and regional commercials for testing and airing, as well as animatics, photomatics and live-a-matics. The company has completed two jobs—one for **Grey Advertising**, San Francisco, and one for clothes designer **Hank Ford**.

John Caples, whose claim to fame

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comes partly from the fact that he created the headline, "They laughed when I sat down at the piano," has put his 50 years of advertising wisdom into a book. Called **How to Make Your Advertising Money and Run** (Prentice-Hall), it covers the creation of advertising ideas, writing headlines and sales letters and creating television and radio spots. The book also contains case-histories and examples.

Caples retired after 40 years as vice president of BBDO. He has been elected to the Copywriters Hall of Fame and the Advertising Hall of Fame.

Entries are now being accepted for the 13th annual **U.S. Television Commercials Festival**, described as "the world's largest competition devoted exclusively to selection and recognition of outstanding television commercials."

Eligible for entry are commercials produced or aired in the United States, Canada, Australia, Ireland or the United Kingdom during the past 12 months. There are 74 subject categories in the competition. Entry forms can be obtained from festival headquarters at 841 North Addison Ave., Elmhurst, Ill. 60126. Awards will be presented in Chicago on January 20, 1984.

The **New Dallas Post-Production Center** is offering hourly videotape editing rates that are substantially lower from 6 p.m. to 6 a.m. than regular daytime rates in an arrangement described as the first of its kind in the country.

The rates were established "to encourage producers with smaller budgets to test the Center and to provide full utilization of its \$2 million state-of-the-art equipment inventory," according to general manager **Nick Riccelli**.

Located in the Dallas Communications Complex at Las Colinas, the 13,000 square-foot post-production facility includes a 1,200 square-foot master control room with adjacent off-line and on-line editing bays, an electronic graphics room housing the facility's Dubner Graphics system, and audio sweetening lab, a 30' X 30' studio and client service areas.

Meanwhile, New York's **VCA Teletronics** is also offering a discount night rate policy, in effect between 8 p.m. and 8 a.m.

Clients who book hours during those times save \$170 per hour for on-line four-VTR editing. In addition, Chyron rates are down 50 per cent during those times, digital opticals are \$120 per hour off daytime costs and off-line four-VCR editing is reduced \$25 per hour.

Among clients reported to be taking advantage of the nighttime rates at VCAT are agencies, production companies and cable networks.

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WIRE-TV, Wilkes-Barre, Scranton • Carlos Barba, President & GM, WJLT TV Broadcasting • Laurie Barnett, Program Advisor, Telelep • David Bean, President, Pacific Arts Video • Steve Bell, General Manager, KTLA • Bob Bennett, President, Metromedia Broadcasting • BEST SELLER, France • Charles Benton, Chairman, Embassy Home Entertainment • Andre Bly, Chairman, Embassy Home Entertainment • Louis Boeri, President, APA International • Charles Bonan, European Director, Turner Program Services • Phil Boyer, VP Product Development & Planning, ABC O&O's • Mort Broffman, President, Public Media Lighthouse • Hal Brown, VP, UPA Productions of America • Ave Butenky, President, Ed Libov Associates • Elena M. Caimet, Dir. TV Mktg. & Sales, Embassy Latino • Joyce Campbell, Vice President, WETA-TV, Washington, DC • Candace Carls, Program Director, WPTT Channel 2, Miami • Janice Carter, VP Sales, Cluster TV Productions • CENTRAL INDEPENDENT TELEVISION, Fla. 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U.K. • DNM PRODUCTIONS, New Zealand • Leon Dobbin, Hearst ABC Video Services, New York, NY • Ralph Dolan, VP, KSTP-TV, St. Paul, MN • Terry Dolan, Program Manager, KSTP-TV, St. Paul, MN • Marjory Dolmait, President, The Dolmait Group • Joseph Doyle, VP Sales Operations, Four Star Entertainment • Beatrice Dupont, Program Acquisitions, TeleFrance • Mary Alice Dwyer, Dubbin, VP, Programming, Arts, Day, Hearst ABC Video Services, New York, NY • EGYPTIAN RADIO & TELEVISION UNION, Egypt • Robert Elder, VP, M.A. Kempner, Inc. • ENOKI FILMS, U.K. • John Ellinger, President, Medallion TV Entertainment • EUREKA PRODUCTIONS, France • EURO-CABLE, Sweden • EU HOPA FILMS, France • EUROPEAN FILMS FOR AMERICA U.S.A. • J. P. 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Television/Radio Age Spot Report

AUGUST 29, 1983

KELO-LAND TV DYNAMIC POWER!

There is no other pulling power to match it!

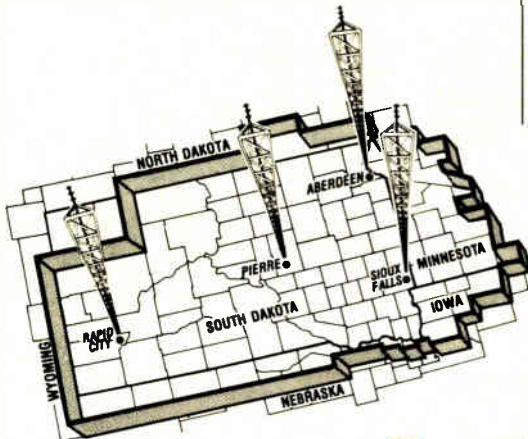
National advertisers put their big bucks on KELO-LAND TV.

Advertisers know that propelling their message on the KELO-LAND TV hookup

magnifies their products' importance throughout this market area of some 100 counties.

KELO-LAND TV's superiority is justly earned. Through its service to the community, its service to the advertiser, its CBS programming and its unparalleled news coverage.

That's why KELO-LAND TV continues to dwarf all competition. No matter how others may try to play "catch-up."



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Television and Radio Features is the unique promotion and prize service that offers you the prize locker you've always wanted without all the headaches. No more shipping problems, storage hassles, or address corrections. More important, no more unhappy viewers or listeners. Inventory control and other paperwork can be reduced to one file for a whole year's worth of prize-giving promotions.

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 CHICAGO AND NEW YORK

78L

Spot Report

Television/Radio Age, August 29, 1983

TV stations in Washington, Dallas criticize Nielsen plans to install meters

Nielsen, which says it recently reached an agreement to provide meter reports to WDIV(TV) Detroit, now faces dealing with some unhappy station customers in Washington and Dallas-Fort Worth.

Reaction to the Nielsen Station Index announcement that it would provide meter-based measurement service in those two markets "no later than October, 1984," has, predictably, been negative from stations subscribing to the NSI diary service.

"We're disappointed in Nielsen's change of heart," says Thomas Cookerly, president and general manager of WJLA-TV, ABC affiliate in Washington. "This is a crazy business, where we pay the bills, and somebody else dictates what's to be done." The "somebody else," according to Cookerly, is the major ad agencies. Nielsen, he says, explained that "they were threatened by cancellations by the major agencies" if they didn't move to meters, now that Arbitron has installed them in both Washington and Dallas-Ft. Worth.

Roy Anderson, executive vice president and director of marketing for NSI, confirms that "there are a number of agencies that are very eager to see parity between the services in terms of metered markets." He acknowledges that "stations do not see this as a good move." However, "we have always felt meters were better research, and we did try to hold the line and do what the stations asked. But we don't want to lose the major agencies."

Decision at this time is premature, stations say

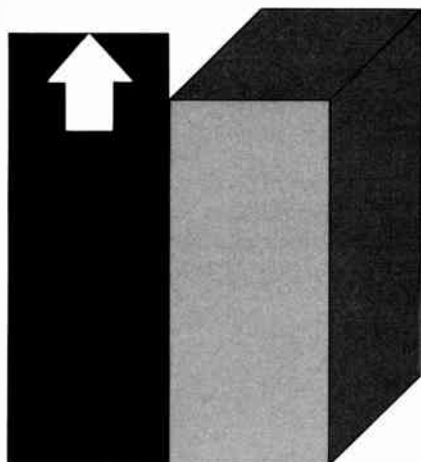
Stations in Washington and Dallas say it's too early for them to have made any decision about what rating service they will take after Nielsen switches over. "Obviously we will not subscribe to two services," says Frank O'Neil, president and general manager of KXAS-TV, NBC affiliate in Dallas-Fort Worth. "We might subscribe to one service, but it's time to take a look at where ratings belong in our budget. It may be time to take a look at what percentage the stations pay and what percentage the agencies pay."

On the independent side, Kevin O'Brien, vice president and general manager of WTTG(TV) Washington, says the Nielsen decision "leaves us in a slight dilemma. We have to have ratings." At this time, he says, the station is "leaning toward Nielsen." At KTVT(TV) Dallas, Jack Berning, vice president and general manager, says he is waiting for "facts and figures. My basic problem with Arbitron," he explains, "was not meters but the price structure."

June

Local business (millions)

+25.1%



1983: \$253.6

1982: \$202.7

Complete Business Barometer details p. 21

Office equipment posts big 1st half spot TV jump

Office equipment, stationery and supplies, consumer services such as financial services, communications and public utilities, household equipment and supplies, and home electronics equipment showed the largest percentage gains among national and regional spot TV advertisers during this year's first half. Food and food products, automotives and toiletries and toilet goods, with gains of 10, 8 and 13 per cent, respectively, invested the most dollars in spot by category. Dollar figures were \$361.9 million for food and food products, \$199.3 million for the automotive category and \$107.5 million for toiletries and toilet goods, according to first half BAR data reported by TvB.

Among individual advertisers, Procter & Gamble continues to totally dominate all comers, boosting its first half spot investment 64 per cent to \$102.2 million, up from \$62.3 million for the 1982 period. (The P&G network figure was down 17 per cent.) But three companies on the BAR-TvB list registered larger percentage jumps. Biggest, though it represented a dollar investment of only \$12.7 million, was the 440 per cent increase racked up by Texas Instruments. This was followed by an 89 per cent increase in spot for Sterling Drugs (\$14.5 million) and a 77 per cent boost by Ford Motor Co. with a first half ante of \$19.2 million (but Ford's network spending was up 50 per cent).

Overall spot television totalled \$1.7 billion over this year's first half, up 11 per cent from \$1.5 billion for the 1982 period. Network TV expenditures were up 10.5 per cent to \$3.3 billion.

Spot Report

Television/Radio Age

Campaigns

General Motors, radio

(Campbell-Ewald Co., Detroit)

CHEVROLETS are set for 52 weeks of radio advertising scheduled to start in early September in a nationwide spread of markets. Demographic target is young men, 18 to 34.

Globe Life & Accident Insurance Co., TV

(N W Ayer, New York)

INSURANCE is being sold for eight to 11 weeks in a long and coast-to-coast list of television markets. Buyers lined up daytime and fringe avails to reach women 25 and up.

Hardees Food Systems, radio

(Benton & Bowles, New York and Jackson Smith Advertising for southeast regional co-op)

FAST FOOD CHAIN is set for 13 weeks of radio co-op in a long list of southeastern markets. Media target is both men and women 18 and up.

Hunt-Wesson Foods, Inc., TV

(SFM Media Corp., New York)

KETCHUP and OTHER FOOD ITEMS are being offered for 10 to 13 weeks during third quarter in a long and widespread selection of television markets. Daytime, primetime and fringe showings were aimed at adults in various age brackets, depending on item.

Hyatt Legal Services, TV

(Doyle Dane Bernbach, New York)

LEGAL SERVICES are being recommended for four to 13 weeks during third quarter with flights set for various late June and late September start dates. Media arranged for fringe, news and prime access exposure to reach adults 18 and up in a nationwide selection of larger television markets.

S.C. Johnson & Son, TV

(Foote, Cone & Belding, Chicago)

SELECTED BRANDS are sharing 13 weeks of third quarter spot showings that started in late June in a long and widespread list of television markets. Buyers scheduled daytime, fringe and primetime appearances to reach both

men and women 25-plus.

Mobil Chemical Co., TV

(Ted Bates, New York)

PLASTIC BAGS are being recommended for 13 weeks during third quarter in a nationwide selection of television markets. Media arranged for daytime, fringe and primetime appearances to reach women.

Nissan Motor Corp., U.S.A., TV

(William Esty Co., New York)

DATSUN CARS and TRUCKS are rolling for eight to 13 weeks that began in late June or early July in a long and nationwide spread of television markets. Negotiators rounded up fringe, primetime and sports appearances to impress men 18 and up.

Pennwalt Corp., radio

(Vitt Media International, New York)

PHARMACRAFT'S ALLEREST ALLERGY REMEDY is being prescribed for six weeks that started in mid-August in a good many midwestern radio markets. Target audience is women 25 and up.

Mrs. Smith's Frozen Foods, TV

(Leo Burnett USA, Chicago)

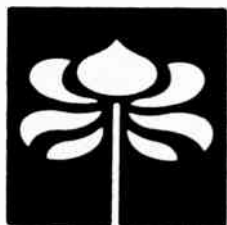
EGGO WAFFLES are being displayed for 13 weeks that started in early July in a long and coast-to-coast lineup of television markets. Media set daytime, kid and weekend schedules to attract children and teenagers.

C&C doubles ante

Consolidated Foods' Shasta Beverage subsidiary kicked off its spot TV and outdoor poster campaign August 22 for C&C Cola in its new aluminum can package design. Spending will be twice C&C's 1982 ad budget. New commercials out of Needham, Harper & Steers/Chicago bowed, first in California in July, and are now being seen in New York, New Jersey and New England markets.

Shasta marketing director Alfred C. Carosi, Jr., reports a media plan calling for two-week flights during September and October, "two weeks on, two weeks off, but when we *are* on the air, it will be at levels equal to the weight and frequency of the major colas." Then in October, C&C will add a new caffeine-free version to its current regular and diet cola line and additional ad weight may be ordered up.

If you want to sell the Hispanic consumer... Spanish Radio is the way to go. Talk to us. We exclusively represent Spanish Radio stations... This is our business.



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LOS ANGELES
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DALLAS
ATLANTA

Retail Report

Appointments

Agencies



Laurel Baer has been promoted to senior vice president of Marsteller Inc./Chicago. She joined Marsteller in 1972 from a planning post with Albert Jay Rosenthal and is currently director of media and marketing services.

Venetia Hands has joined D'Arcy-MacManus & Masius/New York as senior vice president, director of research. She moves in from Ogilvy & Mather where she had been vice president, associate research director with the New York office.

Rose T. Murray, vice president, media services, has been promoted to manager of the Hilton Agency, Tampa. She joined Hilton in 1971 as a buyer and will now add responsibility for personnel, logistics and office operations to her overall media responsibilities.



Malcolm Gordon, media director at Grant/Jacoby Inc., Chicago, has been promoted to senior vice president. Before joining the agency in early 1980 Gordon had been director of media for Swift & Co. and vice president, media director at Norman, Craig & Kummel in New York.

Austin Patrick has joined Trout & Ries Advertising as director of media services. He comes from N W Ayer/New York where he had been manager of media development.

Hilary Cochran is the new media director at W.B. Doner & Co., Southwest, based in Houston. The former Grey Advertising broadcast supervisor has most recently been associate media

Don't ignore the small advertiser



Everyone goes after the big local advertisers. Why not? They spend big budgets week-in and week-out. They include the department stores, supermarkets, banks and auto dealers.

However, smaller advertisers can add up to big revenue. This is where a 365-day file of your local newspaper gives clues on how to uncover potential smaller advertisers and the time of the year they promote. Here are some:

Shopping Centers. Parts of the country are now overstored. Some markets have a saturation of shopping centers. To reach new customers, many centers are expanding their advertising from sections in full-run papers into other media. Newspaper Advertising Bureau research shows that people will travel 10 or more miles to buy high-ticket items.

Find out who is the keeper of the budget. It might be the landlord, a committee or a paid ad manager. A friendly merchant can show you the center's event schedule so you can prepare a plan based on the center's full year.

Drugstores. Some newspapers organize independent drugstores to work together in an association. They create an overall name. The stores pool their co-op allowances and create sufficient funds for an impressive campaign. Hold a meeting with drug independents. Offer help with commercial production, posters, store signs, etc.

Real estate. House sales are increasing, and the weekly real estate newspaper sections get fatter and fatter. A Saturday or Sunday morning time segment could be developed where listeners/viewers would turn for news and commercials on homes for sale and rent; apartments, too.

Off-price stores. This is the newest and fastest growing retail area. They sell brand-name and designer fashions at cut prices. Federated Department Stores opened branches of its Boston's Filene's Basement on Long Island. Associated Dry Goods bought Loehmann's. Woolworth has a chain. Toys "R" Us opened Kid's "R" Us.

Other retailers are getting into the act. Factory outlets are increasing, and there are even complete off-price shopping centers. These stores depend on quick turnover with strong promotion. Their commercials must be either general or flexible for fast changes of items.

Funeral parlors. Way out? In some markets they are on the air regularly with low-keyed spots; usually on Sunday mornings. Their ad budgets run around \$30 a service. It's a 52-week business which peaks in the winter.

Furniture business and advertising is on the rise as the result of increased housing "starts" and the better economy. To boost furniture, home furnishings and appliance sales, the National Home Furnishings Association is coordinating its first annual National Sale and Sweepstakes. It has a 90-page publication which is a complete plan book for the long event. It shows stores how to promote individually and in groups to move more merchandise. It includes radio and television production and time buying ideas. It's a valuable tool for stations going after this business. Contact: Greg Harris, NHFA, 406 Merchandise Mart, Chicago, Illinois. 1-800-621-9633.

Christmas planning is made easier for retailers with the comprehensive, step-by-step guide and plan book of the National Retail Merchants Association.

It shows stores how to reach their trading area, how to attract new customers, merchandise strategy, special events, selling ideas and more. Stations going after Christmas advertising business of any category of retailing will find the book helpful for their presentations. NRMA member price is \$13.95; non-member price is \$19.85. NRMA, 100 West 31 St., New York, N.Y. 10001.—Howard P. Abrahams

Media Professionals



Steve Margaritov
*Manager of media planning
and research*
SFM Media Corp.
New York

At SFM Media Corp. Steve Margaritov observes that the Magazine Publishers Association's latest campaign presents the case for using magazines to reach the people no longer being reached by network television: "Network TV has lost a significant number of viewers, we are told, and magazines are the way to reach them. I have no bone to pick with magazines, but I wish that MPA would take a more positive approach and sell the strengths of its own medium rather than weaknesses in its competition that are not even real. There are good reasons to use magazines, and maybe the advertising industry tends to be overly oriented towards TV and needs to be reminded of those strengths on occasion. But this campaign fails to make a very convincing case."

First, he explains, "What confronts us in network television is smaller ratings. Advertisers don't buy a single announcement. They buy rating points. If the goal is 100

rating points a week, does it make a difference if it takes eight commercials to achieve this goal rather than six? If this makes a difference in a schedule's total reach, I am not aware of it. Is the reach potential of network TV lower today than it used to be? Network television still reaches large numbers of viewers. It just takes more announcements to reach them. And if an advertiser does believe that network TV has 'lost' some of its former viewers, aren't they more likely to pursue them within the medium—cable or syndication, for instance?"

Margaritov adds that, "Magazines seem to be vulnerable to the same logic they use against network TV. Many magazines have shown circulation and audience declines in recent years, but I'd hesitate to suggest that we reach these people by using television. If magazines were the way to reach them before, they still are."

On the other hand, he points out, the networks "have been guilty of some things that competing media can turn to advantage, primarily cost increases that seem unjustified. Diverting money to their competition will help keep prices in line, and magazine should demonstrate that they can be a viable alternative to TV. The networks seem to be in the same position OPEC was in a few years ago, as buyers frantically pay more and more for their diminishing resources. In the case of oil, buyers found alternatives and drastically cut demand. If advertisers practiced the same discipline, network prices would head in the same direction as oil prices. Then magazines would be too busy counting their money to worry about where phantom viewers had disappeared to."

director and director of planning for Venet Advertising/LSF Media Services in New York.

Paul Jones, media director at Chuck Ruhr Advertising, has been named a vice president of the Minneapolis-based agency.

Representatives

Michael Hugger has been named vice president, general sales manager of Katz American Television. Hugger joined Katz as an account executive in 1975 from Dancer Fitzgerald Sample and now steps up from vice president, regional offices.

Marc McKinney, manager of Blair Television's CBS sales team in Los Angeles, has been promoted to vice president. He came to Blair in 1980 from ABC TV Spot Sales, also Los Angeles.

Pat Michell has been appointed to head the Chicago office of Caballero Spanish Media. The former producer of Spanish language shows at WMAQ-

New Hispanic unit

Kornhauser & Calene Inc. has formed Kornhauser & Calene Inc. International/Hispanic Advertising to handle Spanish language marketing. President of the new division is Jamie A. Darder. Darder has worked for Procter & Gamble in Spain and has also handled Spanish-language advertising for Helene Rubinstein, Revlon and Estee Lauder for both the U.S. and Latin American markets.

TV Chicago is also the current president of the Mexican-American Business and Professional Club of Chicago.

Donald Young is now New York sales manager of RKO Radio Sales. Before coming to RKO, Young had been New York sales manager for Torbet Radio and had most recently been selling for Petry Television.

Jane Cousar has been named manager of the new Memphis sales office of Katz Independent Television, and, in New York, **Danielle Webb** has joined

Katz Independent as an account executive on the Swords Team. Webb had been general sales manager of WWRL New York, and Cousar had been senior spot buyer for Plough, Inc.

Kent Francis has been appointed farm specialist in the Chicago office of Petry Television. He moves in from an account exec's post at Marsteller in Chicago. He is also a member of the National Association of Farm Broadcasters and the National Agricultural Marketing Association.

Linda Sula and **Bruce Roberts** have joined Harrington Righter & Parsons in Los Angeles as account executives. Roberts comes from Blair Video Syndication to sell for HRP's Green Team and Sula moves in from Blair Television in San Francisco to sell for HRP's Blue Team.

Carol Pilotte has been appointed an account executive with the Chicago office of Avery-Knodel Television. She transfers from New York where she has completed the rep's sales training program.

One Seller's Opinion

Stations



Thomas J. Josephsen has been appointed vice president and general manager of Media General's WCBD-TV Charleston, S.C. He was formerly vice president, general manager of WSFA-TV Montgomery, Ala.

Bernie Kvale has been named vice president and general manager of WFYR(FM) Chicago. He comes to the RKO General station from the general manager's post at WLW Cincinnati.

Vince Sanders, vice president of news and operations for the National Black Network, has been assigned added responsibilities as vice president and general manager of WWRL New York. Sanders first joined NBN as a newsman in 1973 from NBC News in Chicago.

Richard Lobo has transferred to Cleveland as vice president, general manager of NBC's WKYC-TV. He had been station manager at WNBC-TV New York.

Gary DeHaven, general manager of WISC-TV Madison, has been promoted to vice president. He joined the Morgan Murphy station in 1975 as local sales manager.

William C. Nicholson is the new vice president, general manager of KJIM Fort Worth, Texas, and **David T. Button** moves in as director of sales. Button had been general manager of KSEY AM-FM Seymour, Texas, and Nicholson had been with WRR Dallas.

Richard Pearson has been named general manager of KVIA-TV El Paso. He joined the Marsh Media property 14 years ago and now steps up from general sales manager. Pearson is also current governor of District 12 of the American Advertising Federation.

Lee Douglas has been appointed station manager of WCZY Detroit. He

Where are the broadcast people?



Schulberg

Radio, television and cable salespeople almost always think of themselves being in the *broadcasting* business. Most don't think of themselves as being in the *advertising* business. This underlies one of the industry's greatest weaknesses.

Consider what happened in Palm Springs, Calif. in May. The Western States Advertising Agencies Association held its annual Western Advertising Conference and drew over 275 attendees. These included senior management

people from the California offices of many major national agencies plus the owners or presidents of more than 20 local West Coast agencies, some of which bill more than the branches of the national shops.

Also attending were the western representatives of over two dozen consumer and professional magazines. But the only radio people there were representatives of two Los Angeles radio stations, the Radio Advertising Bureau and CBS Radio Spot Sales. From cable, only ESPN was represented. There was no one from television.

I have always attended both the WSAA conferences and the Western Regional conferences of the 4As, so I can attest, from personal knowledge, that what occurred in Palm Springs is typical of both magazine and broadcast involvement with major agency conventions in the West. My agency friends tell me this situation is pretty much the same in other parts of the country.

Year after year, why do a bunch of magazine reps spring for a lot of money to spend three or four days at business and social events with leading advertising agency heavies? Conversely, why don't radio and TV stations, networks and representative firms insist that their people be present?

Magazine people have always maintained close relationships with those agency people who determine account ad strategies. Smart magazine salespeople try to influence advertising strategies. They talk about how to integrate their publication into advertising plans.

But broadcast salespeople work almost exclusively with agency media people. They are in the position of reacting to, rather than influencing ad strategy. They spend time principally with media buyers and secondarily with media planners. And by the time media is involved, only tactical decisions are left to be made. The target demographic is virtually graven in stone.

What is the first question a station or rep salesperson asks about an agency availabilities request? "What is the age/sex demographic?" This starts the process for most broadcast sellers. But it is the beginning of the end of the total *advertising* process. Broadcast sellers start at the end of the process. Magazines often start at the beginning, because they talk to the senior account people who influence advertising strategy. The relevant question arises: Are broadcast sellers positioning themselves to obtain the largest possible slice of the advertising pie? I submit that they are not. In my opinion they never will, as long as the sales effort is principally directed to tacticians (the media people) to the exclusion of strategists (clients and account managers).

In the broad sense, radio and television sales managers and salespeople should stop regarding themselves as broadcasters and consider themselves advertising people. Senior station, network and rep firm people should be at WSAAA and 4As conventions. The traditional media seller/media buyer relationship must be augmented.

When this is understood and acted on, I suspect two questions I was asked by the manager of a leading West Coast agency at the WSAAA Conference will become moot. He queried: "Why aren't the broadcast people here? Don't they care about the people who really make the important decisions in the advertising agency business?"—**Bob Schulberg**, *Western director, market development, CBS Radio Spot Sales*,

comes to the Gannett station from KXOK St. Louis where he had been general manager.

Buyer's Checklist

New Representatives

Blair Radio has been chosen as national sales representative for KTBB and KNUE(FM) Tyler, Texas. KNUE programs continuous country, and KTBB offers an adult contemporary format.

The Christal Co. has been appointed as national representative for KEZB(FM) El Paso. The station, owned by El Paso Broadcasting, airs adult contemporary music.

Eastman Radio is the new national sales representative for KJR Seattle-Everett, KEPT(FM) Shreveport and KQEO and KZZX(FM) Albuquerque. KQEO programs Golden Oldies, and the other three stations present adult contemporary formats.

Katz Radio is now working for KNIX AM-FM Phoenix and for KUZZ and KKXX(FM) Bakersfield, Calif. KKXX offers contemporary hits, and both KUZZ and the Phoenix duo present modern country formats.

Lotus Albertini Hispanic Reps has been selected as exclusive national sales representatives for WYOU Tampa-St. Petersburg, KXEW Tucson, KVVA Phoenix

Radio games

Blair Radio has signed an agreement giving its represented stations first crack at promotions developed by Yancey Marketing Corp., Indianapolis. Blair Radio president John Boden says Yancey's new *Sales, Events & Promotions* service is based on "major national, international and holiday events, or other promotional opportunities that command high levels of audience awareness."

Examples have been *Fantasy Friday*, with prize trips to Hollywood and lunch with actor Ricardo Montalban on the *Fantasy Island* TV movie set, and *Chuck's Wedding*. For that one, contest winners were flown to London to attend the wedding of Prince Charles. YMC is headed by Richard Yancey, formerly vice president, sales and marketing for Fairbanks Broadcasting, owner of 10 radio stations.

60 more markets

Weiss & Powell's acquisition of PRO Radio Time Sales adds some 60 new radio markets to the rep's sales list, bringing its market total to almost 150. The move also adds seven PRO staffers to the Weiss & Powell sales force, and two more sales offices, St. Louis and Minneapolis. That puts Weiss & Powell sales personnel in 11 advertising centers, says the rep's president, Bob Weiss. Weiss & Powell, formerly Bernard Howard & Co., is part of the Interep group.

and KCRX Roswell, N.M. This brings to 54 the number of Spanish language radio stations represented by Lotus Albertini in 38 markets.

P/W Radio Representatives has been named to sell nationally for WWZZ Sarasota, Fla. Format is *Music of Your Life*.

Selcom has added WSLI and WYYN(FM) Jackson, Miss. to its client list. Programming is adult contemporary on both stations.

Seltel has been appointed national sales representative for KAME-TV Reno and KJAA(TV) Lubbock, Texas. Both stations are independents. KJAA(TV) is owned by Ray Moran, and KAME-TV is owned and operated by Page Enterprises.

Torbet Radio is the new national sales voice for KDJW and KBUY(FM) Amarillo, Texas, and for KFXM and KDUO(FM) Amarillo, Texas, and for KFXM and KDUO(FM) Riverside-San Bernardino, Calif. KDUO airs beautiful music, and KFXM plays top 40. Both Amarillo stations feature country music.

Weiss & Powell is now selling for WFMJ Youngstown, Ohio, and WVTS(FM) Terre Haute, Ind. WVTS broadcasts a contemporary sound, and WFMJ offers MOR music.

New Stations

K66BV has bowed in Detroit to become the 242nd Spanish-language affiliate of the SIN Television Network. The low power TV station is licensed to Los Cerros Television Co. and operates on Channel 66.

KDVR(TV) began telecasting to Denver viewers on August 10. The Channel 31

station is owned by Centennial Broadcasting Corp. Station manager is George Sandoval.

New Facilities

WROK Rockford, Ill. is now broadcasting in AM stereo using the Magnavox PMX AM stereo system. Station is owned by Vernon A. Nolte.

New Affiliates

CBS Television Network is welcoming back KWTX-TV Waco and KBTX-TV Bryan, both Texas, on September 1. Both had been CBS carriers between 1955 and 1977, when they left for ABC Television.

Mutual Broadcasting System has added new affiliates KFMO Flat River, Mo.; WEBI(FM) Sanford, Me; WBNT AM-FM Oneida, Tenn. and WGUL New Port Richey, Fla.

NBC Radio Network is now feeding programming to KXRB and KIOV(FM) Sioux Falls, S.D.; WMOU and WXLQ(FM) Berlin, N.H.; and KGRV Winston, Ore.

NBC Television Network has signed new affiliates KTHI-TV Fargo, N.D., KDLT(TV) Mitchell-Sioux Falls, S.D. and three Montana stations. Latter are Eagle Communications properties KECI-TV Missoula, KCFW-TV Kalispell and KTFM-TV Butte.

New Transactions

Signal Media Corp., Dallas has agreed to purchase KAAV and KLPQ(FM) Little Rock from **Multimedia Radio, Inc.**, for \$4.25 million. Acquisition is subject to FCC approval and Signal's sale of KLRA, also Little Rock.

MMT, HRP add L.A. teams

Both Harrington, Righter & Parsons and MMT Sales have added a third sales team in Los Angeles. Steve Lane has been tapped to head MMT's new C team there, and at HRP Cathy Carmack Jones will run the new Green Team. Rick Pieters moves up from account exec to take the helm from Jones on the Blue Team, and Bob Cippoletti continues as manager of HRP's Gold Team in Los Angeles. Other team managers at MMT Los Angeles are Julie Ballard for the A Team and Tim Greenier for Team B.

Wall Street Report

JWT Group net income for quarter ended June 30 is second highest in history

Function as agency seen unaffected by syndie problem

Net income in '82 hurt by devaluations, unemployment

The **JWT Group, Inc.** had its second highest quarter net income in history for the three months ended June 30, 1983. Its net income of \$6,044,000 or \$1.08 per share, compared with a net loss of \$2,116,000 or -40c per share for the comparable quarter of 1982. The '82 figures were affected by an \$11,204,000 loss due to the termination of J. Walter Thompson U.S.A.'s television program syndication operations.

For the first six months of this year, JWT had net income of \$7,103,000, or \$1.29 per share compared to a loss of \$2,163,000, or -41c a share in '82.

Termination of the syndication business followed the uncovering of irregularities caused by fictitious entries into the company's computer system. Because of this, the company determined that a pre-tax adjustment to the financial records of 1978-1981 was required in the aggregate amount of \$30,005,000.

The **second quarter** results, in the opinion of Fred Ansel, vice president of Dean Witter Reynolds, "begin to demonstrate what this company can earn." Emphasizing that he doesn't want to "belittle the problems of the last 12 months," Ansel adds that, "I don't think they affected the company's basic function as an advertising agency. They continue to turn out excellent advertising, and they did not lose any major clients."

Don Johnston, chairman and chief executive officer, calls the second quarter "very encouraging. In addition to generating higher revenue and attracting new business, we continued to experience moderate increases in overhead costs while reducing our interest expense. These developments more than offset a decline in international profit due to less favorable exchange rates and difficult economic conditions in various markets, particularly in Latin America."

JWT Group, Inc.—financial highlights

(Thousands of dollars except earnings per share)

	Three months ended June 30,		Six months ended June 30,	
	1983	1982	1983	1982
Revenue				
Commissions and fees	\$ 115,291	\$ 106,575	\$ 215,918	\$ 198,985
Other income	2,306	3,152	4,588	5,849
	<u>\$ 117,597</u>	<u>109,727</u>	<u>\$ 220,506</u>	<u>204,834</u>
Income (Loss) Before Taxes	13,087	(3,852)	15,607	(5,157)
Net Income (Loss)	<u>\$ 6,044</u>	<u>\$ (2,116)</u>	<u>\$ 7,103</u>	<u>\$ (2,163)</u>
E.P.S.	\$ 1.08	\$ (.40)	\$ 1.29	\$ (.41)
Weighted average number of shares outstanding	5,605,555	5,287,220	5,513,579	5,287,799

Notes: The estimated annual effective tax rate on income before taxes for the three months and six months ended June 30, 1983 is 53 per cent. Figures are unaudited and subject to year-end review.

For the year ended, December 31, 1982, net income decreased 96.2 per cent to \$267,000, from \$7,106,000. Revenue for the same period increased 3.2 per cent to \$420,408,000 from \$407,523,000.

Other factors, in addition to the closing of the syndication unit, that contributed to the net income problems were losses within Thompson Recruitment and currency devaluations affecting international results.

Thompson Recruitment losses were attributed to the general high unemployment, which depressed the recruitment advertising business.

Currency devaluations in such countries as Argentina and Mexico, "together with continuing weaknesses of currencies in other major markets," kept international revenue about even with 1981 and reduced operating profits in comparison with the previous year.

Micro-computer (from page 35)

develop its own software besides that which comes with the IMS system.

Yet another variation on the micro-frame theme comes from the Los Angeles office of Doyle Dane Bernbach, which combines an extensive in-house micro operation tied to the firm's New York-based mainframe with the continued use of IMS and Telmar mainframe services as "support systems."

Tom Somerset, vice president/director of media research, reports that its three 48K Atari 800 micros, tied both to Telmar and to DDB's Hewlett-Packard mainframe in New York, use a variety of proprietary software packages developed by the agency. The analyses performed with this software include multi-media reach and frequency, quintile analysis, cost analysis and budget reports. "We use data from Telmar and IMS for raw data and specify it for the markets we are concerned with," says Somerset. "We have the control to apply in specific ways the elements which are available in generic systems."

Somerset explains that in using Telmar and IMS as support systems, the agency uses them for data bank manipulations, "to extract just the data we need.

"The micros are not replacing mainframes as much as analyzing things in different ways," he says, "such as complicated allocation models. In fact," he continues, "I see increased use of time-sharing, since there will be an increase in data retrieval, even though we will use it less for analysis."

Because of DDB's approach, Somerset reports "no savings" in using micros more. "We are spending more money and taking a lot of time, but the quality of the work is up geometrically, with better results for our clients." He names the Number 1 area of improvement with the micros as "the analysis of the efficiency of media purchases. We can look at 25 options in the time it used to take to look at one," he states.

Mainframe proponent

Probably the strongest proponent of developing an in-house mainframe operation is Ed Dittus, vice president/associate director of communications information services at Young & Rubicam's New York office. The firm has had three Burroughs 6900s since the early '60s, and has also acquired an IBM 4341. Dittus says that one of the advantages of this route is the fact that the cost of such hardware can be amortized broadly. He also describes as cost effective the fact that with a data link, Y & R offices across the country have access to this powerful computer.

He feels that "it is not appropriate for us to have a lot of micros. You need expertise at every agency to handle the transfer of data from a central unit to micros, and you reach a breaking point when a lot of people end up doing the same thing," He reports, however, that the agency is experimenting with a 64K Apple II to perform various functions.

"The questions we are asking," states Dittus, "use massive amounts of data, and the micros would smoke if we tried to use them."

While Dittus says that Y & R uses time-sharing on an "ad hoc" basis—"when it's not worth the manpower to download the data onto our machines"—the agency is putting most of its efforts into expanding the use of its mainframe. "Eventually we want to eliminate all transfer media, including tape, except electronic media," he explains. "We want to be able to download whole data bases, such as Simmons, directly into our mainframe, so we can analyze the hell out of it. Right now it's

Y&R's Dittus visualizes micros as being "good for small analyses, simple reach and frequency projections and for high security applications."

astronomically expensive to go out of house to do that." Does Dittus see a future for the use of micros? He visualizes their "niche" as being "good for small analyses, simple reach and frequency projections and for high security applications. They're perfect for 'back-roomish' media applications, such as flow charts, for storing the results of other analyses and for specialized information for planning groups."

But for tasks such as factoring, segmentation and multi-variable analyses (such as using psycho- and demographic information on a number of products), Dittus much prefers the use of mainframes. "What is a marathon race on a micro is a 50-yard dash on the mainframe," he says. Dittus feels that their faster speed, ability to manipulate more data and the simultaneous accessibility of this data by people in all the agency's offices (using about 60 "dumb" terminals) make the mainframe the principal choice of the firm.

On the growing use of micros at other agencies, Dittus says, "The advertising

industry is really a victim of its own advertising. They feel that since they have been describing them as 'friendly, simple and they purr' to prospective buyers, they then say, 'Remember, we wrote that' when it comes to making decisions for their own operations."

Time-savings

Virtually all users of micros point out the time-savings incurred with regard to "clerical," manual functions. While some may not define these as purely media-planning or buying operations, they nevertheless simplify such things as spreadsheets, insertion orders, flow charts and labeling, in addition to such functions as electronic mail and various statistical analyses.

A large number of agencies are also using software packages that produce hard-copy printouts of graphs and charts used in media planning. Chmura reports the use of a portable computer by BBDO's media department at client meetings to calculate and display information instantly.

In addition to the micro services from Telmar and IMS, A.C. Nielsen is preparing to launch its Micro-NODE service. (While it was previously reported to currently be in operation, Kel Weber, director of Nielsen's Service Development Department, reports that it will be ready "certainly this year, with the initial service scheduled to be on line by September 15, with additional services offered six weeks later.")

Although designed primarily for station use, Weber reports that the service could also be applied to agency functions as well. Like Telmar and IMS, it will use a mainframe connected to leased (or a station's own) micros for the transfer, in metered markets, of Nielsen's overnight numbers. The service will also include software for analyses of the data. "You can manipulate the material in many ways," Weber explains, citing as an example the tracking of how well Saturday baseball broadcasts did one season compared to the previous one.

While "micro" may well be the current buzz word in agency media departments, it seems that mainframes are likely to be around for quite awhile. Whether they are part of a mainframe-to-micro service or operated in-house, they will remain a vital part of the "computer mix" to manipulate large amounts of data and to act as the electronic hub of large agency and mainframe-to-micro services.

Y & R's Dittus describes data processing as "a series of compromises, and the problem is one of having to find the best set of compromises for the best efficiency and effectiveness—as well as preparing the way for the next 10 years." □

Co-op (from page 33)

has been to focus on the area's 10 largest retailers. Loren feels, however, that her station "does not target any one size retailer, since the smaller ones also have access to co-op money they may not be using on television."

"The action has been everywhere for us," states James Lynch, president of Television Marketing Association, a division of TeleRep. "Once retailers who don't use TV see that others are establishing an identity with the buying public (using this medium), they will emulate them." He adds that the retailers he works with are experiencing "sizable increases in sales as a result of their television advertising."

Loren states that retailers her station has attracted have had "20-30 per cent increases since adding TV to their media mix." And for the station itself, she reports a 16 per cent increase in retail sales in the second quarter of this year compared to the same period a year ago. (Overall at the ABC O&Os, according to Green, the pursuit of co-op advertising has resulted in a 41 per cent increase in retail sales during the second quarter of 1983 compared to a year ago—an increase she attributes "largely to the department store category").

"Furniture stores, drugstores and grocers have been successful areas for us," reports Heckel, who adds that from his experience, "Department stores are the most guilty of slipping back to newspapers."

Parker adds that he has had success "across the board" with various retailers, citing furniture, clothing and hardware stores as examples. And, he describes retail advertising in general as a "huge category of growth" at WNBC-TV.

Prutting reports particular interest in the area of the automobile after-market, which he describes as having extremely good marketers. "But," he adds, "we can have success in virtually any area of business where someone is interested in selling a product."

Barker reports that besides individual retailers, there are other advertisers who have co-op money available to them. These include "third party" groups, including councils which promote commodities (such as the Cotton Council) and special interest groups. As indicated earlier, Fisher reports success with wholesale distributors and dealer groups in generating co-op advertising.

There are some retailers who are reluctant to pursue co-op advertising. They feel that co-op plans are often "too restrictive," since they sometimes specify

exactly what products, time of year, production techniques, etc. need to be employed in order to qualify for these plans. Also, some retailers feel that since not all of their vendors offer co-op, advertising one product line and not others could position their stores in inappropriate ways for their marketing goals. Yet another reason for not pursuing co-op is the fact that such plans practically always cover time costs only—not production.

Limited budgets

Besides these hurdles, stations also state the problem of having to work with limited budgets with co-op; not only is it tied directly to the volume of product purchased by the retailer, but it often eliminates smaller, potential advertisers from having enough money to allocate any of its advertising budget to television.

For these reasons, stations and retailers are putting a growing amount of energy and time into another major source of advertising dollars: Vendor support programs. Part Two of this article will discuss this increasingly popular way for stations to attract new retail advertisers—and bigger budgets from existing ones—to the tube. □



The life cycle moves so fast. Today's minor symptoms may be tomorrow's major health problems.

The greatest obstacle to attaining better health for America is that human characteristic of putting off until tomorrow what needs to be done today.

America's health authorities are concerned because advances in science and better methods can't be given a chance to work if people do not cooperate. To really prevent disease and disablement, we need more interest and awareness in the requisites of health maintenance.

Help us to help your audience to better health. Help us to catch health problems in time to remedy them. Audition these spots; program them on your station; and, take heed yourself.

**FREE
PUBLIC
SERVICE
RADIO AND
TV SPOTS**

**THE EARLIER DISEASE IS
DIAGNOSED, THE BETTER
THE CHANCE FOR CURE.**

TO: American Chiropractic Association 84-1
1916 Wilson Blvd., Arlington, Virginia 22201
Please send me copies of "LIFE CYCLE" public service spots for:
 Television (One 60-sec. & one 30 sec. Filmed Spots)
 Radio Six 60-sec. & five, 30 sec. Taped Spots
I understand the spots will be sent without cost or obligation.
Public Service Director _____

Station _____

Street Address _____

City _____

State _____

Zip _____

Retail (from page 32)

cited to explain the distribution of retail/co-op specialists, both according to market size and on an affiliated/independent basis, these statistics alone do not represent the amount of station activity in the area of retail development. As noted by a number of specialists in this field, while larger stations have greater resources to support a salaried co-op/retail specialist, many smaller stations have programs that are being carried out by regular sales forces. Similarly, while affiliates show the greatest growth rate in adding specialists, industry observers note that independent stations have often pioneered in the development of new advertising revenue (a statement also made concerning smaller market stations), and that these "inventive strategies" have in turn been taken up by affiliate stations later on.

Personnel active in the development of vendor support and co-op programs

Five-year comparisons, between 1978 and 1983, showed the greatest increases in the addition of co-op and retail specialists in the top 50 markets, particularly in those ranked 26-50.

agree that these specialists need to come to their jobs with knowledge in a variety of areas. Charles Pittman, director of The Jefferson Group, says that "the biggest problem in starting (a program) is hiring, training and positioning co-op specialists."

The "optimum" background of such a specialist, he feels, should include broadcast sales, production, supervisory skills and presentation abilities. "Ideally," Pittman says, "I recommend putting a senior account executive into this position, or a senior a.e. from a smaller market."

Loren adds "patience" as an essential quality for the job of retail specialist. She also describes such a person as ideally having retail background.

And TvB's own white paper on the subject suggests a person who "should work and think like a retailer," and also "should be the most knowledgeable person on staff with regards to newspaper advertising." □

35-64 (from page 36)

music, news-talk, news and standard/nostalgia formats, Webster says that a surprising number of adult contemporary and country stations have a sizable number of older listeners.

Group presentation

In addition to presentations geared for specific markets, in at least one case, a group broadcaster is approaching agencies on behalf of his stations. Jack Hobbs, vice president and general manager of Mid America Media stations WIRE and WXTZ(FM) Indianapolis says that because a number of Mid America stations appeal to 35-plus listeners, "we decided to go ahead with the presentation ourselves."

"We will have a full blown agency/client presentation in Indianapolis probably sometime in September."

WIRE has a diversified format, while WXTZ programs beautiful music. Mid America owns 11 stations (six AM and five FM). Three others have beautiful music formats: KBEZ(FM) Tulsa, WSWT(FM) Peoria and KRUR(FM) Davenport-Rock Island-Moline. Another station, WQUA, also in Davenport-Rock Island-Moline, has a "pop adult" format.

A meeting of New York members of the 35-64 Committee was held last week to plan that city's agency presentation. New York members are: WABC, WPAT AM-FM, WOR, WRFM(FM), WHLI/WKJY(FM) (Hempstead) and WGSM/WGTO(FM) (Melville).

There have been recent indications—other than in specific efforts of the 35-64 Committee—that more attention is being paid to older demographics.

In a *One Seller's Opinion* column on "Rethinking the mature listener" (TV/RADIO AGE, June 6), Mariann DeLuca, vice president, research and marketing director, Torbet Radio, pointed out that "not buying the 35-64 demographic because 'they're too old' is a feeble excuse and quite an unwise decision. These consumers have high incomes, along with high discretionary spending ability, and should not be under-valued as marketing targets."

And Dr. Paula Drillman, executive vice president and research director of McCann-Erickson USA, in a recent *In the Picture* column (TV/RADIO AGE, May 9), emphasized that the older, 55-plus market "is a long neglected area."

"Today so many young people can't find good jobs, and it's the people over 55, whose mortgages are paid off and whose children are grown and gone, who have the disposable income." □

Top 40 (from page 27)

New music, an outgrowth of music previously termed 'new wave,' is heavily influenced by Australia and England and has Americanized lyrics with a rhythm beat that is danceable, notes Burkhart. Also, it represents the music spectrum from simple rockabilly to high-gloss progressive rock with lyrics that do not offend or make statements. Thanks primarily to exposure on MTV, the cable music channel of Warner-Amex Satellite Entertainment Co., new music groups, such as Duran Duran and the Flock of Seagulls, have gotten high visibility on radio station formats, in addition to top 40 and CHR outlets.

Almost all contemporary-oriented stations are playing some new music in one form or another, which in some cases has made for some strange bedfellows, sharing airplay on both AOR and urban/black stations, note a few of the sources. "It's causing some peculiar crossovers—and some headaches as well," notes one observer.

MTV's impact

MTV itself is causing controversy as it relates to radio, and its pros and cons will be given an airing at one of the sessions set at the NAB conference. However, most of the consultants see MTV as having a substantial influence on radio airplay, and mostly for the better. Rick Carroll, a popular radio consultant and MTV consultant as well, says it is especially beneficial to both AOR and other rock stations. "The audience gets exposed to the new music groups and when they go back to listen to radio, they are familiar with the acts. I believe it gives the formats added strength. In many instances, MTV is being used as another radio station across the country."

To consultant Joseph, MTV draws in the audience because of its new music, new artist approach, and he feels that MTV is most successful where there is no top 40 or a weak one in the particular market. MTV attracts the 12-34 demos, who "have to have their music to listen to or to watch. Whichever medium presents it right for them, they will go to it. But I see the exposure as helping all media."

Most of the consultants and other sources see new music as a fulltime format basically for the West Coast, having little, if any, appeal in the East. Program consultant Christy notes that of the two new music stations he handles, the West Coast client, KTYD(FM) Santa Barbara, is "doing well," while WYDD(FM) Pittsburgh "hasn't taken off."

However, the Pittsburgh outlet, which has been heavily into new music since

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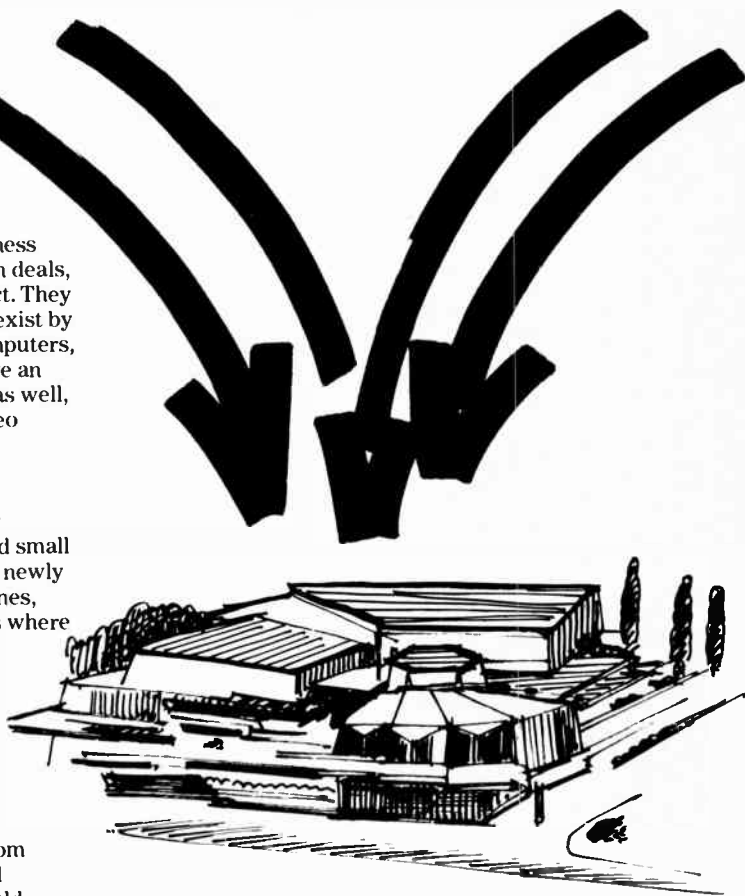
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Television/Radio Age, August 29, 1983

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February with about 80 per cent current bands, moderated its format somewhat in May after hiring Christy. Dan Kelly, program director, notes that talks with Christy have led to a 70 per cent new/mix sound with less emphasis on band airplay.

‘California phenomenon’

Joseph sees the new music format as strictly a “California phenomenon,” and so far, he says, the format has done well in San Diego, and only “slightly” well in San Francisco. “But,” he adds, “I don’t see it for any other market.” Burkhart takes a mixed view of new music. “It’s strong in California because it reflects California’s lifestyle, whereas it hasn’t taken off in the Midwest as yet. But California has a tendency to lead in music innovation. The one big advantage of new rock is that it’s danceable, so there is new discotheque activity, and discos are playing the new music groups. Generally, new music is doing well, but I don’t know where it is going.”

All, in all, continues Burkhart, new music should be played in moderation, unlike what’s happening in California where burnout may not be a problem. He notes that WFIL(FM) Philadelphia, which tried a full diet of new rock for several months without success, switched to urban contemporary a few weeks ago.

But Carroll, who had programmed the

station with his rock of the ‘80s format, puts the failure of the station to bolster its ratings on other things. One of the problems, according to Carroll, is that his company inherited a CHR station with a low cume. Also, the new owners, he says, did very little to promote the new format, and only gave the concept four or five months to perk up shares, so “It’s totally unfair to judge us as failing in the market.”

He continues that other stations in the East have attempted a rock of the ‘80s type format and failed,—outlets in such markets as Miami and Cleveland. But such changes have been “ripoffs of our format,” he charges, and consequently have given the ‘80s’ format a reputation of not doing well in the East. “They chose to do it themselves. We have never advocated that the ‘80s format as a full-time schedule is right in Cleveland or in some other areas.”

Various combinations

Carroll notes that in some cases he recommends a 24-hour schedule of the ‘80s format, but in others he may advise various combinations with the rock format, including mixing CHR with it.

Regarding CHR, Carroll says that more and more stations are going that programming route, and that he sees a large number of traditional AOR stations changing to CHR. Also, he adds, his rock

format is playing an important role in the music on CHR outlets. “Of the top 25 tunes on CHR outlets today, 14 are either current ‘rock of the ‘80s’ tunes or have been ‘80s tunes first broken on Carroll stations.” Carroll says he puts a new music song in a three-hour rotation until it becomes familiar and becomes a hit, “so we can break a record in one week, the way top 40 stations did years ago.

Consultant Joseph says that new music can be of help in pushing adult contemporary stations to the forefront, but it all depends on the station and market.

Adult contemporary problems

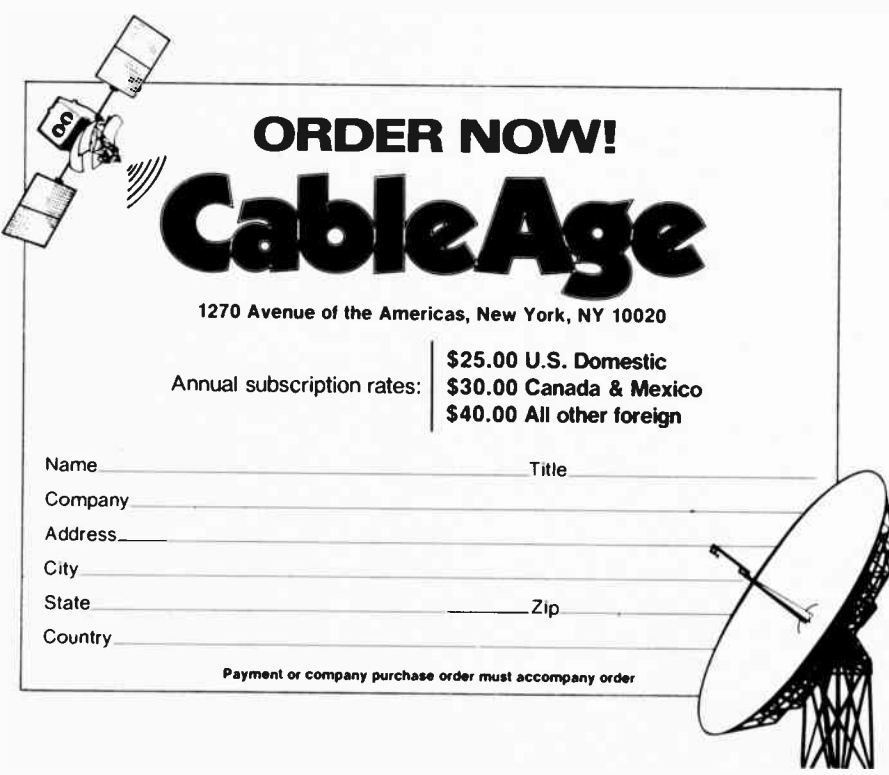
AC stations, according to consultant Christy, are having their problems. “The AC music is generally built around a tight contemporary playlist of 15–20 records, which are practically duplicated around the country. They play warhorses by Simon & Garfunkle and the Beatles repeatedly, so if there are three or four AC outlets in one market, they are all playing the same songs by the same artists.”

Malrite’s Chaffee sees AC as being in its second phase. “The first phase was mellow and almost beautiful-music oriented. But now it has more tempo and has a harder rock sound.” Other formats analyzed by the sources include country and urban contemporary. Regarding country, consultant Burkhart calls the format very stable, and “doing very well. It’s getting good numbers and we expect the number of stations to increase moderately.

“Country is much better produced than a few years ago and there is more crossover material in it. There are no problems except in the Northeast,” Burkhart continues. Consultant Joseph says he believes that country music stations outside of the sphere of southern influence “cannot make it. The music will be strong in traditional southern transplants and where country is the music the audience has been brought up with.”

He adds that country music is really “yesterday’s MOR” and that country stations have replaced traditional MOR stations. While acknowledging there has been an increase in country stations, Joseph says the growth has been mainly in the South, Southwest and West—markets “which are loaded with southern transplants.”

As to urban contemporary, Burkhart notes that he hasn’t seen many changes over the past year, “except that it has become more popular on top 40 stations. The music has very broad demo appeal and is spreading into AC stations as well, especially with artists such as Michael Jackson.”



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Meanwhile, one of the panels at the NAB convention will involve "Radio W.A.R.S. (How to Survive in the '80s)," which will highlight results of a study focusing on the psychology behind radio listening and listeners. The study, commissioned by the NAB, was undertaken by Reymer & Gersin and represents telephone interviews with 1,300 station listeners, taken between May 27 and June 22 in 13 metro areas. Among the areas chosen, in the top 75 markets, were: Chicago, Atlanta, Denver, Houston and Memphis, "to provide a representation of the U.S. geographic region and because they provided a more complete representation of the formats under study," notes an NAB spokesman.

The study was conducted to determine the psychological differences between fans (those listeners who have a "favorite" or a preference in radio of different formats), what kind of programming they like and why they listen to radio, explains Mark Kassof, senior research analyst at R&G. The study came up with several "surprising" findings, including the observation that although adult contemporary was the most listened-to format, it was third or fourth in terms of favoritism, Kassof notes.

The biggest single surprise in the study, which focused on nine basic for-

ats, including news/talk, was beautiful music, says Kassof. He says the perception that beautiful music is used as background sound and is lacking in audience involvement is "totally false." He says the study found that BM listeners are some of the most loyal of listeners, "they love the stations, get emotionally involved when they listen, and it keeps them company. They don't want talk or too much news."

AOR misconception

Another "surprise" concerns the AOR format. The study's findings refute the image that AOR listeners are anti-establishment and individualistic. Instead, "they want to listen to the same stations as their friends do. They are very conscious of peers and are concerned with their image." Also, according to the study, AOR listeners believe they are experts on music, but "the contradiction is that they don't embrace the new music. The fans like the new music but they like Led Zeppelin, The Rolling Stones and others in the more traditional rock vein," says Kasoff.

CHR: "These fans like soft rock as much as hard rock, and prefer urban more than AOR music, although both CHR and AOR fans want an "up" sta-

tion and listen to keep in tune with the music. But CHR fans are not peer-influenced and don't think of themselves as hip in music, and they like deejays more than the AOR fans.

Urban: Want a station they can admire, unlike AC fans, who want their station to be a friend. The urban fans are the heaviest radio listeners. The music serves as a mood-changing device for them and it plays an important role in their emotional needs.

AC: According to the findings, these fans listen less to radio than the average listener, and they say it plays a less important part of their lives than do the others. This is due mainly to the fact that "as a group they are trying to move ahead in the business world, and they want familiar, safe music that doesn't challenge them."

AC is very acceptable, so it's the most-listened to format. Demos are 25-54, white-collar.

Country: These fans are not unusual or atypical, and are more loyal than all other listeners combined.

Nostalgia: Similar to the AOR fan. They have strong music preferences and think of themselves as music experts. Also, they show a much wider preference for the big-band sound than do the BM fans. □

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RARC (from page 30)

requirement. We lost one." Although the agreement allows most of what the DBS applicants projected, Jacobs says, "I would suspect we may see some modifications of the applications and that with those modifications we may be able to get everybody in."

He says, "What will be critical as far as fitting them all into the existing positions will be how many of those applicants will modify their proposal to go to one position, to half CONUS, rather than requiring two positions, each serving a time zone. Once you have people going to half CONUS, it frees up a channel for another person—wanting to provide service. If we had everyone modifying their application now to go to half CONUS coverage we could then provide eclipse protection of the eastern half of the U.S. on 96 channels."

The Mass Media Bureau of the FCC, which will decide which operators get what, is expected to begin receiving modifications after January 1. It won't be much before then that any of the applying companies will have had a chance to review all of the technical agreements and decide how they might modify their applications. Even the company that had a representative at the conference was unable to offer any predictions a month after leaving Geneva.

STC reaction

Edward Reinhart of Satellite Television Corp., the Comsat group that received the first tentative approval from the FCC, cannot say what changes STC would make, but feels that "companies will be looking at all possibilities," including the possibility of going to full CONUS coverage. Although that is not allowed by the conference, since it was suggested in the last minutes of the meeting and not taken up, it could be the subject of a later modification of the agreement.

Reinhart adds that the applicants "would be shortsighted not to examine what would be possible" in DBS coverage, especially with the flexibility the United States has. "I think it would be fair to say that all of the applicants are rethinking their plans, not just in the light of RARC, but in the light of other developments, and the changes in technology that times have brought. There are just so many tradeoffs and so many considerations in this dynamic business that I think there are going to be many changes. I certainly wouldn't want to suggest even what I think we finally will do. But I can say that the plan presents a great deal of flexibility, many possibilities."

John F. Clark, a U.S. delegate as di-

rector of space applications and technology for RCA (but unconnected with the RCA subsidiary, RCA Americom), one of the eight approved DBS applicants, is familiar with the technical details of all the applicants. He adds that it is too early for any of them to tell what changes they will have to make. "These questions are ones in which each applicant has got to make up his own mind after taking a look at present market conditions," which he adds are still subject to a great deal of speculation. "There are a lot of unknowns that should be clarified this fall and early winter" by what he terms "the players in this particular stud poker game."

Intertwined decisions

One of the reasons it will take a long time to study the effects of RARC and what adjustments can be made is that many of the decisions of the conference are intertwined. The quality of service by half CONUS or time zones is affected by another major decision made at the conference, one with which the United States has announced it cannot abide. None of the players sees it as having much importance in the early years of DBS operations, but nonetheless are happy that the United States took a reservation because that action may end up creating a better standard for the future for all nations in the Western Hemisphere.

The United States wanted the conference to set a higher limit for the power received on the ground at the edge of the coverage area. The higher the limit the smaller the receiver antenna, or satellite dish. The industry believes that the smaller dishes can be made, the more attractive they will be to consumers, both because of lower prices and esthetics involved in putting a dish on residential property.

Also, the higher the power limit, the greater expanse of ground that can be covered from a single satellite.

The United States proposed that the allowable power measured on the ground be -105 power flux density (PFD) to the square meter. It was outvoted at the conference, 12-9. The Canadian proposal to set the limit at a lower power, -107 , was approved by a 14-9 vote.

Reinhart explains that the Canadian reasoning has much to do with that country having a much lighter population than the United States. "One of the questions that determines the power that you design into your system is how many receivers do you have on the ground. I think most countries would want to achieve the lowest total system cost, not just the lowest satellite cost, for the ground segment. The fewer the potential home receiving installations you have to

buy, the more sense it makes to reduce the power of the satellites, reduce the space segment cost. If you have 200,000 home receivers, you can afford to put more money into the home receivers and less in the satellites. That makes more economic sense than if you have 20 million receivers."

The Canadians, because of heavy cable penetration, envision a much smaller market than the United States for DBS, he says, so it would rather reduce the satellite cost. Since Canadian reception could be affected by higher-powered U.S. signals on the same channels, and Canada envisions beginning its service down the road at a power of only about -109 , it wanted to assure that its signals would not be overridden by a U.S. signal at -105 . The PFD is based upon reception for 99 per cent of the month with the worst rainfall interference.

Clark believes there is less of a potential problem than even Reinhart envisions. "The issue is political, not technical," he says. Canada and Brazil will be serving relatively few people spread over a large area, so it would be more economical for them to put lower power in the satellite and require larger ground receivers. But if neighboring nations use higher power to reach a denser population, residents along the Canadian and Brazilian borders with those countries can point their dish at the neighbor and receive just as good, or better quality reception. "The bottom line is the economic impact," Clark says.

Since the United States announced its intention not to abide by that limit, the controversy may be moot. Reinhart does not expect initial U.S. systems to begin at the full allowable power. "I think we're aiming for something like -107 to -109 ," he says, even though STC eventually might like to go to -105 . Since U.S. systems are expected to be in place before the Canadian ones, whatever power level the United States operates at will set the standard, Reinhart believes. "It would only be good spectrum management for the two countries to coordinate their use of frequencies so that they put systems with comparable power on the same channels," he says.

Jacobs adds that the amount of PFD has a bearing on the ability of the United States to provide half CONUS service. Doubling the spread of the signal weakens the power received on the ground by 3 decibels of PFD, or a reduction of power by one-half. That means that a signal designed to be received at -105 in one time zone by an antenna only 0.75 meters in diameter will only be receiving it at -108 if the same signal is spread over half CONUS. To receive -105 on the ground, the antenna would have to be larger than a meter—more costly and

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less esthetically pleasing. If the United States restricted itself to -107, the power would be even weaker.

But Reinhart doesn't see that as much of a problem yet. First of all, he says, the degradation of power probably won't be all that noticeable to the average viewer. Second, he doesn't believe a U.S. operation at -105 would cause that much interference to Canada, and, as long as it doesn't, the United States will be operating "within the spirit" of the plan. Many of the U.S. companies plan to use shaped beams to fit the contours of the service areas and to provide greater power to areas with heavy rainfall, such as Florida, he says.

And until technology improves, he says, a -105 PFD is just theory as far as DBS is concerned. "At present, the available power tubes for satellite transmitters that are commercially available and have a requisite reliability over a 7-10 year life are limited to 230 watts at the beginning of life. How much PFD that produces on the ground depends upon how large an area you illuminate on the ground from your satellites."

But, he adds, even without those limitations, "I don't think there is very much likelihood of an interference problem. We would also put higher power in areas

where needed, where rainfall is higher, but the converse to that is that in areas such as those along the U.S.-Canadian border where the kind of rainfall that attenuates DBS signals is lower, we would be putting less power there. So when you add to all this the fact that the plan was based upon a very conservative set of worst-case assumptions, I think it will be much longer than five or six years before there is any possibility of interference problems."

Reinhart adds that Canada also initially plans to implement only two or three of the six orbital positions it received, and notes that most of the interference problems Canada will face, if any, will come from its other positions when they are put into use. Unless the U.S. systems use the higher power, however, chances for higher quality television reception are reduced. Several of the applicants, particularly CBS, have stated a desire to provide high definition TV (HDTV), which can require as much as an additional channel. Higher power also is necessary for multiplex analog component (MAC) high resolution TV and the wide screen TV sets.

At any rate, the PFD levels will be the main subject of the bilateral talks the United States and Canada will hold. (Mexico also took a reservation on the

PFD limits.) Washburn adds, "The other countries are going to thank the United States for taking the reservation on -105, because they will learn from us. It will affect their choices down the road. They will have more choices because of what the reality has shown is possible with North America."

Leslie Taylor, U.S. legal counsel to RARC, adds, "They are going to benefit from the mass production of receivers in the U.S."

Polarization of the signal

The other reservation taken by the United States had to do with the polarization of the signal. After the conference settled on a circular polarization rather than a linear one (which at least four of the 11 applicants desired), the United States wanted the operators to be allowed to choose between direct, or clockwise, polarization and indirect, or counterclockwise. That flexibility would allow operators to combine channels, such as for HDTV.

Because those decisions came late in the conference, there was not time to run the proposal through the computer to show the feasibility of using both types, or senses, so the conference, even though the United States detected no opposition, ended with a stipulation that the direction be one or the other, with no mix. The United States decided not to agree to that stipulation since it contends that use of both would cause no interference. "It was just a matter of time and lack of (computer) software," Washburn says, "and we need that flexibility."

Taylor adds: "All you need to do is analyze the plan based upon using different senses of polarization to show that you don't have objectionable levels of interference. They just weren't able to show that you can do that without that analysis, so they specified the polarization for each channel."

On the plus side, the U.S. delegation notes that other parameters adopted by the conference were not restrictive on U.S. operators. In many cases, they note, the operators have great flexibility to fashion their systems as they please.

The technical effect of the conference was to have produced a satellite service plan that will take effect Jan. 1, 1984, and last into 1994. The plan still faces approval by the 1985 Space World Administrative Radio Conference.

Broadcasters, who through the National Association of Broadcasters have generally opposed DBS as another potential competitor, were represented at the conference by A. James Ebel, president of KOLN-TV Lincoln-Hastings-Kearny. He agrees with the overall favorable assessments of his co-delegates

(Continued on page 68)

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In the Picture



Shane O'Neil

The new president of RKO General feels that the accomplishments of the company have not been recognized and has begun a PR operation to bring the facts to the attention of the industry and the public.

Shane O'Neil, the new president and chief operating officer of RKO General, which owns three TV and 12 radio stations, never worked directly in broadcasting—a fact he volunteers without being asked. But after 13 years with the company he knows a great deal about it, of course. Most of his experience at RKO has been in the financial area, where he has worked on mergers and acquisitions. His most recent major assignment, for example, was assembling the elements of the Entertainment Division, which consists of RKO Pictures, RKO General Pictures (the repository of the early RKO Radio features), RKO Video and Performance Properties.

This is part of an internal restructuring of the General Tire and Rubber Co. subsidiary, which involves an effort to improve both the efficiency and image of RKO. The changes include the setting up of a new management entity called "Office of the Chairman," whose members consist of Shane's father, Thomas F. O'Neil, board chairman; Hubert J. DeLynn, board vice chairman and Shane himself. The latter's predecessor, Frank Shakespeare, was named a vice chairman of the company and will act as "advisor and consultant."

Inevitably hovering over the tasks of the new RKO General president is the costly and protracted proceeding before the FCC affecting the fate of two of the TV stations (WOR-TV was granted a five-year license after agreeing to move from New York City to New Jersey) and all of the radio stations.

With respect to the FCC proceedings, O'Neil points out: "No man at RKO General was convicted of anything. It was charges and allegations." He also notes wryly that if the value of WNAC-TV Boston—the station RKO General lost and which is now WNEV-TV—is put at \$175-200 million, then RKO paid "one of the largest corporate fines in history."

As for RKO's image, O'Neil feels the company hasn't done enough to promote itself, including its public affairs programming. Until recently, he says, RKO felt that PR wasn't really necessary. "We said, 'We don't have to promote ourselves.' We said, 'Look at the balance sheet. The return on equity is phenomenal.'" One result, says O'Neil, is that the public probably links the company "with a couple of theaters on Broadway." But, he adds, "We really have an awful lot to talk about."

So RKO is in the process of creating a department of press relations and public relations. It will also take care of internal communications. And a man in Washington will "keep ourselves known."

O'Neil has much to say about radio, a subject on which he is very optimistic. He notes the success of the networks, RKO One, RKO Two and RKO Radioshows, and points out the operations have attracted approximately 1,000 affiliates. On the station side, O'Neil says that sales are growing at the rep firm, RKO Radio Representatives.

In the area of "higher technology," RKO is exploring the use of subcarriers on their FM stations. The company has joined with Telemet to provide information on stocks and bonds to subscribers who carry a small receiver. Current operations involve SCAs in New York and Washington, with Chicago a likely addition.

O'Neil is high on AM, despite the conventional wisdom. The company has hired Walter Sabo, a former ABC executive to "remodel the AM signals." The RKO president feels that AM is undergoing a shift, with consumers "trending away" from FM. "I don't think deterioration in AM is as great as people think," he comments. The theory that AM is for news and information and that FM is for music is, he believes, an oversimplification and points out that "there are still more AM radios in cars."

But he also points out that RKO cannot expand in the broadcast area until the FCC matter is settled. He hopes it will be settled in 24 to 36 months, but concedes that may be optimistic.

O'Neil is a graduate of New York University and also attended the Columbia University School of Business. He has a reputation as a crackerjack chef and graduated the Cordon Bleu school in Paris.

RARC (from page 66)

and adds that broadcast interests were well-protected at the conference.

"I was there on behalf of broadcasting because there were some things that terrestrial broadcasters were interested in," Ebel says. "One was the division of the band between 12.1 and 12.3 (GHz). We definitely wanted to divide it at 12.2 so that there would be 500 MHz of fixed service channels for interconnections between the networks and their affiliated stations. That band may be used quite a bit in the future for that purpose."

Broadcasters also were concerned about a suggestion raised during the conference that bands above 12.7 that are used for auxiliary broadcast and CARS microwave service be reserved as "guard bands" for DBS. It was a short-lived suggestion, Ebel says, "but that's the sort of thing that could happen, and from the standpoint of broadcasters we wanted to be sure it was resolved."

They also were interested in the HDTV proposals brought up in the planning process, Ebel says, because they, too, are "interested in seeing what system development will be, because we don't know what system is going to develop for high definition terrestrial broadcasters."

In general, Ebel says, "I think we (the U.S. delegation) were very fortunate to come out as good as we did. They were all prepared to vote in favor of Argentina having coverage of the Falkland Islands, which was against all of the ITU (International Telecommunications Union)

rules. It was an impossible vote, but they were going to get it, which indicated how close-knit the countries of South America are."

U.S.-Canadian cooperation

Washburn describes some of the U.S. strategy that went into preserving the interests of North America against some of the claims of South America and Cuba. Despite their differences over the PFD levels, he says, "The plan that eventually was adopted by the conference really emerged from U.S.-Canadian cooperation."

As the fourth week of the five-week conference began, there was no solution to the DBS allotment in sight, Washburn says. "We had two plans from the IFRB (International Frequency Registration Board), both of which showed up quite a few negative margins, some of them very large. Nobody was happy with the IFRB plans, even though the second was an improvement over the first." At that point, the Cubans proposed a plan that would provide a maximum of 16 channels per service area. All western hemisphere countries were guaranteed at least four each under conference rules.

"The Cuban plan was put through the IFRB computer and it, too, showed up quite a number of negative margins, but it was more acceptable than the IFRB plans. Some of the administrations (other countries) didn't fare too badly under it, but it was unacceptable to the larger countries that simply needed more channels than that." The plan also would

not have given anyone the full bandwidth for any orbital position.

With all those machinations so close to the end of the conference, Washburn says, "That was a very low point for all of us. The Cuban plan was very bad for us, and worse for us than for anyone, because we needed more channels for the population of our country."

Planners and computer specialists from the U.S. and Canada then began meeting, and "towards the end of the fourth week, they had an outline of a plan that appeared to accommodate the needs of the North American countries, the U.S., Canada and Mexico. We then enlarged that from a bilateral workshop, so to speak, to a trilateral and sat down with the Mexicans. This plan seemed to

DBS, says RCA's John Clark, "is still a new system, and I don't think I've ever seen one get to the international planning stage with so many unanswered questions."

accommodate their needs and ideas. We went from there to a quadrilateral meeting with Brazil, and the plan also fit their requirements. The plan required adjustments and compromises on the part of everybody."

The support of those four was enough to convince the conference, he says. "If we had not been able to produce something that was satisfactory to Canada, Mexico and Brazil, then the conference would have been a failure from the point of view of the United States, and we could not have signed the final acts."

Even with that solution, the conference had to be held over two days beyond its scheduled July 15 close, while delegates worked well into the morning hours to fashion all the compromises needed.

Clark summarizes: "I tend to be looking at the long haul. There are 20 million homes in this country that can't be served too well, even by cable. That means there is a large national market for DBS. How we get there and how quickly is another question. DBS is still a new system, and I don't think I've ever seen one get to the international planning stage with so many unanswered questions . . . The technical aspects are being worked on in a highly active and a highly competitive way, so the ingredients are there for the normal consumer to elect the kind of system he wants." □

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Inside the FCC

The following is excerpted from a speech made by Bruce E. Fein, general counsel of the Federal Communications Commission, before the American Bar Association and Convention Panel on Broadcast Licensees and Public Trusteeship in Atlanta.

FCC examining Fairness Doctrine to determine its public interest value



Bruce E. Fein

Worries have been voiced over absence of regulation

Truth is best advanced by eradicating content rules

The Federal Communications Commission has initiated proceedings to explore whether the personal attack and political editorializing dimensions of the Fairness Doctrine and various regulations currently fastened on television broadcasters designed to strengthen commission influence and scrutiny over licensee programming serve the public interest. An intellectual revolt against the time-worn idea that government curatorship of television programming best advances a transcendent public interest in an educated and independent-minded electorate is the wellspring of these and related inquiries into commission regulation of programming content. There remains, nonetheless, a broad contemporary consensus that fostering an informed public opinion and an electorate mentally equipped for the tasks of self-government, including the policing of government action, are paramount in appraising the merits of alternative schemes for regulating television broadcasters. The consensus is broken only over the choice of the best means to achieve the common ends.

For more than 50 years, the ideological mainstays of commission and congressional restraints on the freedom of broadcasters to report news and to express or disseminate editorial opinion without inhibitions have been twofold. It has been assumed that ultimate government control over licensee programming discretion is indispensable to vindicating free speech interests of the general public. In the absence of government control, it is argued, individuals might be misled or thwarted in the search for political truths by what the government believes is broadcaster propagandizing or a tendentious presentation of viewpoints on matters of public moment.

The commission has worried that in the absence of its regulation of a broadcaster's editorializing or programming, the licensee could "utilize his position . . . to weigh the scales [of public debate] in line with his personal views, or even directly or indirectly to propagandize in behalf of his particular philosophy or views on the various public issues to the exclusion of any contrary opinions." Senator Proxmire has voiced kindred sentiments. He has asserted that the Fairness Doctrine is properly tantamount to a government subvention of ideas "which contradict the preponderant opinion of television and radio station owners throughout the country" and thus would not otherwise be adequately disseminated to the public.

The desire of the commission and members of Congress to control a broadcaster's programming has been strengthened by the fear that individuals are easily persuaded to believe most anything heard or seen over the airwaves.

Spectrum scarcity has been a second theory employed to defend government stewardship or broadcaster programming. A 1959 congressional report explained that the equal opportunities doctrine would be unhesitatingly abandoned in favor of a right of broadcasters to follow their consciences in the presentation of candidates on the air "if the number of radio and television stations were not limited by available frequencies." The Federal Communications Commission, similarly, has repeatedly explained its justifications for superintending the contents of programming by reference to the inability of each individual to obtain access to the airwaves.

I contend that both of the twin conceptual pillars invoked to justify government regulation of programming content are flawed. The public interest in promoting First Amendment principles, the growth and acuity of mind essential to a healthy democracy and the search and discovery of truth is best advanced by eradicating government content regulation of programming within the ambit of the First Amendment from the brigades of laws that currently govern television broadcasters. Ousting government from content control does not represent an abandonment of the public trustee concept that has tradition-

Inside the FCC

(continued)

ally informed government regulation of broadcasting. To the contrary, to discharge the government as the viewer's intellectual handmaiden, a paternalistic task undertaken to protect the audience from what the government believes are slanted discussions of ideas or issues, would simply vindicate the insight of former Secretary of Commerce and President Herbert Hoover. A primary architect of the 1927 Radio Act, Hoover recognized that "there is no proper line of conflict between the broadcaster and listener," and they should not be arrayed against one another. "Their interests are mutual, for without the one the other could not exist."

Fairness Doctrine at acme of FCC's content regulation

The Fairness Doctrine stands at the acme of the commission's regulation of programming content. The Doctrine obligates broadcasters to devote a reasonable amount of time to the coverage of important public issues and to offer fair opportunity for the ventilation of conflicting viewpoints. One reason frequently advanced to justify the Fairness Doctrine in an asserted exceptional persuasive power of broadcasters. It is noted that television pervades virtually every home, is viewed for extended periods and is a prime source of news for many. But the Supreme Court has repeatedly instructed that protected speech may not be regulated simply because it may persuade the listener.

It is also said that the Fairness Doctrine is essential to an informed electorate because otherwise broadcasters might not expose the audience to what the government believes are legitimate conflicting viewpoints. Faulty assumptions underlie this argument. It assumes that more than 10,000 broadcasters will present monolithic viewpoints on important matters of public controversy; experience, however, demonstrates that broadcast channels receivable in particular communities do not parrot one another either in the presentation of news or in the expression of editorial opinion.

Many avenues available for divergent viewpoints

The argument further assumes that individuals will be handicapped or led astray in searching for truth if a broadcaster is not compelled by government to present conflicting views. But contemporary society provides innumerable opportunities for any person to receive different views on public matters from sources other than the airwaves. Books, newspapers, general and special interest news magazines, pamphletting, demonstrations and personal dialogue all contribute to a diverse marketplace of ideas. As the Supreme Court has recognized, "The people in our democracy are entrusted with the responsibility for judging and evaluating the relative merits of conflicting arguments. They may consider, in making their judgment, the source and credibility of the advocate. But if there be any danger that the people cannot evaluate the information and arguments [to which they are exposed], it is a danger contemplated by the framers of the First Amendment."

Tired argument of spectrum scarcity is unpersuasive

The tired refrain of spectrum scarcity to justify content controls on television programming is unpersuasive because it does not refute the detriments to the public interest inflicted by content regulation.

In addition, the scarcity argument has become less factually convincing in the contemporary era. Recent years have witnessed a wondrous proliferation of new television stations and new methods of distributing programming. Cable television, subscription television, MDS systems, low power television and direct broadcast satellites have or will increase consumer choice manifold in the selection of programming.

The typical voter today enjoys access to a wider array of television programming than to different newspapers. The relative scarcity of newspapers, however, has been unequivocally rejected by the Supreme Court as a basis for imposing content control over what is printed.

Government regulation of television programming content mocks several of the nation's most cherished constitutional principles. Such regulation is unfaithful to the public interest standard of the 1934 Communications Act; that standard is best served when broadcasters are permitted the same freedoms enjoyed by newspapers in policing government action and in cultivating an informed and perceptive citizenry.

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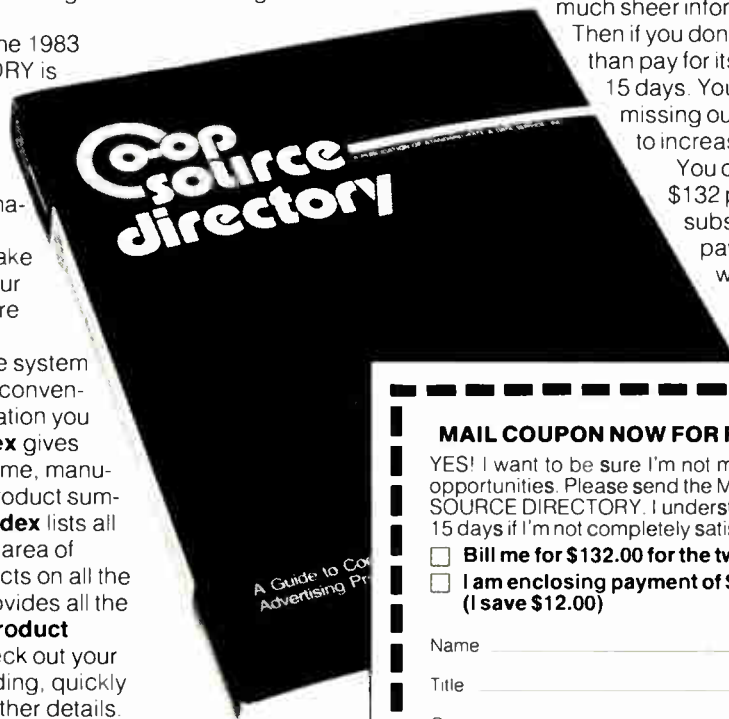
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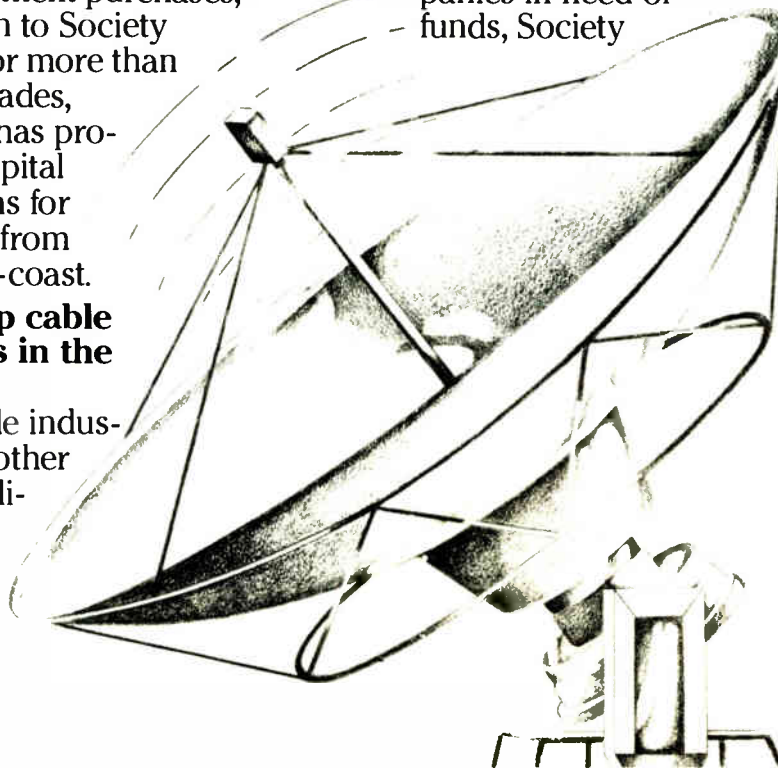
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