Television/Radio Age

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Television/Radio Age

July 20, 1987 *Volume XXXIV, No. 26*

15-SECOND BOMBSHELL

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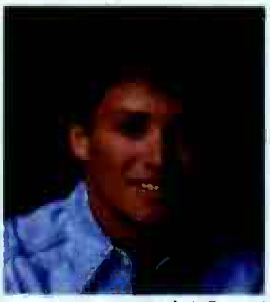
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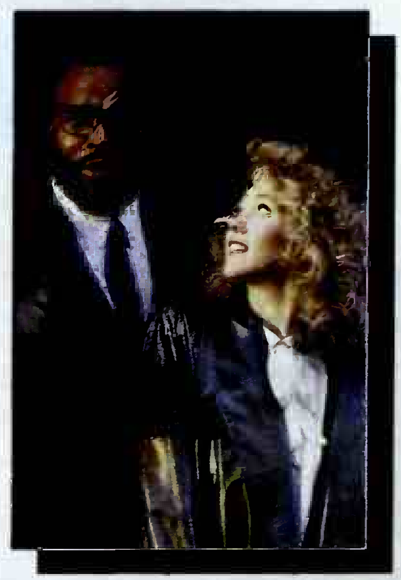

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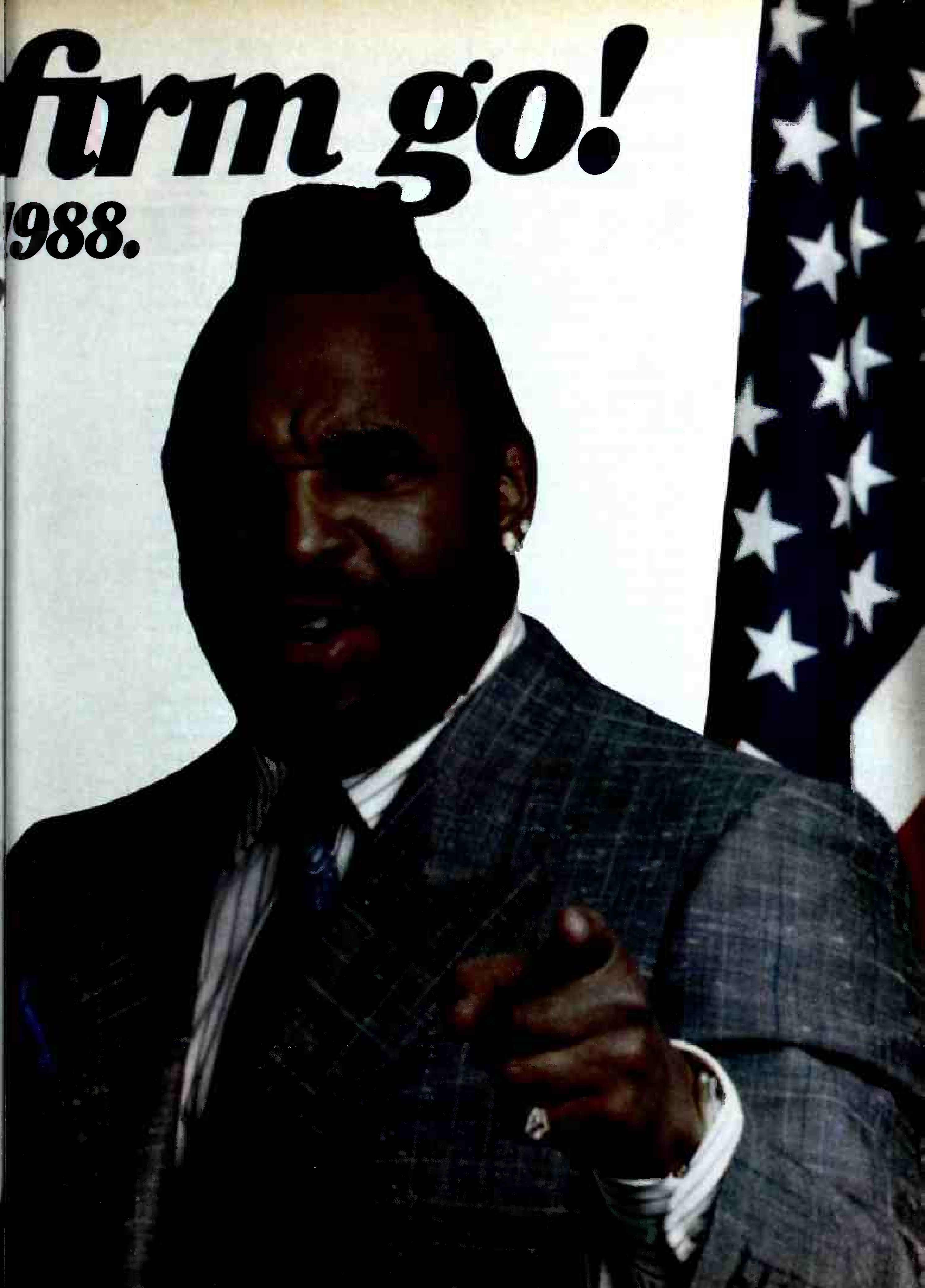

Publisher's Letter

Danger of ratings distortion calls for guidelines to contain the practice

There have been disturbing signs recently that broadcasters may be playing fast and loose with techniques to unfairly influence ratings. Whatever we may think of ratings, it is important that they be credible. Billions of dollars are spent by advertisers to reach viewers, and ad agency buyers have a right to receive information about these viewers that is as accurate as is possible within the means available. If clients lose faith in the reliability of audience measurement data, they may well spend less money in television.

Two different techniques to attract viewers during the May sweep have stimulated much comment and more than a few headlines. One was a mini-documentary by KABC-TV Los Angeles which profiled Nielsen sample households over eight showings of its 11 p.m. *Eyewitness News*. The other was a mass mailing of a questionnaire for KARE(TV) Minneapolis-St. Paul which asked respondents to watch the station's news, particularly its late news, and give their opinions of the programs and the personalities appearing on them. The company that sent out the questionnaires, Atkinson Research, has apparently been doing this for other stations also.

There is, of course, nothing new in trying to get more people to watch or listen to programming. Radio stations have been running contests for decades during rating periods. TV stations jazz up their programming during the sweeps, and the networks help them out. The radio efforts have less impact now in the 75 or so markets where Arbitron measures them all year around. Metered TV markets are also measured the year around, but most TV markets are measured only four months a year and sell time during the other eight months based on the sweep figures. So those who promote only during rating periods are doing the industry a disservice.

Hypoing washes out. Because hypoing is practiced widely, many feel that it has no lasting effect, that stations practicing the technique cancel each other out. It is also argued that if audiences are increased by promotion, program hype or contests, the rating data should reflect that behavior.

It seems to be agreed, however, that when the sample itself is influenced, that violates the rules of fair business practice. When persons in a sample change their viewing or listening behavior because of some form of research or hype, the result may not be representative of the rest of the population. It is at this point that hypoing becomes distortion, since the sample respondents or households do not mirror the full audience accurately.

The Electronic Media Rating Council is currently attempting to set up guidelines to minimize ratings distortion. This effort should receive the strongest support from the industry. Its Committee on Standards & Guidelines, headed by Gary Chapman of the Freedom Newspapers stations (who is also chairman of the EMRC), contains representatives from the networks, independent stations, cable, the National Association of Broadcasters and the Television Bureau of Advertising.

All these entities have a stake in accurate audience measurement. While the EMRC has no legal powers, its recommendations to the rating services can be a powerful influence. There are many ways in which the rating services can discourage station activities that distort ratings, including delisting the station, that is, not carrying any data about the station's audience in the ratings book or on tape. This has already been done a number of times. Perhaps it should be done more often.

S. J. Paul

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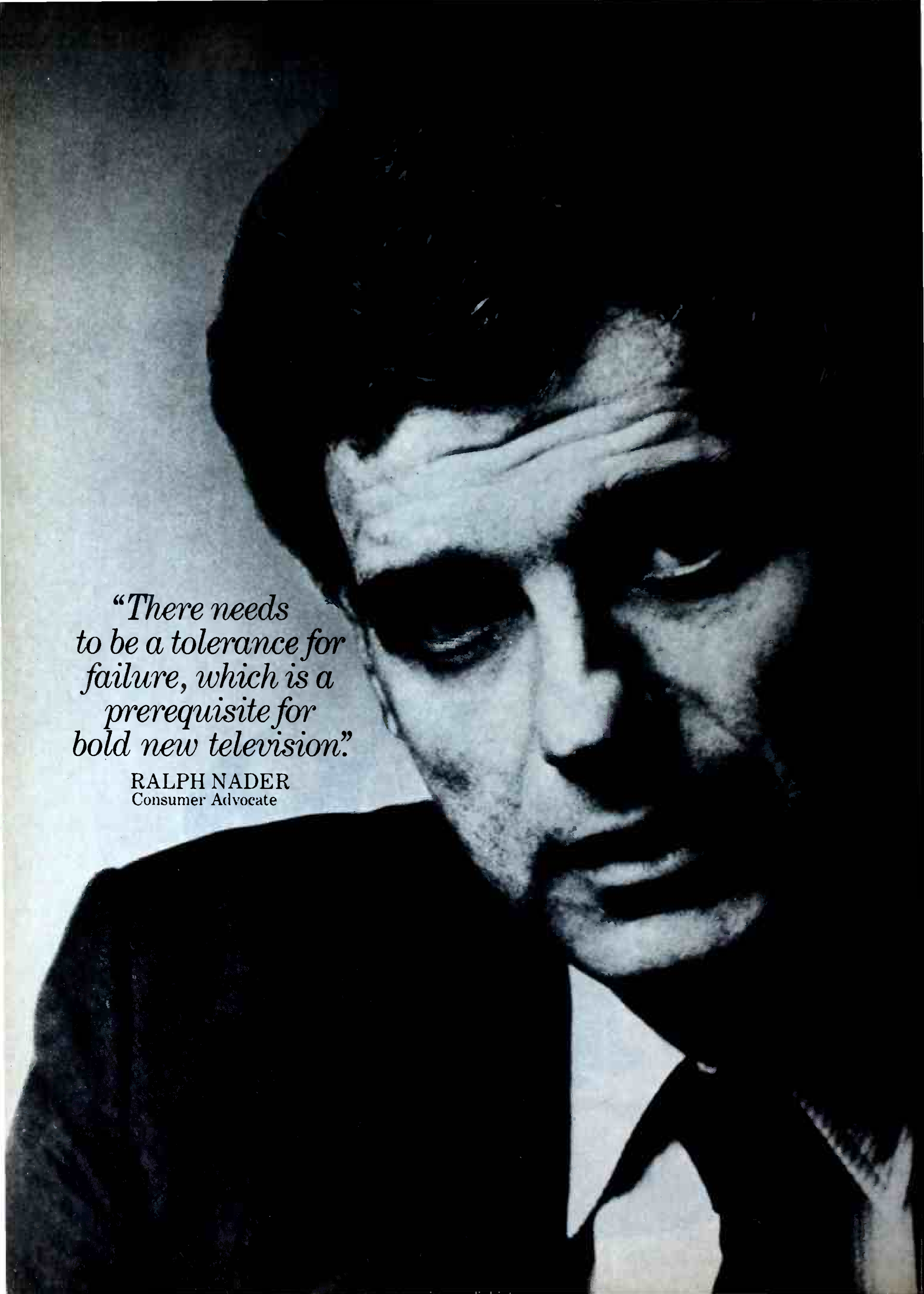
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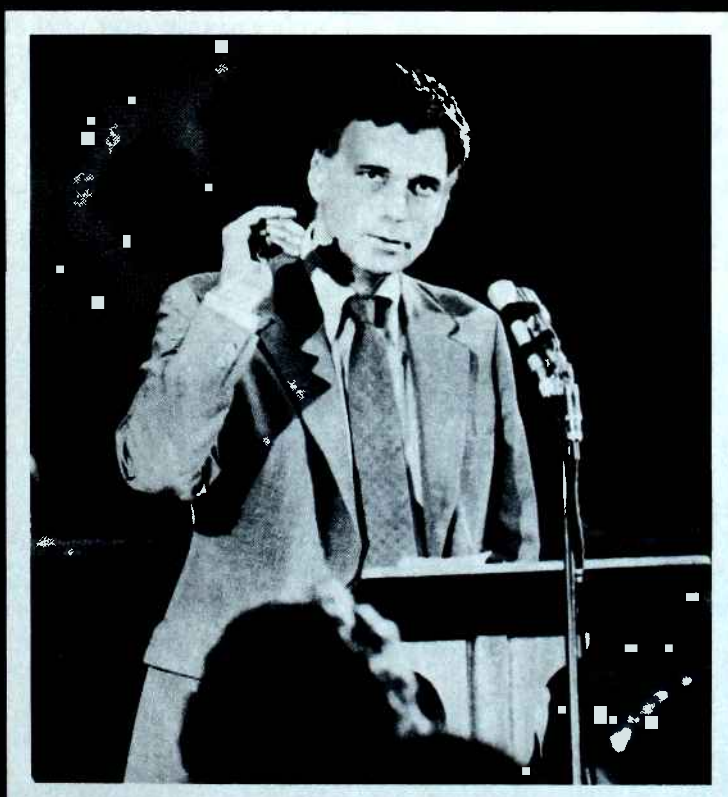

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Sidelights

Underdog's game

When the bottom-ranked station in a market can't compete in the ratings game, it can always get into the new game in town, which is actually the old game of bingo. According to Ron Foster, president and CEO of Satellite Bingo Inc., more than 60 stations already have decided to do this and will begin airing the weekly barter-syndicated *Satellite Bingo* starting September 26.

The pitch to these stations from distributor Program Partners Corp., New York, is that viewership can be proven without benefit of ratings. To play the "interactive" game, viewers pick up their bingo cards from participating retailers, so the number of cards moved can be used as evidence of viewership. Foster's Leesburg, Ga. company, whose stock is traded over-the-counter, gets its entire revenue from selling the cards to retailers at two cents apiece. The retailers, in turn, are encouraged to utilize co-op allowances from their suppliers.

The cards, merchandised in-store with point-of-purchase displays, not only serve the viewer in playing the game but also serve as a promotional tool. Both the station and the retailer are identified on the front of the card, and the supplier has a coupon on the back—with redemption being another measure of viewership.

Anywhere from one to four retail operations are brought in for each market, Foster says, and they are usually chain operations and always noncompetitive with one another. Still negotiating with local sponsors, Foster reports having lined up, on the local level, such participants as Montgomery Ward, Kentucky Fried Chicken, 7-11 and National Convenience Stores (Stop 'n Go). In the barter arrangement, the station gets four minutes to sell in the half-hour show, and the retail participants divide up two minutes.

Stations. Foster says most of the stations cleared are UHF independents but there also are some small-market affiliates. Because many of the markets cleared are small ones, the 60-some stations involved represent slightly more than 20% of U.S. TV households. Among the stations are WGBO Chicago, WPHL Philadelphia, WXON Detroit, WNAC Providence and WTXX

A new/old game in town

Washington.

The weekly show will be fed by satellite at 7 p.m. and 10 p.m. ET—actually being two separately produced shows, meaning that viewers are competing for prizes with viewers in only some 30 markets vs. 60. Although the two separate Saturday night shows were established to provide a live show convenient to all time zones, the Providence station, for example, has opted to run the show at 10 p.m.

Foster says he expects to distribute 30 million cards a week, which will cover all production and promotion expenses and the like as well as giving his company a profit. He points out, "Fifty-million people in this country play bingo fanatically," and bingo (including both commercial establishments and such organizations as churches) is a $5 million business annually.

Celebrity guests will play four cards in the course of the show, and the first winner to get through on a toll-free line will get a grand prize that is typically $25,000 in cash plus a prize on the order of an automobile or mink coat, with lesser prizes to all winning cards.

Trial. Foster, a former electrical engineering contractor and promoter of record artists and concerts, tossed $1¼ million into experimentation before launching the show, he reports. From August '85 to August '86, the show was aired via satellite without sponsorship. During that time, he notes, 18 Storer Cable systems in the south decided to pick it up, and word-of-mouth had his organization mailing out 300,000 bingo cards a month. He says this free airing was done to test the legal waters in every state. He has learned that only New York and Ohio have laws prohibiting out-of-state lotteries.

Foster hopes to introduce another program along the same lines at the next NATPE convention—a "guess the song" type of show using the same merchandising elements as the bingo show. Depending on clearances, he expects to see it on the air in April or September '88.

Tele-scope

TV stations see rise in female sales execs

The number of women in television station sales continues to show an upward swing, representing, at the average outlet surveyed, 6.7 persons in 1987—43% of total TV station salespeople, according to TvB's *1987 Station Sales Compensation/Composition Survey*. The average number of salespeople at the TV stations had been 6.3 in 1985 and 5.1 in 1978. Indie stations had a slightly higher average, 6.8, than affiliates, where the average was 6.6.

When it comes to women, two years ago they represented 40% and in 1978 only 21%, less than half of the present total, according to the biennial TvB survey. Also, women increasingly are climbing up the management ladder. Among station national sales managers, women were in 24% of the positions, compared with 14% in 1985 and 7% in 1978. This year women local sales managers represented 23% vs. 14% in 1985 and 3% in 1978, and female general sales managers were 9% of the total this year, compared with 6% in 1985 and a measly .04% in 1987.

Other highlights. Nearly 400 TV stations cooperated in the survey. The most important desired characteristic of TV station salespeople is verbally presenting himself/herself well, according to 48% of the respondents. Other important characteristics were sales experience (by 40%), listens well (by 30%) and TV sales experience (by 30%). The survey also found that retail and co-op specialists are declining, with 17% and 15%, respectively, of the stations reporting having that position, compared with 20% and 22% in 1985. The average TV salesperson was in his current job three years, 11 months in 1987, vs. four years and four months, while at indies, the average was two years, seven months.

Also, according to the survey, sales managers and sales people have varied types of compensation. Salary-only was the basis for 51% of the national sales managers, 41% of the local sales managers and 45% of the general sales managers. When it comes to salary plus commission, it was the compensation for 38% of the NSMs, 48% of the LSMs and 44% of the GSMs. Commission-only was reported for the balance. Guaranteed draw against commission was the leading form (39%) for salespeople, followed by straight commission (27%), salary plus commission (17%) and salary-plus-bonus plus commission (11%). Other methods totaled 6%.

Specific compensation levels by station volume, region and market rank grouping also are included in the study. The report is available to station managers and group management.

Supreme Court test

Despite all the hoopla that Congress is still in the mood to force Fairness Doctrine legislation past the Oval Office, broadcasters attending the recent NAB board meetings in Washington reflected an air of almost nonconcern about the issue. In fact, many broadcasters are secretly hoping the measure becomes law, because they are itching for another crack at the Supreme Court.

"I hope they are successful in getting it past the President," says one broadcaster, referring to a vow by Sen. Ernest Hollings (D.-S.C.) to attach the Fairness Doctrine measure to some legislation that the President would be unwilling to veto. "The question now is who do we want to argue the case before the Supreme Court," he adds.

The Radio Television News Directors Assn., fresh from a clear Fairness Doctrine victory before the D.C. Court of Appeals, will probably stick with Larry Scharff of Pierson, Ball & Dowd. The NAB may turn to Richard Wiley of Wiley, Rein & Fielding. Wiley, the former FCC chairman, is believed to have a better standing than the immediate past FCC chairman Mark Fowler. The NAB might be reluctant to hire Fowler considering the strong backlash his policies have generated on Capitol Hill. As for the networks, they could band together under the venerable First Amendment lawyer Floyd Abrams of Cahill, Gordon & Reindel.

Philip Morris top spender

Philip Morris led the client roster in network TV expenditures during April, according to Broadcast Advertisers Reports, though Procter & Gamble is still ahead for the four months of '87 (see table below).

Top 10 web TV clients—April

Parent company	Estimated expenditures	Year-to-date expenditures
Philip Morris Cos.	$31,552,600	$108,864,600
Procter & Gamble	28,706,200	137,424,000
General Motors	26,408,100	106,516,200
Kellogg	22,901,300	64,665,000
Unilever	19,061,100	78,446,400
RJR Nabisco	18,229,100	59,337,800
Ford	17,719,600	54,718,900
McDonalds	17,489,700	60,392,300
American Home Products	16,547,500	72,441,400
Johnson & Johnson	15,182,100	70,553,300

Copyright 1986, Broadcast Advertisers Reports.

The top 10 client spenders for April are also the top 10 for the year to date, with the exception of Ford, which ranks 11th for the year through April. Ranking 10th in four-month spending is Anheuser-Busch Cos., which was 14th in spending during April.

Total network spending for April came to $743.0 million, up 4.2% over April, '86. Primetime spending was up 7.6% for the month, while daytime expenditures showed a decline of 6.8%.

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

Low-power TV maps plans for convention & programming co-op

Low-power television, which is pretty much running on a wing and a prayer, is making plans for an annual convention and establishing a program buying cooperative as well. Sounds like the low-power television business is getting ready for the big time.

Right now there are about 580 LPTV stations on the air and they are signing on at a rate of about 15 a month. That number is sure to get a jolt on the upside when the FCC starts granting construction permits to some of the pending 1,200 applicants which took advantage of a just-closed two-week window that the commission opened for major-market outlets.

With the station business beginning to perk, John Kompas, president of the Community Broadcasters Assn., is making plans to open the first annual LPTV convention to take place Sept. 16–20, 1988 at the Las Vegas Hilton Hotel. While the hotel deal isn't complete yet, Kompas sees the convention as a "natural draw" for hardware exhibitors as well as television program distributors.

"We hope to begin sending out letters soliciting equipment and programming suppliers within six to eight weeks," says Kompas from the CBA's headquarters in Milwaukee. He's looking for much the same kind of exhibitors that an NAB convention would attract, but with the additional draw from the syndicators.

Presently, the LPTV stations are at the bottom of the heap when it comes to getting a product that would attract an audience. After all, distributors get better prices and bigger audiences selling to commercial full-power outlets.

But the CBA has come upon the idea of starting a program buying co-op similar to the way public broadcasting stations buy shows through the PBS co-op. "Right now, we're all cutting our own deals," says Kompas, "but the CBA would represent all affiliated stations." The co-op would work by having stations sign up for the program, and when the dollar amount set by the distributor was reached, the buy would be made. The CBA would be in charge of dubbing and distributing the prints as well as collecting fees to pay the distributor.

Groups. Right now there are about four or five major group owners who are attempting to put together LPTV networks. The biggest is Woods Communications headed by Charles Woods. He has about 17 stations on the air and another 200 CPs spread throughout the south central part of the country. James Russell, Jr. heads Russell Communications in California with about 12 stations operating and another 25 CPs.

All this is well and good, however, but it will take more than stations and syndicated programming to make LPTV work. That's according to David Post, chairman of newly-formed Channel America, which aims to network original programming to LPTV stations.

"As an industry we have to come up with a way to be different, so the viewer perceives us as different," says Post. "We just can't be satisfied taking the crumbs left on the table." The second key ingredient to LPTV's survival, he continues, is to obtain "primary status" from both the FCC and Congress. This regulatory and legislative respect, he says, is vital to attracting capital and assuring the industry's longterm viability.

Post, who just hired Robert Mauro from CBS, where he was director of operations and planning, will be making a public offering next fall, trying to raise between $5–7 million to get his programming network and station ownership operation started. His programming plans involve five formats: interactive gameshows and news are two; he wouldn't discuss the other three.

So the low-power TV business is on a roll. Industry observers say the average LPTV station needs about $250,000 to get on the air and then can look to going into the black in 11 months. Not bad.

Reps are skeptical of 'TV Guide' pitch

The Lorimar Television barter-participation plan being introduced for its proposed 1988–89 access strip, *TV Guide*, is drawing some skeptical comments from some major reps.

Dean McCarthy, Harrington, Righter & Parsons vice president, calls the plan "appealing," but he wants to reserve any definitive opinions until he sees a presentation by LT. However, he is skeptical about any program which is unveiled initially through marketing means. "What it really boils down to is the show. If it's good it will get clearances, and if it's bad, it won't work, regardless of the marketing plan."

Jack Fentress, Petry Television vice president, doubts whether *TV Guide* can meet the 11.3 rating minimum being guaranteed by LT. "According to the May Nielsen, the strip has to be as good as *Jeopardy*, which got an 11.3, and I don't see it coming even close to that. The best that one of Lorimar's strip shows has done is *People's Court*, which had a 7.1 average rating the past May. To me, the ratings guarantee is a little unrealistic, which means that the stations carrying the show won't realize a dime. The concept is interesting, but it could represent a potential mistake for stations."

The LT plan on *TV Guide* gets a qualified skeptical vote from John von Soosten, Katz Television Group vice president. "It's unfair of me to prejudge something I have heard little about. However, I'm concerned about a show that narrowly focuses on television. Other proposed access shows such as Buena Vista's *Today's People*, have a much broader base. On the other hand, the people at LT are tops in marketing and promotion and in packaging things together, so the deal could be attractive to stations," points out von Soosten. "It could be a real opportunity if the series lives up to Lorimar's expectations."

There has been no official announcement on the barter-participation plan from Lorimar Television. But Scott Carlin, executive vice president, perennial syndication, says the terms of the barter proposal are "broader" than reported and give only half the picture. As reported, LT made a presentation to a select number of network affiliate executives several days ago on a barter-participation plan for *TV Guide*. The plan would give participating stations 7.5% of the revenues obtained from the initial year, with the monies divided up based on market size of the outlet. When clearances reach 40% of the country from charter stations, further equity participation will be cut off. Stations would get equity payment on a quarterly basis, it's reported.

There are at least a half-dozen new magazine strips including LT's and Buena Vista's, looking for an access slot. In development or planned are shows from Group W Productions and Orion Television and from 20th Century-Fox Television, *A Current Affair*, which debuts this summer on the Fox stations, and will probably go the syndication route in 1988, if successful. (TV/RADIO AGE, July 6.)

Also, GTG Entertainment is planning to develop an access magazine strip for launching in fall 1988, to be called *USA Today*, based on stories from the newspaper and delivered by satellite. In addition, a late-night magazine project is being explored by King World (TV/RADIO AGE, July 6.)—
Robert Sobel

Methodology eyed for Spanish ratings by advisory council

The Spanish Radio Advisory Council, wrestling with the issue of whether its proposed Hispanic ratings should be conducted via telephone or personal interview, put the final touches last week on supplemental research that will presumably answer key methodology questions.

The council's pilot study last February, employing both door-to-door and phone surveys, showed differences in audience levels between the two methods. It was decided, therefore, to reinterview door-to-door sample households that had telephones to see if their answers the second time around were the same or different. The council's closed meeting on July 14 arranged for funding the $6,000 supplemental research by getting commitments from Caballero Spanish Media and Lotus Hispanic Representatives. Also, Katz Communications and Major Market Radio, both of which have Hispanic divisions, will be approached for financial help.

Council chairman Abbott Wool, senior vice president, Saatchi & Saatchi DFS Compton, reported that the research will seek to contact 115 households with up to five callbacks and up to three recalls for each of the 312 persons in those households. Field work will begin on the Tuesday a week after Labor Day and is expected to last three to four weeks. Respondents will be asked identical questions to the ones they were asked door-to-door.

The council will meet November 10 to review the results and will make its recommendations at a meeting on December 8.—**Alfred J. Jaffe**

British outfit goes boffo over 'Variety'

Now that "the bible of show business" has been sold to Cahners Publishing Co., what does this do to *Variety's* plans to start up an east coast daily? Also, how will this latest sellout affect show business trade publishing, particularly in terms of syndicator advertising revenue?

Cahners, billed as the nation's largest publisher of specialized business and technical magazines, is part of Reed International, a British manufacturing conglomerate. The company reportedly paid more than $50 million for both the Hollywood *Daily* and the New York-based weekly.

Variety's sole owner, Syd Silverman (the newspaper was founded by his grandfather, Sime, in 1905), had been negotiating with Cahners for several months, but the speed with which the deal was finally hammered out early last week surprised everyone, including Silverman's children Mark, Mike and Marie (who work for the paper) and who were thought to be the ones to inherit it from Syd and take it into the next generation. That's one reason why Silverman's decision to sell was so surprising, though he probably felt that Cahners had deeper pockets and the management skills necessary for the future of the company. Under the buyout terms, all the Silvermans get five-year contracts.

Fast. So fast did the deal come down, that *The New York Times* was onto the story long before many of *Variety's* executives, editors and reporters had heard a whisper about the impending sale.

Both the Dow Jones and CapCities had made offers for *Variety* over the years, and Silverman once said he came close to accepting the Dow Jones offer. But that was long before Times Mirror Co. bought *Broadcasting* magazine for a staggering $75 million last November and *Billboard* went for $100 million to Affiliated Publications, parent of *The Boston Globe*.

It's unclear at this point if *Variety* will forge ahead with plans to start up an east coast daily, similar to the *Hollywood Daily* (but still retain the weekly), or if all plans are on hold pending a reassessment by the powers that be at Cahners. The other side of that question is whether the Cahners negotiations sparked the plans to start up an east coast daily?

Weekly *Variety* has come under mounting pressure from new trade publications such as *Electronic Media*, owned by Crain Communications, *Multichannel News* (Fairchild/CapCities), *View* and *Channels* in the race not only for readers but for shares of advertising revenue from television syndicators. For years, TV/RADIO AGE, *Broadcasting* and *Variety* carved up the lion's share of TV advertising revenue, but as the syndication market expanded, new publications jumped into the fray. Syndicators (who provide the bulk of the advertising revenue necessary to keep these publications alive) are having to make some hard choices. The result has been an intensive marketing struggle among the trades in this new era of competition.

It has long been felt, however, that *Variety*, with its film strength and lineup of domestic and overseas bureaus, would be in a good position to launch an east coast daily.

But with weekly and *Daily Variety* revenues in the $20–25 million range and pre-tax profits of at least $3 million a year, Silverman was reluctant to fork out the kind of money it would take to make the paper more competitive (computerized publishing, four-color spreads, etc.), as well as to market the *Variety* name and logo more aggressively; and perhaps also to move outside the publishing business into broadcasting.

But now, with Cahners' much deeper pockets, perhaps *Variety* is ready to make the great leap forward.—**Jack Loftus.**

King World profits keep on soaring

Releasing its third quarter financial results a few days before the July 17 deadline of its $115 million stock repurchase offer, King World Productions announces virtually a doubling of net income over the corresponding '86 quarter. Record results for the fiscal quarter ending May 31 showed profits of $4,328,000 vs. $2,183,000 last year, a jump of 98%. Revenues for the quarter were $37,610,000 vs. $23,130,000, an increase of 63%. Earnings per share were up from 7 cents to 14 cents.

For the nine months, net income increased 83% to $21,921,000, while revenues were up 77% to $175,359,000. Per-share earnings went up from 39 cents to 71 cents.

The company said these results represent the third consecutive fiscal year in which the revenues and earnings for the third-quarter and nine-month periods have increased over the prior period.

M&M Syndications forms barter division

Designed to meet the needs of the small independent producer and syndicator, a barter sales division has been formed by M&M Syndications. The division, M&M Sales, will be headed by John Krubski, formerly with Access Syndication's barter sales unit.

Referring to the establishment of the division, Michelle Pruyn, M&M's president, says she considers barter an area which will grow in the next few years; "As the big companies with the major program properties continue to consolidate and merge, more and more smaller producers will find themselves at the tail end of the big boys' sales efforts, and M&M Sales is calculated to meet those needs."

M&M Syndications currently distributes *Record Guide*, *Melba Moore's Love Songs*, *Kreskin's Quest*, *Success Stories* and *Life's a Banquet*. In September, M&M will have a children's show, *Abra Kadabra*, available for sale.

TV Business Barometer

Local May billings were up only 4.1%

Local TV time sales appeared to slow somewhat in May, according to the latest returns from the *TV Business Barometer* sample of stations. But the rate of growth—or lack of growth—seemed to differ considerably by size of station.

Meanwhile, network compensation was off a little in May, a pattern that has been becoming consistent, perhaps heralding a new era for this station revenue channel. Network comp has been shrinking for years in terms of share of station revenue; now it is shrinking in absolute dollar terms.

Local billings for TV stations were up only 4.1% in May, the lowest increase this year. Previous monthly increases in local time sales have not been all that great, of course; the best month for local this year, according to *Barometer* reports, was March, with an increase of barely 8.0%.

As noted in the last (July 6) issue of *TV Business Barometer*, station billings in May looked a little better than they actually were because May was a five-week Standard Broadcast Month compared with four weeks in May, '86. As also noted, however, most *Barometer* sample stations report on a calendar month basis.

Actual local billings reported by the sample were a substantial $554.6 million, a monthly record so far this year. It should be noted, however, that May is a big month for local business among TV stations; in fact, it's usually a peak month for the first half of year, according to historical *Barometer* records.

In any case, the May total was topped by only one previous monthly local figure—that of October '86, when time sales came to $590.2 million. (It just so happened that the record for spot time sales to date occurred in May of this year, and it was just shy of the local record, reaching $589.5 million.)

The difference in performance among the three revenue brackets broken out in *Barometer* reports was striking, with the smaller stations up 22.2% and the larger stations actually down 1.0%. Such a spread is not unheard of in *Barometer* records, but it happens rarely.

For the five months through May, local time sales totaled $2,177.5 million, up 6.1% from a year ago. This compares with the spot five-month total of $2,322.3 million.

Web comp down

Network comp was down 0.3% in May, the fourth month this year to show a minus sign. The declines have been small so far, the biggest being that in February when compensation dropped 1.7%. The only monthly increase came in March and showed a rise of 0.9%.

Network comp volume was $36.4 million vs. $36.5 million last May. The total for the five months came to $191.3 million, down 0.2% from the corresponding '86 period.

May

Local business +4.1%

(*millions*)

1986: $532.8 **1987: $554.6**

Changes by annual station revenue

Under $7 million	+22.2%
$7–15 million	+7.0%
$15 million up	−1.0%

Network compensation −0.3%

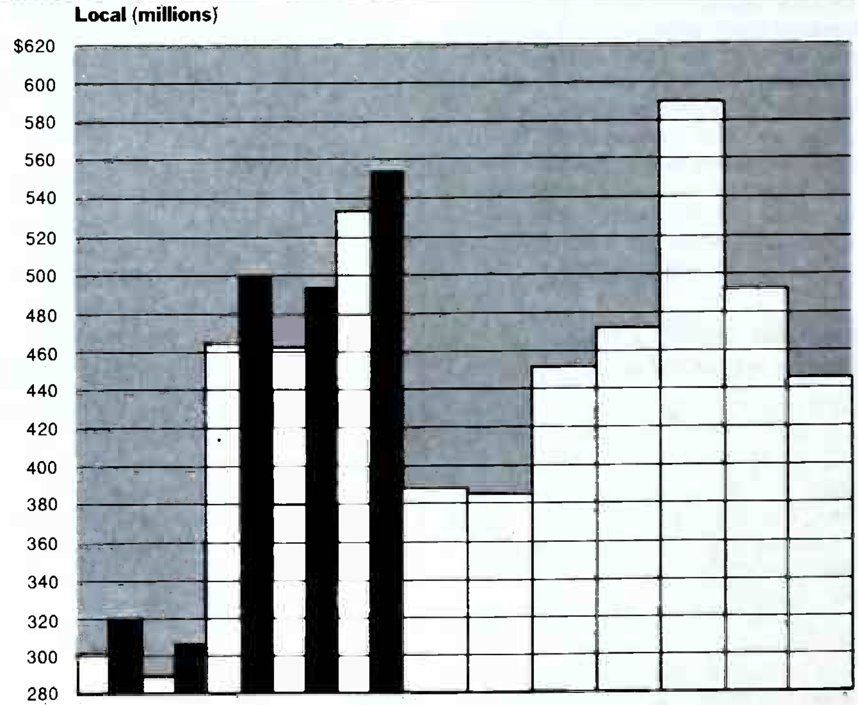
(*millions*)

1986: $36.5 **1987: $36.4**

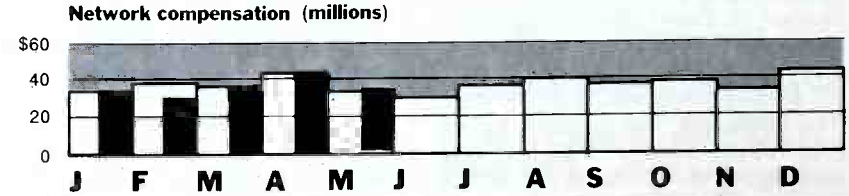
Changes by annual station revenue

Under $7 million	−0.6%
$7–15 million	−0.2%
$15 million up	−0.3%

Local (millions)



Network compensation (millions)



International Report

ITC discovers new miniseries selling well throughout Europe

With American TV sales hot and getting hotter throughout Europe as new channels compete for audiences, ITC Entertainment is finding a wide open market in home video and television for three major miniseries that will be airing on U.S. networks next season.

The miniseries most in demand is the six-hour *Poor Little Rich Girl* headlining Farah Fawcett but featuring international stars like Sascha Hehn (*Black Forest Clinic*), Amedus August and Bruce Davidson. It is being shot in various cities throughout Europe, and, according to ITC's international sales chief James P. Marrinan, is finding receptive home video and TV markets throughout Europe.

Two other hot miniseries from ITC are *Windmills of the Gods*, the four-hour series for CBS starring Robert Wagner, Jacqueline Smith and Franco Nero. It's based on the Sidney Sheldon

James P. Marrinan

bestseller. And Judd Nelson has been cast in the lead for ITC's *Tough Boys*, a four-hour mini based on the life of some well-to-do rich kids in Los Angeles.

Marrinan says he's also doing well with *On Golden Pond* and *Sophie's Choice*, and was pleasantly surprised to find a home for all 43 hours of *The Saint* (Roger Moore) on RTL in Luxembourg and 48 hours of *Space 1999* on La Cinq in France.

La Cinq also picked up rights to *Poor Little Rich Girl* but can't air it until after its home video run in France some six to 12 months from now.

The competition throughout Europe is nearly at a frenzy, says Marrinan. Big buyers include Silvio Berlusconi for both Italy and France; the new Italian outlet, Euro TV; TV Globo in Monte Carlo and Scan Sat in Scandinavia (which is hoping to get an early jump aboard the Intelsat V bird and begin beaming programming to cable and DBS services as early as next November).

ITC, owned by Robert Holmes a Court, is in an unique position when it comes to dealing with European or British import quotas. Its roots are British and European, though it now has a substantial presence in New York and Hollywood. ITC just opened a new theatrical film sales office in Hollywood and put Larry Garrett in charge of international theatrical film sales. ITC's first successes have been *The Stepfather* (which ran in New York for 10 weeks) and *Backfire*.

Another film in development, according to Marrinan, is *Strawberry Fields*, an animated feature based on the Beatles' album.

Britain invites U.S. distributors

About 60 American program buyers have now received their invitations to the London Screenings, due to take place November 9–15 in London. Although none has confirmed yet if they will be attending the screenings, coordinator Fenella Henderson says initial feedback is good, with "a lot of interest and enthusiasm." In all, more than 870 buyers have been invited to the screenings.

The London Screenings will be the first event of its kind in Britain. All the independent commercial broadcasters and many independent producers will join forces in what they emphasize is a major British export drive rather than a substitute for the London Market, which closed last year when TVS acquired a majority share in the holding company, Button. TVS, which also owns the MIDEM organization (including MIP-TV and MIPCOM), was the last independent broadcaster to sign up for the screenings.

U.S. majors try China film twist

U.S. television distributors are becoming disenchanted in their dealings with China.

Despite all the hoopla surrounding multiple U.S. barter deals with Central China Television Network (CCTV) under which the Americans provide the programming free and then try to scare up enough advertisers to make it all worthwhile, some of the unpleasant realities of dealing with CCTV are beginning to set in: The network either forgets or doesn't run the commercials, schedules are missed, it doesn't offer makegoods, it says one thing and does another, and finally, the CCTV signal doesn't reach into some of the provinces. The Chinese, it seems, want the programming, but are not as wedded to commercial TV as all the hype indicates.

Some American distributors are trying a different tack. Paramount, MGM/UA and MCA/Universal (which together formed Worldwide Media Sales to barter shows in China) are luring advertisers with the promise of getting 30-second commercials into the movie theaters.

WMS, working through a privately held company called the China Film Export & Import Corp., is offering U.S. advertisers a 30-second spot at the opening of a film. Filmgoing is a big deal in China and attracts an estimated audience of 25 billion people each year. The cost of going to a film in China is roughly five cents. About 160 films a year go through China; most are Chinese made, with 10–20 coming from Europe and only about 10 from the U.S.

Regardless of where the film comes from, Worldwide Media Sales has struck on quite a deal for itself, and sources say the larger U.S. companies with long-term interests in China are interested in buying ads.

A 30-second spot costs $100,000 per film per month. That's on a national distribution basis. An advertiser also can choose to run the spot only in certain provinces like Shanghai, where a hot spot costs $18,000 per month. There are all sorts of deals associated with the film spots, including the $1 million special. That's where the advertiser gets 14 films a month in national distribution.

Antenne 2 buyer joins MGM/UA

In a major coup for MGM/UA, one of the key buyers for the French television network Antenne 2, Mrs. Gilberte de Turenne, will be joining the American major. She will be headquartered in Paris.

Norman Horowitz, president of MGM/UA Telecommunications, would neither confirm or deny the report, but other sources said Mrs. de Turenne offered her resignation from Antenne 2 early last week and is expected to join MGM/UA next week.

A Coke & a smile for Brian McGrath

Brian McGrath, one of the most respected senior members of the international circuit, just got a big promotion from Coca-Cola. He's now president and chief executive of international operations for Coke's Entertainment Business Sector.

McGrath will be responsible for the management of the Sector's international organization and distribution systems for motion pictures and television programs in all media. He'll report to Francis T. Vincent, Jr., executive vice president of Coke and president and chief executive officer of the Entertainment Business Sector.

McGrath's move is part of a major reorganization of Coke's Entertainment Business sector under Vincent. McGrath moves up the ladder to become one of three movers and shakers within the EBS reporting to Vincent. The others are David Puttnam, head of Columbia Pictures, and Frank Biondi, head of Coca-Cola Television.

Under the old setup, McGrath had moved out of international and reported to Biondi, being in charge of Coca-

Brian McGrath

Cola Television Operations, providing support services for Biondi.

McGrath joined Columbia Pictures International, a unit of Coke, as senior vice president for international TV in 1981, moved up to executive vice president in 1983 and then shifted to the domestic side as executive vice president for Coca-Cola Television Operations in November 1986.

McGrath's new job includes:

■ Theatrical distribution outside the U.S. and Canada of films from Columbia Pictures, Tri-Star Pictures and some Weintraub Enertainment Group films. He'll also be in charge of marketing.

■ Marketing and distribution of Coca-Cola TV's programming outside the U.S. as well as development of international coproductions.

■ Supervision of Coke's participation in RCA/Columbia Pictures International Video.

■ Capitalizing on opportunities in the emerging businesses of cable, pay TV and satellite television.

Blair game shows a hit in France

European broadcasters are snapping up American game show formats and soap operas left and right. Paul Talbot's Fremantle has successfully pitched game show formats in Great Britain for years, and now Blair Entertainment has struck it rich in France.

According to Guy Mazzeo, Blair's executive vice president, La Cinq has signed a three-year contract to use the format from *Break the Bank.* Gary Cox, the show's line producer, will go to Paris to assist with production.

Another Blair game show, *Strike it Rich,* was sold to Jacques Antoine for later sale in France, according to Mazzeo, who adds the show's format was sold by Fremantle in the U.K. under the title *Strike it Lucky.*

Mazzeo won't comment on prices, but other distributors say game show formats are fetching between $16,000 and $20,000 per week at the high end, although some Europeans claim to have whittled the Americans down as low as $10,000 a week.

Regardless, game show formats and U.S. soaps are ideal programming for the new commercial outlets springing up all over Europe. First, they are efficient daytime programming, since U.S. half-hours fetch around $25,000 in Europe; and second, game shows and soaps are proven audience getters.

Investing in the future

Tim Buxton, ITEL chief executive, is among those distributors in Britain with a definite mission: Ensure that their organizations survive even if the television station with which they are associated loses its license when it comes up for renewal in five years. "ITEL has no fear of 1992," Buxton declares. "It doesn't have to." He intends to ensure success by developing the independent sector in the U.K. and by investing $15–$20 million in concert with his new U.S. partners, Orbis Communications.

Buxton expects some of the money the pair will need for some of these future projects will come from the U.S. He says ITEL has been doing a great deal of research to identify backers and has found far more prospective investors overseas than in the U.K.

In an interview with TV/RADIO AGE, Buxton outlined his views on a number of subjects. He is critical of those who are dismissive of sales to PBS, though acknowledging the difficulty of selling quality drama to the U.S. commercial networks.

ITEL, says Buxton, is making a concerted effort to woo U.K. independent

Tim Buxton

producers, many of whom are likely to play a bigger role in the future of British television. While the government is talking about making it mandatory that 25% of airtime be provided by independents, the broadcasters themselves are beginning to move in that direction. Distributors, such as ITEL, concerned about the potential loss of programming from their parent companies, are actively trying to help the independents. "Our support for the British independents now can be measured in the hundreds of thousands," said Buxton, "eventually it will be in the millions." ITEL assistance will be tailored to fit individual cases ranging from financing prospective worthwhile productions to handling them after they have been aired. While Buxton believes that the new situation is a healthy development he also is fearful of the potential danger of too many producers wanting to make big budget programs instead of concentrating on the smaller budget ones with which they have a better opportunity to succeed.

"I always treated the American market as foreign, the same as Germany and France," Buxton points out. "Just because we are able to communicate, doesn't mean we speak the same language, or watch the same TV. If a producer expects and requires international returns, he will have to listen to our views. If you made a 17-foot tractor, it might be good in Texas, but not in Europe."

According to Buxton, ITEL totally accepts the premise and is prepared to virtually remake programs after their British airing, such as those in the highly successful *Survival* series to accomodate a U.S. sale.

Cable Report

Seven year deals inked by QVC Network

QVC Network has renewed its original affiliation contracts with Comcast Corp. and United Cable Television Corp., signing the two MSOs to carry QVC's home shopping program for seven years. A third cable system signing a first-time seven-year affiliation agreement with QVC is Tele-Communications, expected to add four million homes to QVC's coverage. Some 500,000 TCI subscribers should be receiving the QVC show full-time, 24 hours a day, within 60 days. Most remaining TCI-affiliated subscribers will initially receive QVC at least 42 hours a week and will be phased into 24-hour-a-day feeds over the next three years. The transaction included purchase by TCI of 215,000 shares of QVC convertible preferred stock for $10 per share. At the same time, TCI also purchased from Safeguard Scientifics, Inc. warrants to acquire one million shares of QVC common stock at $10 per share.

Similarly, the new seven year affiliation deals with Comcast and United Cable Television entitles the two cable system operators to purchase a limited number of shares of QVC convertible preferred stock, with no fixed dividend, at $10 per share. After certain conditions have been met, each preferred share will be convertible into 10 shares of QVC common stock.

Comcast, the first MSO to carry QVC's home shopping show, says it covers over 1.2 million cable subscribers. And as part of its agreement, United Cable TV has committed to extend its transmission of QVC's show from 200,000 subscribers to 850,000 over the next 36 months. QVC chairman Joseph M. Segel says that his home shopping program currently reaches a total of nine million cable households.

The company introduced the program in November 1986, and at QVC's first annual shareholder's meeting last month Segel said the company expects to bill some $20 million in its second fiscal quarter ending July 31. That would be up from $11 million in gross billings for QVC's first quarter.

Segel says that the company is "comfortably on target" to bill more than $100 million in its first full fiscal year ending January 31, 1988. He reports, "If the present trend continues, QVC's monthly sales volume is likely to pass the break-even point within the next two months. We are currently adding 12,000 new customers per week, and 300,000 customers have been established in QVC's first seven months."

A real leg up

The leading direct-to-consumer marketing company, C.O.M.B., and the largest cable-exclusive TV marketing company, Cable Value Network, are set to merge both operations. The new company, to be called CVN Companies Inc., will own the C.O.M.B. mail-order company, the retail entity, the wholesale firm and several other smaller entities as well as CVN, the video retailing company. The agreement to merge was arranged after seven cable companies, which were part owners in CVN, agreed to sell their interest in exchange for warrants to buy C.O.M.B. stock. In addition, the cable TV operating companies have signed seven-year agreements to carry CVN programming fulltime.

CVN is available in 17 million cable TV households in 50 states and is also available to 1.5 million satellite dish households. Since going on the air last September, CVN has sold more than $120 million of mostly brand-name products, while C.O.M.B. had net sales last year of $150 million.

The cable TV operating companies which have entered into the seven-year affiliation agreements include American Cablesystems Corp., The Adam Corp., American Television & Communications Corp. (including the Paragon cable systems), Colony Communications, Continental Cablevision, Cooke Cablevision, Daniels & Associates, Heritage Communications and Newhouse Broadcasting (including its Metrovision, Newschannels and Vision companies).

Cable programming

ESPN has taken a major step in its pursuit of cable-only college football bowl games with the signing of a three-year deal for exclusive rights to San Diego's *Sea World Holiday Bowl*. This game, which decided the national championship three seasons ago, was then syndicated by Mizlou. The following year, Lorimar picked up the rights, and last year, the bowl was distributed by KUTV(TV) Salt Lake City. The ESPN deal is estimated to be worth about $1.5 million over the three-year period. This year's matchup, pitting the Western Athletic Conference champion against an at-large opponent, airs Dec. 30.

HBO has tabbed Moffitt-Lee Productions (*Not Necessarily the News, Comic Relief*) to produce its first telecast of cable's annual *ACE Awards* next Jan. 24 from 9–11 p.m. HBO, which is now alternating coverage of the ACEs with **Super-Station WTBS** and **Showtime,** will make its feed available to all cable systems for both basic and pay customers . . . **Universal Pay Television** has acquired exclusive American and British pay TV rights to 11 New Line Cinema films: *Quiet Cool, My Demon Lover, Nightmare on Elm Street: Part 3*, and eight others yet to be released theatrically.

Cable Value Network has acquired several exclusives for U.S. TV retailing, including jewelry lines from Gloria Vanderbilt and John Cerrito and a Solingen flatware line from West Germany.
In another deal, Brinn China & Glassware, Pittsburgh, will create a special porcelain doll product line for the home shopping service. Meanwhile, CVN has reported a record $5.7 million in sales during a four-day "Come Picnic with Cable Value Network" special it ran during Memorial Day Weekend. The telecast featured nine different sets, including a "backyard"

version complete with live flower, fence, barbecue, trees and picnic table.

The **Cardinals Cable Network,** a service of Cencom Cable Television, is now available inside St. Louis itself with the addition of STL Cablevision as an affiliate. STL subscribers have been offered a "second half season ticket," with 25 home games for $85. With the addition of STL's 37,000 subscribers, the Cardinals Cable Network now passes 260,000 cable customers ... **FNN: Score,** the sports service of Financial News Network, airs the *Canada Cup '87* hockey tournament from Calgary for two weeks starting Aug. 28. Score will show the international round-robin event across the U.S. except in New England, where **New England Sports Network** will show some games. In the New York metropolitan area, **Madison Square Garden Network** will also carry selected games.

People in cable

Joshua Sapan has been elected president and chief operating officer of the National Services Div. of Rainbow Program Enterprises, Bravo and American Movie Classics. Sapan, whose appointment is effective August 1, was senior vice president for marketing at Showtime/The Movie Channel and will be responsible for the day-to-day management of AMC and Bravo, including sales, marketing and programming. Sapan will report to **Marc Lustgarten,** president and chief executive of Rainbow.

Ken Christensen promoted to vice president for advertising and promotion at Turner Program Services. Christensen was director of advertising for TPS ... **David L. Meister** elected to the board of directors of the Financial News Network. Meister is executive vice president of Biotech Capital Corp., the largest stockholder of FNN ... **Sasha Zeif Emerson**, formerly director of development for The Walt Disney Co., joins HBO as director of original programming in Los Angeles. She'll report to **Bill Sanders** and **Jeff Bricmont**, both vice presidents.

Timothy D. Hanlon joins Warner Cable in Dublin, Ohio, as senior director of customer Service, and **Todd E. Watkins** is promoted to senior director of financial planning ... **Jules Haimovitz,** president of Viacom Networks Group, has been named to the advisory board for the Certificate in Cable Management Program, a course developed by Women in Cable and the University of Denver ... **Mark F. Stucky** promoted to vice president and general manager for Times Mirror Cable's Dimension Cable Services in Phoenix.

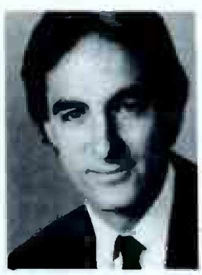
Tom Epstein moves out of the world of public interest campaigning to join The Disney Channel as public relations vice president. He'll be responsible for media relations and government affairs. Before joining Disney, Epstein directed California's Proposition 65 campaign, the anti-toxic waste initiative ... **Laurie J. Giddins** promoted to director of marketing for The Playboy Channel.

A batch of promotions and appointments at MTV Networks: **Michele DiLorenzo** promoted to director of marketing development for Nickelodeon; **Neal Frank** promoted to advertising sales director for MTV Europe; **Sharon Moran** promoted to local promotion director for MTV: Music Television; **Richard Glassberg** promoted to account manager, advertising sales, for Nickelodeon and Nick at Nite; **Norman Schoenfeld** promoted to retail merchandising manager for MTV: Music Television; and **Scott Schiller** joins Nickelodeon and Nick at Nite as advertising sales manager. He was senior account executive at Grey Advertising.

Daniel Pope joins The Weather Channel as an on-camera meteorologist. He was with KOBI-TV Medford, Ore. ... **Denise Zietlow** promoted to director of film acquisitions and scheduling for The Playboy Channel; **Nick Cannon** promoted to director for on-air promotion.

Paul B. Jones, formerly with the CBS Publishing Group, joins Warner Cable Communications as senior vice president and general counsel ... **Jay Merkle**, a long-time executive at Teleprompter and now president of his own company, Jay Merkle Productions, named vice chairman and a director of Telecast, Inc., a private SMATV company ... **Farrell Reynolds** has been named president, Turner Broadcasting Sales and TBS vice president of advertising sales. He will be based in New York. He was senior vice president for advertising sales, WTBS.

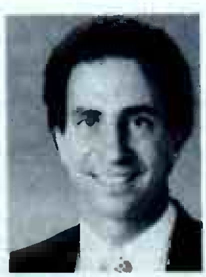
United Video has promoted **Pam Contu** and **Karen Massey** to the new positions of video affiliate representatives. The pair will be responsible for customer retention, system promotions and special support for affiliates of UV's video and audio services. United Video is the satellite carrier of several cable TV services, reaching more than 25 million cable subscribers nationally ... **Bob Thompson** promoted by Storer Communications to vice president and general manager in charge of advertising sales for the Cable Communications Div., based in Fairfax, Va.; also at Storer, **Charles A. Phillips** has been appointed director of national sales, and **Donald E. Murphy** becomes director of sales and development.


Joshua Sapan


Pam Contu


Karen Massey


Laurie J. Giddins


Tom Epstein


Jay Merkle

Radio Report

Duffy selling 7 stations in $74 million LBO

Seven of the nine Duffy Broadcasting radio stations are being bought up in a $74 million leveraged buyout led by Martin Greenberg, currently president and chief operating officer of Duffy Broadcasting, and Terry Jung, the company's chief financial officer.

The new company, to be called Genesis Broadcasting, will, like Duffy Broadcasting, be headquartered in Dallas. The stations are KMJI-FM/KRZN-AM Denver, KSFM-FM/KSMJ-AM Sacramento, KITY-FM/KONO-AM San Antonio and KBTS-FM Austin.

Marty Greenberg

Terry Jung

The agreement is contingent upon the signing of a formal purchase agreement and FCC approval, which is expected sometime next fall.

Under the restructuring, Greenberg will serve as chairman and chief executive and Jung will be executive vice president and chief financial officer. In addition, the four Duffy Broadcasting general managers will be equity partners. They include Craig McKee, who will run the Denver stations; Jerry McKenna, Sacramento; Terry Rodda, San Antonio and Gayle Shaw, Austin.

Financing for the buyout includes participation from First Republic Bank of Dallas, Philadelphia National Bank, Prudential Capital and an equity investment by Ralph and John Booth of Booth American Broadcasting in Detroit.

International demand

The increasing number of international commercial stations looking for programming and heightened demand from major advertisers looking for opportunities in the world radio market have spurred an expansion at Radio Express.

According to Tom Rounds, president of the Los Angeles based syndication company, John Fodor has been named director of marketing and planning, and Charlotte Young becomes business manager. Fodor previously was marketing and development director at KCRW-TV Los Angeles, National Public Radio's flagship station. Young, who will manage program distribution as well as financial planning, brings 15 years of financial management experience to Radio Express.

Radio Express syndicates radio programs and product including *American Top 40 With Casey Kasem.*

Battle rages over WNCN(FM)

In an attempt to forestall what hasn't happened yet but might, Concert Radio, a listener backed media group, will seek a ruling from the New York State Court of Appeals permitting it to acquire New York classical music station WNCN(FM) under terms of an agreement with the GAF Corp. that goes back to 1976.

What worries the group and its backers, including Listeners' Guild, Inc. and Classical Radio for Connecticut, is the possibility that GAF could sell the stations to a new owner whose interest in boosting profits with some other format exceeds its interest in listening to the classics.

It all started when GAF purchased WNCN from Starr Broadcasting in 1976 after signing a five-party agreement with Starr, the Listeners' Guild, CRC and Concert Radio that gave Concert Radio an option to buy the station if GAF decided to sell within five years. In 1980, under pressure from creditors to sell off unprofitable businesses, GAF put WNCN on the block. Concert Radio exercised its option at the contract price of approximately $2.9 million, and GAF refused to sell. The would-be buyer and its backers went to court to enforce the agreement with GAF.

In 1984 the New York State Supreme Court in Manhattan ruled in favor of Concert Radio, directing sale to Concert at the original contract price. In May 1985 the Appellate Division of the Supreme Court agreed that GAF had breached the contract, but a majority of the court held that Concert Radio's only remedy was an award of money damages.

The next step was a hearing, and to avoid delay there, Concert Radio agreed with GAF that the amount of damages was approximately $4 million.

New Concert Radio is appealing the part of the Appellate Division's decision that states damages are its only remedy. Concert Radio believes it's entitled to "specific performance" from GAF, namely that GAF must abide by the original agreement and sell WNCN to Concert Radio.

Infinity builds base

Obtaining $82 million in bank borrowings, Infinity Broadcasting Corp. has completed the acquisition of radio stations KVIL AM/FM, serving the Dallas-Fort Worth markets, from Sconnix Broadcasting Co. The acquisition gives IBC a major radio facility in the nation's sixth largest revenue market, where some $117.4 million in radio advertising revenues were spent last year. In addition, the purchase increases IBC's presence into nine of the nation's top 10 revenue centers, giving the company ownership in nine FM and four AM stations in those markets.

In the most recent purchase, IBC picks up an adult contemporary music station which, according to an industry source book, *1987 Duncan's Radio Market Guide*, was selected by station managers as the "Most Admired Station in the U.S." Other properties owned by IBC are KROQ (FM) Los Angeles, WXRK(FM)/WJIT New York, WJMK(FM)/WJJD Chicago, KOME(FM) San Jose-San Francisco, WBMW Washington, WYSP(FM) Philadelphia, WBCN(FM) Boston, KXYZ Houston and WQYK(FM) Tampa-St. Petersburg.

Mounty eyes stations

As Bob Mounty, recently executive vice president of NBC Radio, goes into business for himself as head of his own Mounty Communications Co., he says the radio properties he plans to acquire are in the medium sized markets, 25 to 75. One reason, he says, is that the entry cost in markets one through 15 is extremely high. But in markets of any size, investors interested in radio stations are looking for experienced managers with track records of success.

"I think I can make my greatest contribution to radio by finding the right stations, recruiting the best managers I can find, and training them for the new markets and format environments they'll be operating in," he says.

Mounty had been executive vice president, Metromedia Radio, before joining NBC in 1975 as vice president for NBC's short-lived News and Information Service. By the time he rose to executive vice president he was in charge of NBC's eight owned radio stations, three of which are now up for sale—WMAQ Chicago, KNBR San Francisco and WKYS(FM) Washington.

ARB's got group power

Arbitron has more radio stations under contract today than during any year in the past four, according to Rhody Bosley, vice president, radio sales and marketing for the rating service. Bosley made the comment in the context of the latest group contract agreements, recently signed by the Viacom Broadcast Group, covering its nine radio stations in six markets, and Ligget Broadcasting, with eight stations in six markets.

Viacom and Liggett signed five-year agreements, known as a "combined local market services contract," a new type of pact, introduced last summer by Arbitron. It provided discounts for groups which sign up all their stations for all four local market reports, plus Arbitrends and the license for Arbitron Information on Demand (AID). Viacom and Liggett join 18 other groups which signed the comprehensive contract. Viacom's stations include WLAK(FM) Chicago, KIKK-AM-FM Houston, WRVR-AM-FM Memphis, WLTW(FM) New York, KNBQ-FM Seattle and WMZQ-AM-FM Washington. Liggett's outlets are WCLS/WMJC(FM) Battle Creek, KGNS/KCLQ(FM) Fresno, WLHT(FM) Grand Rapids, WFMK(FM) Lansing, WHNN(FM) Saginaw and KMGG(FM) Santa Rosa.

Radio groups besides Viacom which have signed the combined local market service contract include Adams Communications, American Media, Beck Ross, Capitol Broadcasting Corp., Cox Enterprises, DKM Broadcasting, Emmis Broadcasting, EZ Communications, Hearst Broadcasting Group, The Lincoln Group, Metroplex Communications, Nationwide Communications, New City, Shamrock Communications, Sterling Communications, Stoner Broadcasting System, Susquehanna Broadcasting and Voyager Communications.

Group W buying 2 stations

Group W Radio, a Westinghouse Broadcasting unit, has signed an agreement with McClatchy Newspapers to buy KFBK-AM and KAER-FM Sacramento. The AMer is a 50,000-watt, directional station that uses a news/talk format. The FMer is a Class "B" station. It broadcasts an adult contemporary format, and the station was put on the air by McClatchy in 1946. The AM outlet has been owned by McClatchy since 1922. The agreement is subject to approval of the FCC and the board of directors of Westinghouse.

Group W stations are WBZ Boston, WINS New York, KYW Philadelphia, KDKA Pittsburgh, KODA Houston, KQZY Dallas-Fort Worth, KQXT San Antonio, KEZW-AM/KOSI Denver, KMEO Phoenix, KFWB Los Angeles and KJQY San Diego.

Granted, research is needed

There's nothing like a grant to stimulate things. At least that's the hope of the RAB, which will begin a twice-yearly program of radio research "challenge" grants to stimulate formal efforts to further substantiate radio's strong sales abilities. Actually, there will be two grants, both of up to $5,000, aimed at city and state broadcasting organizations or individual and group broadcasters, which will be awarded each year to partly defray costs of a research project. The hope is that the project will have national implications in promoting radio's advertising value.

Interested parties should submit a research proposal to the RAB, c/o Robert Galen, senior vice president of research, 304 Park Ave. S., New York, N.Y. 10010. RAB's research committee will assess the proposals and award grants based on the likelihood that the proposed research will demonstrate how radio can effectively sell goods and services to consumers. RAB will make its research staff and allied departments available to grantees for designing, implementing, analyzing or publicizing the subsidized research study. The first award will be given by Aug. 1.

Radio Business Barometer

May spot billings declined 10.1%

It looked like a nice healthy increase at first. After two months of declines, spot radio in May showed a 12.3% rise, climbing from $87,409,400 in May, '86, to $98,204,200 this past May.

But, alas, for the first time this year, the Standard Broadcast Month (SBM) in May differed from its length last year. May of '87 was a five-week SBM, while May of '86 was only four-weeks. Hence, May of this year would have to be 25% ahead just to break even. As it turned out, it was only half that.

Consequently, Radio Expenditure Reports, the basic source of commissionable spot radio billings, based on data submitted by the major reps, brought its adjustment technique into play—which is to boost or cut the previous year's billings to a level comparable with the current year. In this case, time sales for May, '86, were raised 25% to $109,261,800. This meant spot radio billings for May this year were down 10.1% on a five-week vs. five-week basis.

So it turns out that May was the worst month for spot so far this year. It follows two months of declines and only one month in '87 to date with anything like an increase. That month was February, which strangely surged upward with a 13.2% hike, an unexpected phenomenon bracketed by a 1.1% increase in January and a 4.4% rise in March. However, at least the first quarter ended with a plus sign—up 2.1%.

All four market groups broken out by RER ended up with (adjusted) declines in May, even the smaller markets—those below the top 50—which have been, on the average, running ahead of the other three market groups during the past couple of years. (RER warns, however, that market group averages do not necessarily reflect the performance of individual markets.)

The 51-plus markets showed plus signs during every month of the first quarter, but April was down 2.8% and now May has recorded a decline of 2.2%, as adjusted. Billings for the smaller markets in May came to $25,912,600.

Worst group

The worst performance of the four market groups was turned in by the top 10 markets. Billings came to $35,312,800, down 17.1%, adjusted. The 11–25 group was down 6.6%, adjusted, to $21,824,800, while the 26–50 group was down 10.0 per cent, adjusted, to $15,154,000.

For the five months to date, the four market groups showed the following billings with percentage changes as adjusted. Top 10, down 5.1% to $125,789,700; 11–25, down 1.7% to $74,420,000; 26–50, down 3.7% to $51,677,400, and the 51-plus group, the only one to still show a year-to-date increase, up 3.7% to $90,113,700.

Last year, the 51-plus group was also the only one to show any kind of increase. The smaller markets were up 8.0%, while the top 10 markets dipped 1.8%, the 11–25 market group was off 0.7% and the 26–50 markets showed a miniscule rise—0.4%.

National spot −10.1%*

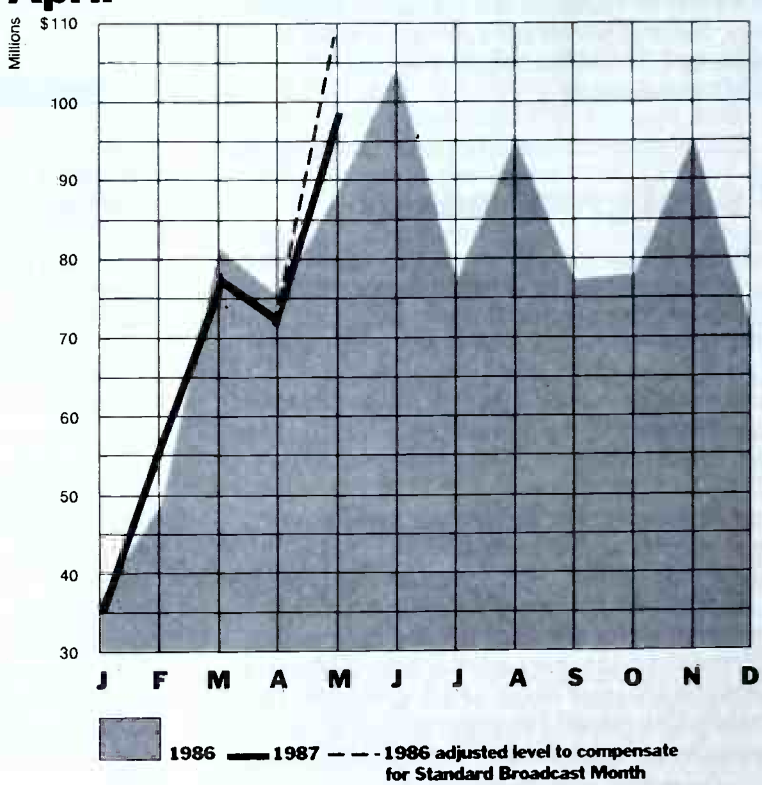
(millions) **1986: $87.4** **1987: $98.2**
1986 adjusted: $109.3

Changes by market group

Market group	Billings (mils.)	% chg.* 86–85
1–10	$35.3	−17.1%
11–25	21.8	−6.6
26–50	15.2	−10.0
51+	25.9	−2.2

Source: Radio Expenditure Reports
*Adjusted

April



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4. BENSON
5. DIFF'RENT STROKES

Source: NSI Cassandra, May 1987

the top 10
comedies.
in.

6. THE JEFFERSONS
7. Gimme a Break
8. BARNEY MILLER
9. Too Close for Comfort
10. SILVER SPOONS

COLUMBIA/EMBASSY
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Television/Radio Age
July 20, 1987

Agencies countering with split 30s; pairing different clients may be next

Premium spot TV rates for 15-second ads go under attack

By EDMOND M. ROSENTHAL

Agencies are beginning to use both the carrot and the stick in their efforts to place 15 second spots in the spot TV marketplace at acceptable prices. With the networks already accepting 15s at half the rate of a 30 and nearly all TV stations now at least accommodating 15s, the next confrontation revolves around the stations' current practice of charging an average of 75 per cent of the 30 rate for a 15.

Where the stations are backing down on premiums for 15s, it's either because the agencies are beating them down with negotiating clout or making life simpler for them by pairing 15s from the same advertiser. And, according to Mike Drexler, executive vice president and national media director at Bozell, Jacobs, Kenyon & Eckhart, the next step may be paired 15s from different advertisers. His regional buying organization already is taking the lead in attempting to win station support for paired 15s from different advertisers at the 30 rate but so far is encountering considerably stiffer resistance to this than to same-advertiser pairing.

Drexler considers this only an interim measure. Like other agency media executives, his long-term goal is to get 15s priced at half the 30 rate—or at least closer to it—possibly 55% of the 30 rate. "We really don't want to do this pairing, but it's a way to get around the problem," he explains.

But, according to executives like Drexler and Bill Hadlock, executive vice president in charge of media at Leo Burnett, if the current climate continues, it's going to be the stations that have the problem.

"Unless they wake up to the realities of the marketplace today, they're going to lose business," says Drexler. "The spillover from the networks is now going into syndication and cable."

Hadlock, whose agency flatly refuses to place 15s at anything other than half the 30 rate—and therefor doesn't place many—asserts, "I think the pricing policy of the stations is irrational and stupid and illogical. The result is that most of the freestanding 15s are going to the networks and not the stations."

More optimistic is Richard Kostyra, executive vice president and director of media services at J. Walter Thompson: "The stations will come down as soon as they realize they're losing revenues to network and syndication. I think stations would get more spot campaigns with moneys moved out of syndication and network if they were more cooperative."

Alec Gerster, vice president and director of media at Grey Advertising,

Where stations are backing down on premiums for 15s, it's either due to agency negotiating clout or when 15s are paired by the agency.

What stations charge for 15s

Cost (% of 30)	Stations [illegible] Number	% of total
50–59%	13	3%
60–69%	96	19%
70–79%	318	64%
80–89%	62	12%
90–100%	4	1%
Other ("varies", "rate card", etc.)	10	2%
Total	497	100%

Source: [illegible]

"Unless [stations] wake up to the realities of the marketplace today, they're going to lose business. The spillover from the networks is now going into syndication and cable."

Mike Drexler
Executive vice president
Bozell, Jacobs, Kenyon & Eckhardt

considers a major sticking point for the stations: "They look at the soft network marketplace as being a result of their acceptance of 15s."

Survey of practices

As for current station practices, a recent study by BJK&E shows them at least moving in the direction in which agencies would like them to move. The agency mailed 901 questionnaires to station general sales managers and got 555 responses—a 62% response rate. It showed that 90% of these stations now accept 15-second spots where previous studies have shown acceptance to be in the 50–60% range. The study, meanwhile, confirms the general understanding that 15s are going roughly at 75% of the cost of a 30, with 64% of those accepting them charging 70–79% of the 30 rate (see table).

Seventy-eight per cent of those responding said they accept 15s in all dayparts. And 43% of those accepting standalones said they have "natural positions" for isolated 15s (where they can be accepted without pairing with another 15). Drexler elaborates that these positions are usually in newsbreaks and in such programs as NBC's the *Today* show.

Of the stations accepting standalones, 41% indicated they are immediately preemptible. There were a variety of conditions regarding preemptibility, with inventory demand being a significant factor—and 15s tended to be fairly safe if purchased in "soft" time periods or if the station was able to match two 15s in a 30-second position.

As for split 30s, 97% reported accepting them, and 84% of these charge the same rate as for a regular 30. Most of these insist the two spots be integrated on a 30-second tape, and—pertinent to BJK&E's current thrust—most said they must be from the same company. Drexler elaborates that the typical situation is for independents and stations in smaller markets to accept the idea of split 30s from different advertisers at the 30 rate and for affiliates and larger markets not to.

Two-brand splits

While the prospect of two-client split 30s is nothing more than a gleam in Drexler's eye at the moment, the pairing of two brands from the same client is still yet to become a widespread practice. Steve Phelps, deputy director of media services at D'Arcy Masius Benton & Bowles, St. Louis, can only recall one instance where it was done—with a beer and a snack product from Anheuser-Busch.

The effort was a shortlived one, he reports, because there were too many compatibility problems with flighting dates and targeting: "If there's a degree of flexibility in targeting, then two brands can work together." From the negotiating perspective, he adds, "Stations will try to charge 75% on each 15-second unit. They'll say it has to be trafficked and that there are two different bill-paying situations and two separate competitive separations to be considered—but we'll negotiate it. They're going to be more receptive if we have a fair amount of dollars in the market and have 30s as well as 15s."

A particularly unique approach to pairing is found at Needham Harper Worldwide, where spot broadcast buyer Fran Pisano reports having worked with another agency to pair up 15s they each had created for different brands of the same advertiser. Her agency did the placement as agency of record. She declines to name the client or other agency.

How did dealing with the other agency work out? "It was difficult," she replies. "All the communications lines are not open yet." One problem, for example, is the extra step necessary when all affidavits come to the agency of record and the other agency still wants to see them. She adds, "If our targets were dissimilar, we probably would not have done it." She's receptive to the idea of pairing different advertisers but adds, "It would probably take a lot of work."

At Young & Rubicam, Gary Pranzo, senior vice president and director of local broadcast, can only recall doing isolated 15s—and not many of those. With his agency considered to be the biggest user of spot TV—"My group is probably responsible for a half billion dollars in spot"—it's significant that few standalone 15s have been placed, for that matter. Kraft is one client using them.

Not that Pranzo isn't prepared for greater use of 15s. Two years ago, he recalls, he discussed the prospect of split 30s with stations and generally heard that he could expect the 30-second rate so long as the agency did the mechanical work involved.

In approximately the same boat is BBDO, according to Pete Stassi, senior

"I think the pricing policy of the stations is irrational and stupid and illogical. The result is that most of the freestanding 15s are going to the networks and not the stations."

Bill Hadlock
Executive vice president
Leo Burnett

"In my mind, it's wiser to go with a less costly daypart in network or to use syndication rather than to swallow the waste in paying a premium in a long list of markets."

Richard Kostyra
Executive vice president
J. Walter Thompson

vice president and director of local broadcast. His agency is placing its share of standalone 15s but hasn't done much pairing. Stassi points out, "Since we're an AOR for Lever, there could be an opportunity, but we haven't seen Lever moving to paired 15s."

Pairing problems

Kostyra reports that JWT places split 30s so long as this can be done at 30-second rates. But he sees some negative factors in the pairing: being forced to pair up slightly incompatible products or forcing the issue on weeks of emphasis or market lists in order to accommodate the pairing.

He points to instances where a client may not want the consumer to relate two products in their minds by seeing them in constant association—like Warner Lambert's Benadryl and Clorets. He adds, "Even if you had two breath products, if they're matched their value is diminished."

At Grey, Gerster contends that there has to be "a very high level of cooperation" in order to pair two different advertisers but that his agency has done pairings in instances where a single advertiser has a deep list of brands. He finds, though, that the split 30 is still not generally accepted at the 30 rate in the spot marketplace.

"We've met with reps individually," he notes, "and they've been fairly consistent in saying that paired 15s are easier for a station to accomodate, but it still came through that paired 15s are not a good thing. I think the logistical problems would go away if they thought it was a good idea."

Burnett has done some combined 15s from the same advertiser, Hadlock reports. He finds that the majority of stations will take them at the 30 rate, "but it's not easy to find two brands that have the same target audience, timing and market list."

As for pairing different clients, Hadlock received some encouragement from reps that it would work, and he personally believes there are some advertisers that could be matched up: "The bigger advertisers in package goods probably have the best chance of doing that—and if you have a sizeable enough schedule, I believe some stations would take them at the 30 rate—but you can't come in with a small schedule and get it."

Breaking down barriers

In his thrust toward different-advertiser pairing, Drexler reports, his first step was to determine the degree of station acceptance. Now that he is aware of their reluctance to accept the units at 30 rate, his regional buyers are going back to the stations and discussing how the barriers can be broken down. Putting the two 15s on a single tape, he notes, is one thing that will ease the stations' administrative problems. He notes that the stations also are asking whether they could bill with a single invoice, stating, "We would still have to show separate cost for each client," and noting this is an area that still has to be worked out.

BJK&E also has begun to explore different-advertiser pairing with its clients, and Drexler states that their two primary requirements are that the products be noncompetitive and have the same demographic targets. As for parallel flight dates and market lists, "That goes without saying." And an initial investigation has disclosed that, in 30% of the agency's spot placements, there is common ground with another client on all of these points.

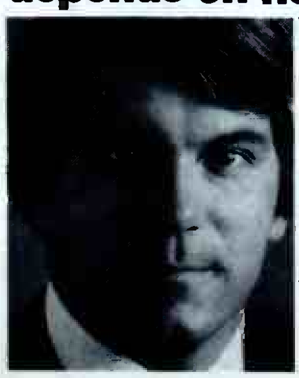
To Kostyra at JWT, it doesn't look all that easy: "You can get caught up in a nightmare. If one client wants to cancel or change the schedule, what would the other do? We don't have too many schedules that run exactly as planned. And once you've made a buy, you want it to run."

Standalone 15s

As it is, agencies are still having enough problems with standalone 15s, for which Kostyra holds the pricing is "exceedingly excessive and inconsistent," running anywhere from 50 to 80% of the 30 rate. He adds, "They're not available in all markets and in all situations, and they're often preemptible by a 30-second purchase." He believes that stations are frequently setting such policies simply to deter the use of 15s.

Kostyra finds the premium on 15s difficult to justify to the client: "In my mind, it's wiser to go with a less costly daypart in network or to use syndication rather than to swallow the waste in paying a premium in a long list of markets. We do it only when the situation demands a 15, and this rarely happens. When it does, it tends to be a highly

"If we really pull out all the stops and put the money on the table it depends on how hungry someone is. You can always force the issue, but it's not something you can depend on day in and day out."



Alec Gerster
Vice president
Grey Advertising

localized advertiser with a limited budget who doesn't want a long list of stations."

Clutter control

As for one of the stations' concerns about 15s—increased clutter—Kostyra asserts, "I support their concern about clutter, but I think there are better ways of retarding the use of 15s—which is something that is inevitable."

Pisano of Needham Harper reports, "We called every station in the country last summer and still found some that are not taking standalone 15s. And we found a couple that wouldn't take them in the first and second quarter."

She points out that this refusal in the soft first quarter is the epitomy of looking a gift horse in the mouth. "They may feel they'll be stuck with them in terms of formatting," she conjectures.

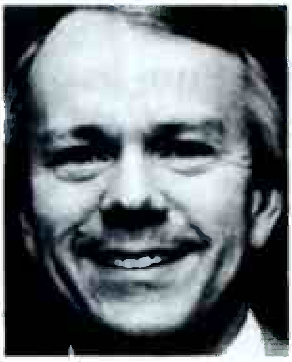
With Burnett a complete holdout toward paying a premium for 15s, Hadlock notes that his agency has placed a significant amount nationally while placing little locally. He says of the stations, "They're stupid. How much money do they want to lose?"

Preemption of 15s

With 41% of the stations in the BJK&E survey saying that 15s are immediately preemptible, Drexler adds that this is sometimes being taken to an extreme: "Even when we provide them on the same tape, we still find some stations telling us that split 30s can be preempted by 30-second advertisers. This doesn't really seem to have any logical rationale."

But other agencies don't appear to find preemption to be a major problem. At Needham Harper, Pisano reports, "We're paying such a premium that they're not preempting that badly."

"Stations will try to charge 75% on each 15-second unit. They'll say it has to be trafficked and that there are two different bill-paying situations and two separate competitive separations. . . but we'll negotiate it."



Steve Phelps
Deputy director of media services
D'Arcy Masius Benton & Bowles

Pranzo at Y&R adds, "Preemption is no problem in the early part of a soft quarter, but as the market gets tighter there is more preemption. Still we have no trouble getting an equivalent audience."

Gerster of Grey Advertising holds, "The risk is always larger than the reality. There's the concern that, if someone needs the weight and it's not there at the time, it's going to be a real problem."

Fighting for parity

There are mixed feelings on whether stations will ever follow the suit of the networks in selling 15s at half the 30 rate. Gerster says, "We've been able to force the issue on standalones and get the premium down, but as long as 10s are out there historically priced at 50 per cent of a 30, the stations are going to say, 'Why should we give you 15s at 50%?' If we really pull out all the stops and put the money on the table it depends on how hungry someone is. You can always force the issue, but it's not something you can depend on day in and day out."

Pisano doesn't see standalone 15-second spot prices coming down in the forseeable future and notes it would be more likely if stations could restructure their commercial breaks. Drexler also is dubious about stations going at half the 30 rate but can forsee them coming down to 50–60%: "The reason they will probably want a small premium is because, if they don't have matchups, it would create a problem for them. But this would have to be on a nonpreemptible basis."

Reduced premiums

Kostyra, meanwhile, sees the premiums coming down "as soon as they realize how much revenue they're losing to network and syndication."

What Stassi of BBDO and Phelps of DMB&B forsee is a repetition of the shift from 60s to 30s in the 1970s, when stations adjusted to a 30-second rate card and 30s went to half the rate of 60s only because the rate for 60s went up to essentially twice the rate that the 30s were priced at. Stassi adds, "It can't happen right now because the economy isn't healthy enough. We haven't seen double-digit increases in spot for several years."

Not next year

And it certainly isn't likely to happen next year, with a national election and the Olympics making for tighter availabilities in the spot TV marketplace. Pranzo of Y&R believes it will be tougher to place 15s in the first place because of this.

While it's the general feeling that 15s are here to stay, few believe they will become the dominant unit. Says Hadlock, "I believe 15s will continue to represent significantly less than half the time on television." □

As for split 30s, 97% of the stations responding to the Bozell, Jacobs, Kenyon & Eckhardt survey reported accepting them, and 84% of these charge the same rate as for a regular 30. Most of these insist the two spots be integrated on a 30-second tape, and most said they must be from the same company.

15-SECOND BOMBSHELL

Short stuff seen paring down revenues; premium prices used as minefield

'Networks can have 'em,' stations say as they mutter 'clutter'

In a couple of years things might be different, but right now TV stations don't appear concerned that they're losing revenues by not selling 15-second spots at half the rate of 30s. If the networks want to do it, let them, is the general consensus.

Pete Goulazian, president of Katz Television Group, points to the networks' experience as the main reason for stations to charge a premium on 15s and thereby discourage their use: "The networks shot themselves in the foot. They've had three consecutive lousy business years, with flat sales, and daytime is a void because of 15s. They're not attracting any more small budget advertisers. The ones using 15s are the largest advertisers—with multiple brands and high brand recognition."

As for the stations losing business, Dick Daggett, general sales manager at KPRC-TV Houston asserts, "I'd like to see the data on which the agencies make that assumption. There is data that shows the attention factor is quite high, and that justifies a premium making for 75–80% of a 30."

Aside from the prospect of having to sell more inventory for less revenue, stations voice unanimous concern with clutter. As Goulazian puts it, "A 90-second break with six 15s is not very attractive." Beyond that, stations cite the additional administrative load because they, unlike the networks, have not reformatted to accomodate 15s—and it frequently means circumventing their automated systems to accomodate 15s. Independent stations indicate greater flexibility than affiliates.

Whether to reformat

The resistance of stations to reformatting is a chicken-and-egg situation the way Goulazian describes it: "There's no reformatting because there's not enough interest in placing 15s—and that's because of the pricing." As for the networks, "They now have 25–30% of their business in 15s, and that seems to be on the rise. If someone said it would go to 40% in the next two years, I'd believe it."

For stations, Goulazian sees the possibility of 15s representing 25–30% of all commercial positions in five years. By that time he's hoping enough new advertisers will come into TV to justify reformatting and new pricing policies. He recalls that the shift from 60s to 30s in the early 1970s caused stations to suffer until 1975 or 1976, when advertiser demand increased significantly. Of course, new rate cards showed 30s at half the price of 60s only because the price of 60s went up accordingly—and Goulazian indicates this could happen again.

But stations aren't likely to want to make adjustments next year. Todd Wheeler, director of sales for WPVI-TV Philadelphia, points out, "In '88, we'll have the Superbowl, Olympics and elections—and where elections are concerned, our station is responsible for three states—Pennsylvania, Delaware and New Jersey. In '89, in the absence of these driving forces, maybe stations could be more aggressive toward obtaining 15-second business."

For now, though, Goulazian says, "We've urged that commercial formats limit the accomodation of 15s. Rather than double our inventory, we would rather see the money not spent. If we encouraged 15s to come into the market right now, it would soften the marketplace. In '88, the sales increases will be greater, and we don't feel that doubling our supply would positively affect our pricing."

To Bill Breda, senior vice president and general sales manager at Blair Television, station economics and clutter are the same issue. He contends, "I think booking would rise if stations sold 15s at half the rate of a 30, but I think stations are concerned with what will happen with clutter—that their audience delivery will diminish and their advertising dollars will thereby decline.

"Stations are trying to look farther down the road. They're realistic enough to know that advertising budgets may not necessarily remain the same if advertisers can get 70% of the recall of a 30 with a 15; they may say they're overdelivering and place one-and-a-half 15s where they had placed two."

Taking baby steps

Many stations, like KGO-TV San Francisco, still consider 15s experimental. Bob Young, general sales manager, says some are turned down, depending on the volume of business at the time and the available positions to run them in.

"If I had my druthers," Young contends, "an isolated 15 would go at the same rate as a 30. That's what we ask for when we walk in the door." But the typical rate after negotiation, he con-

(continued on page 76)

"The networks shot themselves in the foot. They've had three consecutive lousy business years, with flat sales, and daytime is a void because of 15s."

Pete Goulazian
President
Katz Television Group

Economy could reach $800 million; Looks like the tide has turned

Barter syndication back with a bang! Upfront sales boom

By JACK LOFTUS

Barter is back. Bang! Just like that. After struggling through a depressed marketplace last season, barter syndication is racking up impressive vital signs. The upfront marketplace is generating price increases 20% over last season, and there are expectations that total sales could reach the $750–800 million mark before the shouting's over.

"The market is healthy, real healthy, no question about it," says Steve Hirsch, the new president of Camelot Entertainment. He is writing more upfront business and holding back less for scatter, seeing the rush from powerful draws like *Wheel of Fortune*, *Jeopardy* and *The Oprah Winfrey Show* spill over into a chunk of other items on the shelf.

"We're writing business at an incredible rate," says John Reisenbach, national advertiser sales vice president at All American Television. "It's fabulous."

"This year is more akin to the year before last, more like normal," Reisenbach continues. "Last year was a tough year. Demand was soft. Even the scatter money was variable."

It's got respect

Thus barter syndication has rebounded from its first, though mild, recession. It has emerged stronger than ever, a respected medium in its own right, powering the syndication business, generating revenues for still more shows. It is now an integral component of advertisers' national media plans rather than an afterthought to network buys.

Some of the specifics associated with the barter bang:

■ Barter sellers' willingness to accept people meter ratings while the networks fight the technology tooth and nail was a strategy clearly designed to woo advertisers. It worked.

■ The network-people meter controversy delayed the start of the network upfront selling season just long enough for the barter business to drive a Brinks truck through. Or, as Reisenbach says of the situation: "I'll thank 'em next time I see 'em."

■ Yet to declare flat out that this network-advertiser squabble over people meters created the barter boom is misleading.

■ Barter syndicators are putting most of their eggs into the upfront market basket, saving very little for scatter sales. (There was more scatter business written last season because of the weak upfront market.) The risk, of course, is that with so little scatter inventory left, distributors are at risk in case the people meters bite 'em in the tail and they are left with too many makegoods.

■ The sellers and advertisers have reached agreement on a mixture of people meters and diaries. They'll use people meters to measure adult audiences but rely on the Nielsen Station Index for children, especially Saturday morning. The Advertiser Syndicated Television Assn. (ASTA) tried to get the advertiser and syndicator to go for a fourth- and first-quarter test next season of the people meters for all audiences, but buyers and sellers rejected the idea, expressing confidence in the existing people meter sampling by Nielsen. (It reached 2,000 homes this summer.)

■ With business picking up and prices soaring by 20% or more, agencies with year-to-year media plans are paying through the nose, while the smart guys like Paul Isacsson, executive vice president of Young & Rubicam, with multiyear deals negotiated last year, are feeling much better.

■ Barter sellers who tried to behave like the big boys over at the networks by suggesting that agencies "share the risk" over people meters in case of demographic deficiencies have been firmly rebuffed.

■ There are more 15-second spots running in barter syndication than ever before, and the reaction among the sellers is mixed; some welcome the spots with open arms, while others are trying to keep the clutter to a minimum. (See separate stories pages 39 and 43.)

■ Children's shows moved early in the upfront season, and shows like *Thundercats*, *Silverhawks* and *The Comic Strip* (all from Lorimar) have long since sold out.

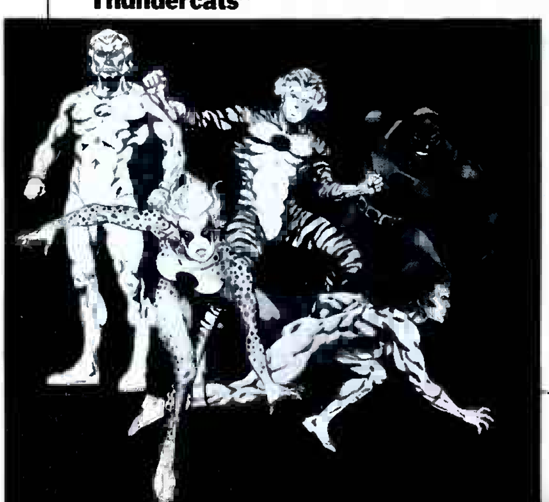
■ With the barter economy on the upswing, syndicators now are talking about taking chances with new programming for primetime access. Lorimar and *TV Guide* are mulling over a magazine show; Gannett, with an assist from ex-NBCers Grant Tinker and Steve Friedman are working on a *USA Today* project; Disney's Buena Vista Television is almost ready to roll out *Today's People*; and Group W Productions is rumored to be mulling over a second generation of *PM Magazine* in association with Andy Friendly Productions.

■ The net result of this rebounding barter syndication economy has been another blow to the networks. Whatever the amount of damage—$50 million or $100 million—it's coming right off the networks' bottom line. And with two of the three networks paying debt service, that's got to hurt.

Some real good stuff

Howard Levy, advertiser sales vice president at Blair Entertainment, agrees the network-advertiser flap over people meters sparked some of the rush

"Thundercats"



Barter syndication is now an integral component of advertisers' national media plans.

Steven Hirsch

He's writing more upfront and holding back less. But will this strategy backfire?

to barter, but "I think that's a copout. There are a lot of good properties out there that are offering not alternatives to a network buy, but are good buys in their own right."

Group W's Dan Cosgrove, who also serves as president of ASTA, agrees with Levy: "All national advertisers are making barter a part of their plans. Only a few years ago, barter was relegated to the scatter season, but now the agencies are more comfortable with barter."

This combination of network indecision and barter strength translates into "a lot more things happening more quickly this year," says Gary Montanus, director of program marketing at SFM Entertainment. SFM's *Holiday Network* of 11 films has been around for 10 years, and while its ratings have eroded, Montanus has been able to keep his prices even with last year's.

A controversial figure

Cosgrove predicts the barter market will hit the $800 million mark next season, up from the relatively soft $650 million for the season now ending. His sidekick, Warren Boorom, ASTA's executive director, wishes there were some way to factor regional sports sales into the barter numbers. "That's accounting for bigger and bigger chunks of the barter syndication business all the time," he says.

Not everyone buys ASTA's $800 million prediction, of course. Blair's Levy, for example, thinks there would have to be more new shows and more dayparts to generate that kind of money. Another non believer is Jon Mandel, vice president and associate media director of Grey Advertising, though he concedes the price increases have been "pretty substantial." But he quickly adds that barter prices started out from a much lower base than the networks', "so now they're just trying to catch up."

Jack Otter, senior vice president of McCann-Erickson, on the other hand, sides with Cosgrove on the $800 million ballpark estimate for next season's barter market, but he tends to put more emphasis on the networks' being the unwitting cause of the barter boom. In addition to the networks' creating a delay in their upfront season, when they did open up there were staggering price increases.

"This forced advertisers to put more of their budgets into barter," Otter says. The early beneficiaries have been *Jeopardy*, *Wheel of Fortune*, *Oprah Winfrey*, *The New Monkees*, *Gidget* and Paramount's *Star Trek: The Next Generation*.

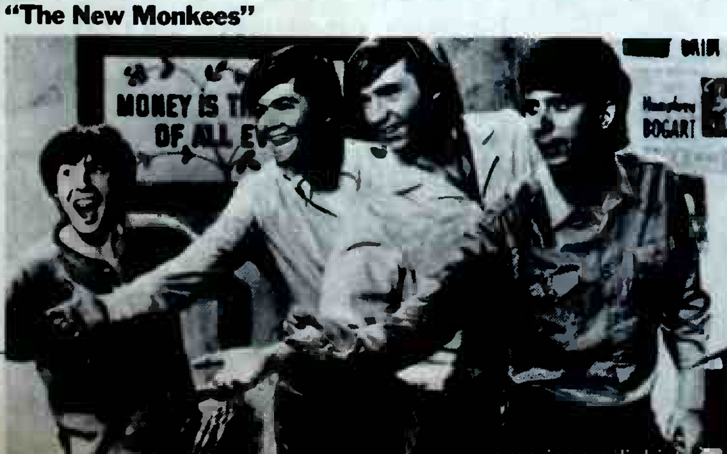
With the barter crowd beginning to sound like their big wheel cousins over at the networks, they're trying to exercise the clout too. For example, Hirsch, in talking about the uncertainty people meters may produce for barter syndi-

(*continued on page 74*)

"Oprah Winfrey"

Syndication money comes out of webs' pockets. And that hurts ABC & NBC the most.

"The New Monkees"



"Wheel of Fortune"

Features suffer less from pay TV, HV than affils do from film competition

Indies: The price is right for movies and so are ratings

By ROBERT SOBEL

It's a wonderful life for independent television stations running movies as their major programming fare. After several years of spiraling prices, which in many cases were extremely sharp, license fees mostly have leveled; ratings on movies in primetime are healthy or at least holding their own, apparently at the expense of network affiliates; and little or no negative impact is being felt from nonbroadcast sources regarding viewership.

Other highlights of interviews with industry sources indicate:

- The true value of first-run movies vs. classics is still being hotly debated.
- Multi-indie markets are not losing primetime movie performance ground to the newer indies on the block.
- Independent stations' counterprogramming of network affiliates is becoming of secondary importance, compared to the alternative movie programming being whipped up—often secretly—to challenge each other in the market.

Primetime mainstay

According to reports practically across the board, movies on indies continue to be the mainstay of primetime and the staple of indies in general. Notes Serge Valle, vice president, director of programming at Katz Independent Television: "Stations are still getting good bread-and-butter returns on movies, and some are increasing their primetime movie rating averages. These are stations which primarily had been doing 3s and 4s and are now doing 5s and 6s, although very few, if any, indies are getting numbers in the double-digits."

Sharon Wolf, vice president, research and programming at Independent Television Sales, says that research conducted by the rep company indicates that movie shares at stations in the top 10 markets have either remained stable or have grown and are seeing strong movie performances in primetime. In five major movie markets—New York, Los Angeles, Chicago, Boston and Dallas—almost every indie made share gains in May over the previous May, although in several cases competing indies entered the features game, she points out. Interestingly, the affiliates in each market showed a share erosion overall, indicating that at least a part of the indies' gains were at the expense of the affiliates.

In New York, according to ITS, WPIX(TV) registered a May Nielsen primetime movie average of 11 share points, up 2 from the May, 1986 book; WWOR-TV (formerly WOR-TV) went from a 5 to a 6; and the Fox station, WNYW-TV (formerly WNEW-TV), got an 11, the first time out of the box as a primetime movie competitor. Conversely, the affiliates shares dipped, with WABC-TV losing three share points, WCBS-TV adding two and WNBC-TV staying about even over the two sweeps periods.

The Fox station, WNYW, took on WPIX head-to-head (8–10 p.m.) in movies several months ago after running movies in the 8:30 time slot in March, 1986 as replacement for the *Merv Griffin Show*, points out Paul Noble, executive producer and movie buyer at the station. Similar to the other stations in the market, WNYW carries movies on weekends. Airings are on Saturdays, from 1–3 p.m., and a movie club at 11 p.m., with limited interruptions, followed by another feature at 1 a.m. On Sundays, the station runs features at 11 a.m. and at 3 and 5 p.m.

In explaining the reason for the strong May showing in movies in primetime by its competitor, Julie Nunnari, program manager at WPIX, admits that WNYW got off to a fast start in the May sweeps by airing *V*, 10-hour miniseries from Warner Bros. as an 8 p.m. movie during the first week. On the other hand, WPIX started off the week with *Norma Rae*, which she says was a "soft" title, although it had not been in syndication previously. She says that "*V* was outstanding for WNYW and kept mounting in numbers during the week. We never really quite picked up that week but did some meaningful numbers in the ensuing weeks."

Another miniseries, Harmony Gold's *Shaka Zulu*, 10-hour first-run program that aired in 12 markets in May (an additional 10 will run it in November), did extremely well in the sweeps peri-

20th Century-Fox's "Revenge of the Nerds"

In Boston, WQTV(TV) began showing up in the Nielsen sweep last May through strong promotion of primetime movies.

od. At WDZL-TV Miami-Fort Lauderdale, Michael Stopnick, program director, says *Zulu* averaged a Nielsen 11 rating and 16 share. The miniseries was shown on KTVT(TV) Dallas, during the February sweeps and, according to Charles Edwards, vice president/general manager, helped the station obtain a 9 primetime rating for the month, against its usual average of 7s and 8s with movies.

In Los Angeles, according to ITS, the affiliates were down 5 share points from May, 1986 sweeps to the May, 1987 book, and the indies picked up 2, despite the fact that KHJ-TV, a player last May, has since gotten out of the movie business in primetime. KTTV(TV) went from a 7 to a 9; KTLA-TV, from a 13 to a 14, while KCOP-TV stayed at about the 12 level—status quo. At KTLA, Lisa Mateas, program director, says movies did "really well" in May. She adds that, although the market is traditionally male, such female-oriented product as *9 to 5* scored a 13 rating when it aired recently.

Pity the affiliates

Don Tillman, vice president and programming director at KTTV, Fox station which joined the primetime movie club about nine months ago, says the three indies running movies in primetime have presented difficulties for affiliates. "Considering that we average high ratings on a cumulative total during sweeps periods, the affiliates have to sit up and take notice," Tillman notes.

In Chicago, two indies became movie stations in primetime: WFLD-TV and WPWR-TV, with a 6 and a 2, respectively, making no impact on WGN-TV and WGBO-TV, the other movies indies. WGN registered a 15 in both May sweeps, and WGBO did the same with a 3 share, increasing the total share points in the market to 26 in May on the indies. On the other hand, the Chicago affiliates lost 4 share points, dipping from 69 to 65.

In Boston, it was no tea party for affiliates, which as a whole lost 4 points, dropping to 59 from 63, according to ITS. The big movie scene-stealer so far as indies in Boston are concerned is the Fox-owned station, WFXT-TV—as is the case in New York—which jumped from a 3 when it was still WXNE-TV to a 6 share. The two established movie outlets, WSBK-TV and WLVI-TV, each lifted their share points by 1, from 6 to 7. But, in addition, WQTV(TV), which didn't make the Nielsen report in May, 1986 because its shares were too low, got on the boards last May with a 2 share with its

Key titles and how they compared to stations' average movies

	Arbitron				Nielsen		
Title	# markets	In-crease	De-crease	No change	In-crease	De-crease	No change
Animal House	5	3	0	2	2	2	0
Beastmaster	5	4	0	0	3	1	1
Black Hole*	13	4	3	2	7	2	3
Blues Brothers	5	1	3	1	3	0	1
Bug	5	0	2	2	0	2	2
Comancheros	6	2	2	2	1	3	2
Conan, The Destroyer*	17	9	1	5	11	3	2
Continental Divide	5	0	2	3	0	3	1
Dirty Harry	7	2	1	2	5	0	1
Eiger Sanction	6	1	2	1	1	3	1
Eye for an Eye	7	3	1	2	3	0	3
Falcon & Snowman	6	1	4	1	0	6	0
Fan	6	0	6	0	0	5	0
Fistful of Dollars	6	1	1	2	4	1	1
For A Few $ More	8	4	1	1	4	1	3
Force of One	5	1	3	1	1	1	2
Ford: Man & Machine	11	7	6	3	7	3	2
High Anxiety	8	0	3	1	0	4	3
High Plains Drifter	6	5	1	0	4	2	0
Jaws	8	5	1	2	2	1	1
Joe Kidd	5	3	1	1	3	1	0
Losin' It*	15	2	7	5	3	7	4
Magnum Force	5	2	1	1	2	2	1
Mean Season	9	0	6	2	0	6	3
Missing In Action*	18	12	2	2	13	3	1
Mr. Majestyk	5	2	2	0	0	1	4
Porky's	5	3	0	1	3	0	1
Porky's II	18	9	4	4	5	3	8
Red Dawn*	19	7	4	6	8	2	6
Revenge of the Nerds*	20	16	1	1	15	0	3
Sons' of Katie Elder	5	1	4	0	2	1	1
Student Bodies	5	1	4	0	0	2	1
Woman in Red	6	2	3	1	2	4	0

** Barter movies. Source: Petry Television from May sweeps. Where increases and decreases don't add up to the number of markets stated, this is because of absence of Nielsen or Arbitron data in specific markets.*

primetime movies starting at 9 p.m., an hour later than the other indies. Also, 2 share points were recorded for WHLL-TV, which makes its home in Worcester but is reported in the Boston DMA.

WQTV, which was sold to the Christian Science Monitor Syndicate in November, 1986, is being managed by Ginsberg & Associates, whose president, Allan Ginsberg, heads the promotion, business and programming areas at the station. Ginsberg says the station's surge in shares due basically to strong promotion, especially on-air episodic and radio pitches, and to using a large number of made-for-TV titles and some rerun theatricals. In madefors, WQTV ran several titles from Fries Frame II, including *Leave 'Em Laughing* and *Winds of Kitty Hawk*, plus some Worldvision Prime VIII movies, the week of May 11–15, and all did well, notes Ginsberg.

As for how specific movies titles fared, of the six barter features that ran during the May sweeps, only one, *Losin' It*, from Embassy, failed to exceed the average movie rating for that station in a majority of situations (see table). *Revenge of the Nerds*, from 20th Century-Fox, on the other hand, was the most successful, followed by Viacom's *Missing in Action*; MCA TV's *Conan the Destroyer*; *The Black Hole*, from Disney; and *Red Dawn*, part of the MGM/UA package.

To no one's surprise, in the cash arena Clint Eastwood titles were above average performers, while *Porky's II* and *Jaws* also performed well in the majority of cases, notes associate program director John Dorkin at Petry. Below-average performers were *The Falcon and the Snowman*, *The Fan*, *High Anxiety* and *The Mean Season*. The Operation Prime Time presentation, *Ford: The Man and Machine*, was mixed but mostly outperformed the time period.

The Petry survey encompassed 21 markets with 48 independent primetime movie stations. Movie titles represent a listing of 33 individual features which played on five or more stations during the May sweeps.

Pricing sanity

Meanwhile, the sources interviewed are reporting collectively that license fees for most movie packages are not climbing at the rate of the past several years—with the glaring exception of Los Angeles. In Cincinnati, Bill Jenkins, general manager at WXIX-TV, says that prices have started to come back to a "zone of reasonableness, after they had gotten to the point where they had increased four or five times from what they were in 1983."

In New York, movie license fees still remain high, but the picture is mixed when it comes to how high is up.

Regarding movie prices, Nunnari at WPIX says she has passed on a number of packages which were considered too expensive for the station, especially those which already have had network and pay-TV exposure. "It just seems that whatever the last package went for, that's what the next plateau will be for the next one to jump from, without consideration for the titles themselves on the part of the syndicators."

One package she hasn't bought that has not been picked up as yet in the market is Viacom XI, notes Nunnari. "We have been talking to Viacom about it, but we and other stations haven't jumped on it as yet. It has some excellent titles such as *Amadeus*. I don't know whether it will be a blockbuster, but it has potential as a seasonal special movie. Also, the package has some Chuck Norrises and Charles Bronsons—the kind of movies that give you double-digit numbers in primetime."

While Noble at WNYW concedes that prices in New York have risen, he takes consolation in the fact that the increase in movie prices have been lower than in some other markets. "Just look at Los Angeles, where prices for pictures have gone past $400,000 these days."

According to a source who preferred anonymity, both the Paramount XII and Orion III packages commanded more than $400,000 per title, and the Columbia/Embassy Columbia VI package, which includes *Ghostbusters* and *The Karate Kid*, both top box-office earners, was said to fetch double the price it got in New York.

Marketplace sobriety

In Philadelphia, notes Brian Wynn, programming associate at Independent Television Sales, the financial problem with the Grant station, WGBS-TV, plus the turnover of the Taft station, WTAF-TV, has kept movie fees in line. One source says that the Columbia VI package is going for only somewhere between $60,000 and $80,000 per title in Philadelphia. Wynn draws a parallel between the top-line movie titles and series such as *The Cosby Show* and *Who's the Boss?* in syndication. "The top-notch product will get top-notch dollars in both cases. But a high-priced item may have to get four or five times the rating of a B or C grade product because the cost of the top-grade program was that much higher in the market. It's somewhat absurd to have to think that is the case."

There are about 20 movie packages available in the Miami-Fort Lauderdale market, notes WDZL's Stopnick. "Two years ago, you would find only one or two available." Of the present packages still open, many are from major studios and have been offered in the area for more than a year, he says. Given the unsettling environment in the south Florida market, with ownership changes, the possibility of an affiliate change and the Grant station (WBFS-TV) bankruptcy, there is little activity, he continues, so whatever packages are moving in the market are going for low prices.

Nevertheless, with all three indies in Miami airing movies in primetime, 8–10 p.m., the need to buy movies is obvious, notes Stopnick. "WDZL is working on upgrading its present library, which was not in great shape when the

(*continued on page 72*)

Viacom's "Missing in Action"

While many indies have abdicated Thursday nights, WKBD-TV Detroit counterprograms "Cosby" with exploitables to an 8 rating.

New TV distribution outfit puts eight shows on networks

Come fly with us! Producers aboard TeleVentures

By PAUL WILNER

As the television business has changed over the past few years, the economic components of distribution are changing also.

The formation of TeleVentures, a distribution company composed of three top production companies—Stephen J. Cannell Productions, Witt-Thomas-Harris and Tri-Star Television—and headed by industry veterans Pat Kenney, TeleVentures president, and Bill Kunkel, president of domestic distribution, perhaps typifies the new relationships being wrought within the industry.

The venture comes about partly in response to producers being shut out of large chunks of revenues from domestic and international syndication, as well as their desire to participate in the marketing of the shows they nurtured into being, Kenney explains.

And for a new player on the block, TeleVentures has shown remarkable success, with representatives from its production troika getting eight programs on the air this fall, for a total of six-and-a-half hours.

The shows include *Hunter* (Cannell) on NBC, *J.J. Starbuck* (Cannell) starring Dale Robertson, for NBC; *Wise Guys* (Cannell), for CBS; and *21 Jump Street* (Cannell), the nascent Fox Broadcasting Company's highest-rated show.

Other shows on this fall include *Mama's Boy* (Witt-Thomas-Harris), starring Nancy Walker and Bruce Weitz from *Hill Street Blues*, which will be one of Brandon Tartikoff's "designated hitters" appearing periodically but not yet regularly scheduled; *My Two Dads* (Tri-Star) on NBC after *Family Ties*; *Heart of Texas*, formerly titled *Buck James* (Tri-Star), starring Dennis Weaver in an action medical story for ABC; and *Werewolf*, produced by long-time Cannell associate Frank Lupo, who now has an independent production deal with Tri-Star, for the Fox network.

"We've got the best of all worlds," Kenney says in an interview in his Century City office. "We've got the best action-adventure producer in Stephen J. Cannell, who's doing other things these days as well; we've got the best producer of sitcoms over the last few years in Witt-Thomas-Harris; and coupled with them, we've got a new kid on the block in Tri-Star which has now gone into television, and in its first year out has got three shows on the air."

"I can't think of another major distributor—or a distributor period—that has come out and in its first year gotten eight shows on," he boasts.

He and Kunkel add that in addition to the creative product from the troika, they have the rights to a CBS movie package and rights for future Tri-Star films that do not already have existing television distribution agreements. That's in addition to 73 episodes of the popular '50s rock series, *Sha-Na-Na*.

The CBS movie package includes 36 features, of which 20 are included in the first offering, "TeleVentures I." They include *The Wild, Wild West Revisited*, with Robert Conrad, the original movie-of-the-week for *Hunter*; and Judd Hirsch in *Brotherly Love*. The package contains a relatively equally-matched combination of comedies and action-adventure products.

Because of the original agreement with Columbia Pictures under which Tri-Star Pictures was set up, there still are some outstanding obligations about distribution of some of the Tri-Star features that already have been wrapped or in the pipeline, but future Tri-Star products will be distributed by TeleVentures.

"All films that started in January '87, except for a few products exempted because of these prior arrangements, will be distributed by TeleVentures, including *Sunset*, a Bruce Willis-James Garner feature about Wyatt Earp and Tom Mix," Kenney says. "As you know, Bruce Willis did very nicely with *Blind Date*."

"So we've got sitcoms and action-adventures, and on top of that the blessing of a major motion picture line. It's a pretty nice position to start from—lots of major distributors would like to be in that position."

"I can't think of another major distributor . . . that has come out and in its first year gotten eight shows on."

Well, it all started...

Kenney explains how TeleVentures came about but is quickly interrupted by Kunkel, who jokes: "A bunch of guys were sitting around in a bar . . ."

"No, seriously, what happens in this business is that you have producers saying, 'I produce these great shows but have no way to control them after I'm through,'" Kenney adds. "They make money and make deals for syndication, but they have no control over marketing and advertising, and as people who've built their lives around these shows, that's very frustrating."

"Cannell felt that way, and Witt-Thomas-Harris agreed. They wanted a chance to control their destiny, which they had given up in the key area of distribution, which is where the home runs are in this business."

Arnie Messer, president of Tri-Star Telecommunications, whose brainstorm the new distribution entity was, agrees.

(continued on page 79)

Pat Kenney

Suburban radio finds a niche in program & promotion recipes

Changing America: Nothing is small in small-town radio

By GEORGE SWISSHELM

As more of the once semi-pastoral bedroom community suburbs ringing the major markets mushroom into boom towns and into what *Time* calls "megacounties," smaller "suburban" radio stations are finding a variety of programming and promotion recipes to help them stand out among the 60 to 80 or more signals covering their markets.

WAAF(FM) Worcester, Mass., does it from outside Boston with a marketing strategy that program director Cynde Slater calls a "war plan." She explains that while sister AM, WFTQ, is "strictly a Worcester station," WAAF covers Boston, "So we make the most of it with a marketing strategy that gives us a solid Boston image."

Also helping even WFTQ, she adds, is Boston's high and rising cost of living that's driving more Bostonians to move West, right into Worcesters waiting lap. Another plus for WAAF is that it's a rock station that happens to be just across the street from the Centrum. That's the local coliseum for the big name rock concert tours when they hit Boston, though it's actually in Worcester. "And when these groups hit the Centrum," says Slater, we're right there broadcasting live."

With advantages like these, she says, "You start like Mary Kay with her cosmetics and the man who started Apple Computer: not with 'success' as your goal, but with a goal of providing a service that people really want. If you can do that, 'success' takes care of itself."

Mechanized weapons

The mechanized weapons in WAAF's "marketing war" are two remote vans that "are all over Boston, asking people what kind of music they like so we can play it, and what music they *hate*, so we can stay away from it. Our vans are down there so often that people think we've relocated from Worcester to Boston."

Another part of WAAF's war plan is to "stay consistent," says Slater, "while so many of our competitors keep changing formats and confusing their listeners. P&G has been squeezing Charmin for 20 years and they'll probably be squeezing Charmin for another 20 years. That consistency is what keeps them Number One in their category, year in and year out. We've been doing rock for 19 years and for the past five have positioned WAAF as 'non stop rock.' That's our unique service that no downtown Boston station offers. We guarantee 40 minutes of solid music every hour with no commercial interruptions. We're the non-stop rock station. Our T-shirts say it, our bumper stickers say it, we say it on the air and we do it on the air."

Slater says the station's "war plan" also extends to internal operations: "Our managers are trained to be coaches, not bosses. Their goal is personal development of each staff member as both an individual and as a member of our team. This development includes a lot of brain storming and problem-solving sessions."

She adds that problem solving for advertisers and for new advertising prospects is a key part of the station's "counselor" ad selling approach. This has proved effective, she says, "not only in landing new accounts, but just as important, in keeping accounts we already have coming back for repeat schedules, once we've persuaded them to come with us the first time."

West side station

Across the country broadcasting to Santa Monica and Beverly Hills is KSRF(FM), "The West Side Station." Program director Stephen Day describes it as "always doing live remotes from various community events and interviewing the celebrities who attend. That's on top of our regular menu of uptempo adult contemporary music for our 25 to 44 year old audience."

Days adds that KSRF offers thumbnail reviews of "The best of Los Angeles," describing the best shops and restaurants. "We do film reviews, and we're four blocks from the beach, so we carry weekend beach reports—high and low tide times, surf conditions, water temperature and parking conditions at the beach."

He adds that while many of the big Los Angeles power houses do traffic, "Our traffic reports are geared to the West Side, warning people on the way to work or to the beach where the problems are, and the best alternate routes to detour around them."

Day reports that his music features the top 10 hits from the '60s, '70s and '80s, "but with a distinct difference. Every market in the country has five stations consulting the same five guys. The result is coast-to-coast repetition of the same tired songs, no matter where you go. So we liven things up by slipping plenty of new music in among the old favorites."

In nearby San Fernando Valley, the transmitter site of KGIL AM-FM is only 15 miles from downtown Los An-

(*continued on page 68*)

William O'Shaughnessy operates his New Rochelle, N.Y. AMer for the townies and the sister FM station more for the commuter.

O'Shaughnessy interviews N.Y. Gov. Cuomo

TELEVISION/RADIO AGE

Spot Report

July 20, 1987

Spot Report

July 20, 1987

Media buying services expanding

Two expansion moves, one with political overtones, marked the media-buying scene last week. One featured Catherine Farrell, a veteran buyer of political advertising, who is opening a full-service media-buying shop under the aegis of Roger Ailes, probably the best known G.O.P. media consultant and commercials producer. The other involves the expansion of Corinthian Communications on the west coast.

Farrell's company, Farrell Media, Inc., will operate as a subsidiary of Ailes Communications, Inc., which has majority ownership of Farrell Media. While the new service will "concentrate" on political, consumer and corporate clients, Farrell reports she already has a number of political accounts lined up, including the presidential campaign of Vice President George Bush, two U.S. senatorial contests and "a number" of congressional races.

Farrell was most recently senior vice president of Western International Media, where she was media director of the New York office and prior to that was a vice president of Ed Libov Associates. For the past five years she has been handling political campaigns for Ailes at these two companies, including the Reagan-Bush '84 campaign while she was at Libov.

At Corinthian, it was announced that James E. Martz is joining the firm as vice president, West Coast. He will open and develop a full-service office in Los Angeles. Arthur Yelsey, who has been representing Corinthian on the West Coast, will continue operating from his base in Newport Beach.

Corinthian Communications (no connection with the erstwhile Corinthian Broadcasting) was founded by Larry Miller, president, who was a marketing executive with the former E. J. Korvette discount chain. The company expects to place about $250 million in advertising this year and believes it is the largest buyer of TV time in the New York market ($30 million plus).

Market shares down

TV station household shares in the top 10 markets were down an average of 1 point per market (unweighted by market size) from May to May, according to preliminary figures from TV/RADIO AGE's latest semiannual analysis of the Arbitron sweeps. This compares with previous May sweeps averages per market as follows: '86, down 1.1 points; '85, up 0.2 points; '84, down 2.0 points and '83, down 4.3 points.

The per-market share average for affiliates in the top 10 ADIs was down 1.7 points; for indies the drop was 0.7 points. While data on public TV and cable were not collected, it is assumed the loss in market share of the commercial TV outlets was mainly to cable. (The full analysis of the Arbitron May sweep covering the top 50 ADIs, plus key audience data on all ADIs and lists of leading stations, will appear in the August 3 issue.)

Meters in marketing panel

Nielsen's "single source" measurement program, which will incorporate a large sample of households for gathering product and TV usage data, will employ passive household tuning meters rather than people meters in its TV measurement sub-sample. According to Travis Whitlow, promotion manager of Nielsen Marketing Research, the feeling was that with Audimeters "the level of intrusion was great enough."

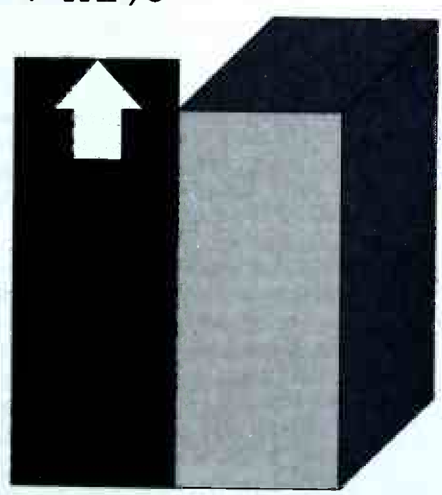
People meters were being considered by Nielsen for the single source syndicated service. This fact gave rise to speculation that the Nielsen network people meter service would eventually be merged with the product/TV usage panel, thus providing a very large sample for national TV measurement. Sample size for the single source program is expected to reach 15,000 households. The cost of this would be borne by advertisers interested in product usage data as well as broadcasters interested in viewing data. However, Nielsen had made clear that marketing data was the primary output of this service and it would not tamper with its reliability by overloading sample households with too much to do.

The single source panel will use bar code readers to generate data on household purchases.

May

Local business *(millions)*

+4.1%



1987: $554.6 **1986: $532.8**

Complete TV Business Barometer details p. 26

Spot Report

Campaigns

Adolph Coors Co., TV
Foote, Cone & Belding; Tatham Laird & Kudner/Chicago
BEER is being served for eight to 13 weeks that began on various May and early June air dates in a long and coast-to-coast lineup of television markets. Media teams placed prime-time, sports and fringe inventory to impress men of legal drinking age and up.

Dairymen, Inc., RADIO
Fahlgren & Swink, Inc./Atlanta
FLAV-O-RICH ICE CREAM is scheduled for eight weeks of spot advertising that started in late June in a good many southeastern radio markets. Buyers worked to reach women 25 and up.

Mrs. Smith's Frozen Foods, TV
Leo Burnett Co./Chicago
MICROWAVE PANCAKES and OTHER FOOD ITEMS are being featured in 13 weeks of third quarter spot appearances that began in late June in a long schedule of western and midwestern television markets. Media placed a wide range of daypart avails to appeal to women, children and teenagers.

Wm. Wrigley Jr. Co., TV
BBDO/Chicago
SPEARMINT and OTHER GUMS are due for eight to 13 weeks of spot appearances during third quarter in a long and coast-to-coast lineup of television markets. Buying team worked with fringe, news, daytime and weekend positions to reach men, women and teenagers.

New from Pepsi

PepsiCo's new Great Spring Waters of America Division is testing its first new product, Ice Mountain Maine Spring Water, via spot TV created by Waring & LaRosa in four New England markets: Boston, Providence, Hartford and New Haven. The commercial bowed in these markets in late June, using animation to spotlight the water's source, a mountain in the forests of Maine.

Meanwhile, though Ice Mountain will be bottled for New England markets only, PepsiCo is planning to introduce other spring water labels in other regions of the country to extend its new participation in the $1.7 billion, and growing, U.S. bottled water market.

Appointments

Agencies

Amozig

Hinson

Leslie C. Amozig has been promoted to executive vice president/director of media services at Rosenfeld, Sirowitz, Humphrey & Strauss. She steps up from senior vice president to replace **Bob Hinson** who has left to form Hinson & Associates, his own media counseling and planning service.

Ellen J. Causier has been appointed media director of Penchina, Selkowitz Inc., New York. She was formerly media director of Provandie & Chirurg and McKinney/New England, both located in Boston.

Keith Holzmueller has been elected a vice president by the Ogilvy & Mather-U.S. board of directors. He came to the agency in early 1985 as a senior research project director and is currently associate director of planning and research.

Susan M. Kukulski has joined Grant/Jacoby, Inc. Chicago as a senior broadcast buyer. She moves in from a buying post with Campbell-Mithun, Chicago.

Lisa S. Floch has been promoted to buyer in the local broadcast unit of FCB/Leber Katz Partners in New York. She came to the agency in 1985 and now advances from assistant buyer.

Ellen Archer has moved up to buyer at McCann-Erickson/Detroit, reporting to senior planner **Cynthia Beerbohm**. Archer had been a media estimator on non-automotive accounts at the agency.

George W. Hunt has been added to the research staff of BBDO/Chicago as a senior research analyst, reporting to **Elaine Collins**, vice president, manager of marketing analysis and resources. Hunt comes from Loyola University, where he had been a career counselor and research assistant.

Michael Leder had joined Laurence, Charles, Free & Lawson as vice president, group media director, assigned to the McDonald's account. He was formerly manager of local broadcast and syndication at Cunningham & Walsh.

Cathy Martino and **Ray Trosan** have been promoted to vice presidents at SSC&B: Lintas USA. Both are assistant media directors. Martino joined the agency in 1982 and Trosan came aboard from Foote, Cone & Belding in 1983.

Jayshree Vakil has moved up to media supervisor at DDB Needham Worldwide/Chicago. She joined the agency last year as a planner and before that she held similar posts at HCM/Chicago and at Ogilvy & Mather in New York.

Doner Hispanic

Isaac Lasky has been named to head the new Hispanic advertising group formed by W.B. Doner and Co. in Detroit. Joining the unit as vice president, creative group supervisor is Roberto Manzano, formerly creative director at Castor Spanish International, Inc. in New York. Lasky had been manager of Hispanic consumer marketing for Coca-Cola, U.S.A. and before that he had been Hispanic marketing manager for Festin Foods in Carlsbad, Calif., and planning director for Jewel Co. affiliate Operadora de Tiendas de Descuento Aurrera.

Liz de Vries has been promoted to broadcast supervisor at Geer, DuBois Inc. in New York. She came to the agency last year as a broadcast buyer from D'Arcy Masius Benton & Bowles.

Media Services

Lourdes Marquez has been appointed vice president, director of television operations at Media General Broadcast Services. She originally joined the company from Wells, Rich, Greene and at MGBS now steps up from associate broadcast director.

Barbara McCarthy has joined CPM, Inc., Chicago as an account executive. Her previous agency posts had been with N W Ayer in New York and with McCann-Erickson, working on the Coca-Cola account in Atlanta.

Representatives

Philip H. Roberts has joined Roslin Radio Sales as executive vice president. He moves in from Masla Radio where he had been a senior vice president.

Marty Kinkead has been promoted to Miami office manager for Blair Television. He joined Blair in 1984 as a sales trainee and now moves up from independent sales specialist in the Atlanta office.

Donna Fee has joined Katz Independent Television as marketing manager in New York. She comes to Katz from the research director's desk at KHOU-TV Houston, and before that she had been a presentation writer and senior marketing/research analyst with ABC Spot Sales, New York.

Terri Weiss and **Don Levinson** have joined the MMT Marketing Division in New York to sell for the division's Independent Team. Levinson had been marketing manager at Katz Independent Television and Weiss had been with the sales staff of Katz Continental.

One Buyer's Opinion

Radio's flexibility makes an all-purpose tool for many brands

Martin

In today's marketplace, there is an extraordinary emphasis on local markets on a prioritized basis. Radio can fit many of the resulting needs including combining the sales promotion with frequency and, where appropriate, local wholesaler or dealer tie-ins to close the circle for a brand in your market.

In a company that has as many diverse brands as we do at Stroh, we've seen how radio has proven itself to be unbelievably flexible, and as such, an applicable tool for almost every brand—a tool that can be adapted to fit almost any marketing situation. Not only do our 16 brands often come with special geographic skews, but with budgets ranging from $300,000 a year to as much as $40 million, and all calling for special radio approaches.

In the case of Stroh's, for instance, you may recall our great success in building name awareness with the help of our TV spot starring Alex the dog. But while Alex could get elected to office, people still did not find a reason in that commercial to drink Stroh's. So we shifted to advertising with the theme line, "Stroh's is spoken here," that we could use in all media and all promotion. Such generic campaigns require major frequency so we use some 16 versions of our radio commercial to reinforce our theme on a market-by-market basis.

Old Milwaukee is a popular priced beer consumed by the 25–49-year-old male, married with responsibilities. He purchases the product because he is aware that it is steeped in tradition, with a history of solid quality and good taste. So we tie Old Milwaukee to food. We reinforce it in good time settings, and radio is a major help in reinforcing a relatively limited television campaign.

Schlitz represents a unique problem and opportunity. It continues to be a major contributor to our profit, but it is a declining brand. And in the beer industry, there seems to be a pattern that if a beer starts to decline, virtually nothing works to stop it.

But it also continued to be profitable. So we have addressed the marketing problem again. We have a limited cooperative television campaign available to those wholesalers who depend heavily on Schlitz, which also presents major geographic considerations. Radio seems to fill the bill in terms of keeping awareness up, building a comfort zone with our wholesalers who depend heavily on the brand, and at the same time addressing the practicalities of its advertising budget.

In many parts of the country, Schaefer is a "fighting brand," but one that seems able to cross over ethnic and geographic lines with some comfort. It has a limited budget, so what we've tried to do is put virtually all of the emphasis on radio on an ongoing basis, backed by a couple of network television flights twice a year to maintain national image and presence. The radio commercial ties Schaefer to the type of person who enjoys it, and our buys are tied to sports and sports teams as opposed to scatter buys. We have still other radio-using brands, but the few examples here should serve to spotlight radio's all-purpose flexibility.—**David Martin,** *vice president, corporate media, The Stroh Brewing Company, before the ANA-RAB Radio Workshop*

Jo Chase has been promoted to group sales manager at Independent Television Sales in New York. She steps up from account executive to head ITS's Team Jupiter, a new third sales group formed by the rep.

Bob Plato has joined TeleRep as an account executive with the T team in the Atlanta sales office. He moves in from WDBB-TV Birmingham where he had been national sales manager. His prior rep posts had been with Seltel and Katz.

Stations

Paulette Williams has been promoted to vice president and general manager of Century Broadcasting's KMEL(FM) San Francisco. She joined the outlet as station manager in 1985 and moved up to general manager last July.

George Sosson has been appointed vice president, operations for the CBS owned FM stations. He joined CBS 18 years ago and most recently has been vice president, general manager of WSUN/WYNF(FM) Tampa-St. Petersburg. In his new post he'll coordinate programming, research and marketing efforts of CBS Radio Division's 11 FM owned stations.

Greg Batusic has been named executive vice president/director of sales for Westwood One Radio Networks and the Mutual Broadcasting System. He transfers to New York from Chicago, where he had been vice president/sales-Midwestern region.

Eric Bremner has been named president of broadcasting for Seattle-based King Broadcasting Co. He had been King's vice president of television.

Craig Kinney has joined KMEX-TV Los Angeles as general sales manager of the Spanish language station. He moves in from the sales staff of KTTV(TV) Los Angeles and before that had been with KABC-TV.

Bob Morse has been named vice president, general manager of Fox Television Stations' KTTV(TV) Los Angeles. He moves in from Louisville where he had been president and general manager of WHAS-TV. Morse also serves as president of the Associated Press Broadcasters Board.

Lynn Anderson-Powell, general manager of Gannett Radio's KIIS AM-FM Los Angeles, has been promoted from vice president to president of the station. That makes her the highest-placed woman at a Gannett radio property.

David S. Noll, recently named general manager of Malrite's newly acquired WEGX(FM) Philadelphia, has been elected to the additional post of vice president. Noll had been general manager of Malrite's KMVP/KRXY(FM) Denver before taking over the new Philadelphia station.

Richard R. Wolf has been appointed vice president, general manager of Drubner Broadcasting's WNLC/WTYD(FM) New London, Conn. and **Edwin M. Roach** has been named general sales manager for the stations.

Kathy Balcom will succeed **Ozzie Knudson** as general manager at KALE/KIOK(FM) Tri-Cities, Washington next month. Knudson is retiring after seven years with the SRO Broadcasting properties. Balcom was formerly sales manager for KOTY/KHWK(FM) Kennewick, Wash.

Timothy M. Lynch has been promoted to vice president, general manager of WDCA-TV Washington, D.C. He moves in from the top post at WMKW-TV Memphis, also owned by TVX Broadcast Group.

Bob Powers has joined KJET/KZOK(FM) Seattle as general manager. He had been vice president and general manager of KCIS/KCMS(FM) Edmonds, Wash., and is a past president of the Puget Sound Radio Broadcasters' Association.

Pamela Kenny has been promoted to general manager of KVOD(FM) Denver. She joined the station in 1985 as general sales manager and before that she had been with KOA/KOAQ(FM), also Denver.

Paul Rogers has been appointed general manager of WEJZ(FM), formerly WLCS, Jacksonville, Fla. WIN Communications recently acquired the station from The Kravis Co. Rogers was formerly president and general manager of Metroplex's WPDQ/WFYV(FM) Jacksonville.

Iowa network

Learfield Communications of Jefferson City, Mo. has launched Radio Iowa, that state's first statewide radio network, to broadcast hourly news, sports and features via satellite to 30 affiliates. General manager Steve Mays says its news staff includes Dennis Sutterer as news director and Kay Henderson, who had been assistant farm director at WOI in Ames. Affiliates of Radio Iowa include KSO Des Moines, WMT Cedar Rapids, WDBQ Dubuque, KSCJ Sioux City, and WOC Davenport.

New affiliates

Satellite Music Network added 46 new affiliates during May, with its StarStation adult contemporary format adding the most, with 15. Twelve new affiliates were signed for Country Coast-to-Coast, and The Pure Gold oldies lineup recruited eight new stations. Stardust, traditional/MOR added six more stations, Heart and Soul, Motown sound, welcomed three affiliates, and Rock 'n' Hits, top 40 added two more stations.

New stations in the top 50 markets include affiliates in Phoenix, Los Angeles, Baltimore and Charlotte. SMN reports 800 affiliates "under contract in all 50 states" for at least one of its seven music formats, and says it plans to premier two new major market formats this month.

Media Professionals

The revolving door of rep account switches

Dorothy Shahinian

Vice president,
Account manager
Time Buying Services, Inc.
New York

Dorothy Shahinian, vice president at Time Buying Services, sees the current flurry of television stations playing musical chairs with their reps as "nothing really new" and notes, "Most buyers have become accustomed to whatever degree of confusion" comes with fragmentation of rep station lists among the various sales teams fielded by each rep company.

But she adds that she does miss "the long-term relationships we used to develop with rep sales people before so many rep companies grew so large that their sales assignments to any one account or to any one media service or agency have become revolving doors. Now, just when you start to know the new salesperson, and more important, just as *they* start to understand the buy specifications and guidelines on your accounts, their assignment is switched and you find yourself educating someone new. If they're going to do a useful job for our clients, they have to know the requirements almost as well as we do."

Shahinian adds that this is "even more important for those media services and agencies that guarantee the post buy analysis." She says that under these circumstances, "We're in no position to take a chance on how the post buy comes out. We have to make sure that the stations make sure our clients are in the specific programs we ordered. But a good rep salesman knows that if he doesn't watch our schedule, we'll be forced to go to someone on the station's own local sales staff who will."

But the "revolving door" isn't all bad. One advantage for buyers, she notes, is that, "With so many salespeople being switched from one account to the next, if you know who the best rep salespeople are by your experience and their reputation, you can call the rep firm and request the people you know will do a good job for your clients. We realize that they work for their stations, too, and we know they have to walk a pretty fine line between what's best for their stations and what's best for our clients. But even under these circumstances, there can still be a difference that *makes* a difference, between salespeople who will try their best to get the right programs for your accounts and those who don't try quite so hard."

Corinne L. Baldassano has returned to ABC as director of ABC Radio's Entertainment Network. The one time director of programming for ABC's Contemporary and FM Networks has most recently been regional manager, affiliate relations for the United Stations Radio Networks in New York.

New Stations

On the Air

KXLT(TV) Rochester-Austin, Minn.; Channel 47; ADI, Rochester-Mason City-Austin. Licensee, L.E.O. Broadcasting, 800 St. Germain St., St. Cloud, Minn. 56301. Telephone (612) 252-0110. Ron Eikens, general manager. Satellite of KXLI St. Cloud. Represented by Adam Young. Air date, July 1987.

New Representatives

Christal Radio now sells nationally for KDKB(FM) Phoenix, and for WMME AM-FM Augusta, Me. The Augusta duo programs contemporary hits and KDKB offers album oriented rock.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WQOK(FM) Raleigh, N.C. and WOKI(FM) Knoxville, Tenn. WOKI airs contemporary hits and WQOK is a new urban contemporary station that bowed on June 15.

Katz Radio is the new national sales representative for WJBR AM-FM Wilmington, Del. and WAEB AM-FM Allentown, Pa. WAEB and both Wilmington stations broadcast adult contemporary formats and WAEB-FM spins contemporary hits.

Republic Radio has been appointed national sales representative for KCBQ AM-FM San Diego and KGEE(FM) Midland-Odessa, Texas. KGEE airs a country format and both San Diego stations offer golden oldies.

Major Market Radio has been named national sales representative for WDIZ(FM) Orlando, Fla. The station features an AOR/Superstars format.

Roslin Radio Sales has been named national sales representative for WPAZ Pottstown, Pa. and for WJWL/WSEA(FM) Georgetown, Del. WSEA plays rock, WJWL airs Music of Your Life, and WPAZ programs Memories of Your Life.

Transactions

Telemundo Group, Inc. has completed its sale of eight radio stations to **Sconnix Broadcasting Co.** for $152 million. The stations are KVIL AM-FM Dallas-Fort Worth, WIBC/WEAG(FM) Indianapolis, WFLA/WPDS(FM) Tampa and WHDH/WZOU(FM) Boston.

Duchossois Industries, Inc. has agreed to acquire KAIR/KJKY(FM) Tucson, Ariz. from Citadel Limited Partnership. Rolland Johnson, president of Duchossois Communications, expects FCC approval of the transaction in approximately two months.

Viewpoints

Hugh M. Beville, Jr.

In a recent speech before the Advertising Research Foundation People Meters Workshop in New York

More research needed before people meters considered valid tools

Despite all the so-called testing, there have been only two real independent checks of the validity of people meter results. AGB commissioned an independent survey, which showed AGB HUT levels 3.1% below coincidental results in prime time; 9.5% below in early fringe. The CONTAM primetime study showed that Nielsen people meters put HUT levels 3.4% above the coincidental, but viewers per tuned household were 7.8% below the yardstick.

In the daytime, people meter HUTs averaged 1.0% below the SRI coincidental. Viewers per tuned household were 6.9% below the standard. Household and persons ratings for various time periods not covered by independent checks—Saturday morning, post 10 p.m. and weekend afternoons—show unexplainable differences between people meter and NTI/NAC.

Having put down the significance of various people meter tests to date, what, you may well ask, do I suggest? Well, just for starters, I have six projects to discuss briefly. Please don't expect finished proposals. These are but the output of one person's focus on the subject without the benefit of screening by any committees, subcommittees, or task forces.

Project A would remedy what I consider a weakness regarding the publication of any definitive, comprehensive results of the AGB Boston test.

- Systematic comparison with Arbitron and Nielsen meter results (with adjustments for their quarter-hour base).
- Consider involvement of university or graduate student project.
- Solicit cooperation of subscribers in contributing individual analyses.

Project B: In attempting to determine the differential characteristics of cooperators and noncooperators in a people meter panel, why not use geodemographic and lifestyle analyses, which are widely employed?

Use of geodemographic and life-style analyses

- Assist in isolating problem areas of recruitment and button-pushing performance.
- Ascertain possible people meter sample biases.
- Develop incentives related to individual life-styles.

Project C: Some means of followup on the viewing characteristics of the approximately 50% of initially selected households is needed. I understand that Niesen has been attempting some new approaches here but has yet to settle on a procedure. Postevaluation of dropouts should be easier.

Research on characteristics and viewing patterns:

- Follow-up of original noncooperators
- Early dropouts from sample

Determine degree to which substitution procedures adequately replace lost panel members.

Project D: When NTI's reliable passive household set meters are abandoned in September 1987, no continuing comparison with national people meter results will exist. It seems vital to know whether people meter results are improving relative to the old NTI standard. It is also important that some bridge be built between demographics according to people meters and ongoing household diaries in local markets.

Retain NTI-Nielsen people meter comparison

- Use passive household meter results composited for 15 local Nielsen markets.
- 6,000 local meters represent nearly 40% of U.S. TV households.
- Proper weighting of local NTI-type meters and people meters will make possible a continuing limited comparison.

Project E: There's never been a chance to use NTI metered homes as the basis for a test, but now, as the service goes out of existence, a God-given opportunity exists. In the most complex experiment, we would seek answers to such questions as:

NTI-NAC subsample test design for 600 randomly selected panel households

- Three-month test October–December 1987
- Six-hundred former NTI households: 200 control—no change, 200 with people meters installed, 200 keeping NAC diary.
- Six-hundred former NAC households: 200 control—no change, 200 with people meters installed, 200 with NTI meters.

Intensive debriefing interviews at conclusion.

Project F: Looking ahead to 1987–1988, the big question will be how well AGB and Nielsen results track, and where and by how much they differ in detail. This proposal would have joint subscribers engaging an independent analyst to do a rigorous study.

For subscribers of both AGB and Nielsen people meter services, 1987–88 season

- Eight agencies, one TV network, one cable network and several syndicators are supporting both services.
- Speedy, authentic analysis of comparative results is essential.
- Obtain full rating service cooperation.
- Analyze sample completion rates, sample characteristics in-tab performance, tuning not viewing, VCR measurement, and normal HUT, PUT, and demo comparisons, etc.
- Engage competent independent research entity to establish rules, procure data, and provide analysis.

Checkerboard losing players, game

Checkerboard programming is losing its battle and is close to losing the game, although a strong player, the NBC-owned stations, won't enter the checkerboard arena until the fall. Of the 17 television stations doing 18 checkerboards, most have performed poorly, according to the May Nielsen books, as compiled by Katz Television. Some have had a roller-coaster ride and some have been outright failures, while others have been marginally successful, according to John von Soosten, vice president, director of programming, "but the once-weekly shows have not been the salvation for any of the stations."

Of the 13 stations running checkerboards in access, seven have taken it off the boards, notes von Soosten. In the early and late-fringe area, only three of the original five checkerboards were still on the air as of May.

Stations still running the once-weekly shows have all lost ground from what they were doing in shares from May 1986 to last May, and many are down in shares in the last book from the Nielsen February report. In access five of the six stations are lower in shares in both situations. The Los Angeles checkerboard station, KTLA-TV, is the only outlet showing an increase in access from one May to the other.

Drop. In the case of KTLA, von Soosten notes that the station had a 10 share in May 1986 with *What's Happening Now*, improved to a 12 in November with checkerboarding, and up to a 13 in the February book, but dipped to an 11 in May with its checkerboard lineup. "Still, the station is up 1 share point this May over the previous May, despite the recent drop." But von Soosten suggests that the station may not have made any gain if KTLA had a stronger show in access in May 1986. "I wonder what would have happened if the station replaced *What's Happening* with a *Barney Miller* or *Three's Company* or *MASH*, or even a newer, stronger show." KTLA might have done significantly better in May 1986, so the small gain obtained by checkerboarding may not have happened with a different schedule, he points out.

In the other cases, von Soosten reports the following regarding checkerboarding on a market-by-market basis: Affiliates—KCRA-TV Sacramento, NBC affiliate, is up in the May book vs. February, but down from a year ago. In May 1986, the station did a 13 in access with news, an 11 in February but went up a point to 12 last May, similar to its November 1986, shares, "so that's almost an even contest."

In Oklahoma City, KOZO-TV did a 9 share with *The Price Is Right* a year ago at 6:30 p.m., did a 6 with a checkerboard in November, a 5 in February and went to *Hollywood Squares* in May, registering a 7. "So the station is up after dropping checkerboarding but down from the previous May," notes von Soosten. In Knoxville, WTVK-TV had a 12 share with *Barney Miller* in May 1986 at 7 p.m. but nosedived in November to a 6 with checkerboarding, which prompted its quick removal and higher share points with *Benson*. The comedy registered a 10 in each of the ensuing two books, says von Soosten.

WVSB-TV Columbus-Tupelo, Miss., was airing *Three's Company* and got an 8 share in May 1986 but also took a deep fall with checkerboarding, getting a 2, a 3 and a 2 in the three rating periods, respectively. "I don't know what the station will do in the fall, but it certainly has to realize by now that checkerboarding is not working, and I would suspect the station would drop it," says von Soosten.

Strokes. In May 1986, KMTR-TV Eugene, was getting an 8 at 6:30 p.m. with *Diff'rent Strokes* but lost a point in each of the fall and spring books, spurring a drop in checkerboarding and news as replacement, which boosted the time period to a 9.0. independents in access: WDBB-TV Tuscaloosa removed *Bosom Buddies* for checker-

Suzanne Somers *stars as Hildy Granger, in Lorimar Television's 'She's the Sheriff,' one of the series to be used by the NBC-owned stations as checkerboard fare in access this fall.*

boarding in September, and lost share points, dropped the form, which was getting 2 share points, for *Matt Houston* in May. *Houston* is up to a 5 share in May.

In Cleveland, WOIO-TV's *Soap* was doing a 4 and dropped to a 3 in November with weekly shows, went up to a 4, down to a 3 again in the following books. "The station is a little down but not a disaster," says von Soosten. The Las Vegas situation is different from most others in that KVVU-TV was airing once-weekly programs in both access (7 p.m.) and in early-fringe (4:30). The pre-checkerboard occupant in access had been *MASH*, which got a 23 in May 1986, but access dropped dramatically in November and in February, with the once-weekly shows dipping to a 13 average share in each report, while the May showing slid to a 9.

WKFT-TV Raleigh-Durham, began operation in summer 1986, by going checkerboard last fall but gave up after recording a 1 share in November. The station, consequently, ran *Benson*, and got a 3 in February, and doubled that in the May book, according to von Soosten. KAME-TV Reno did a 2 share in May 1986 in access with *One Day at a Time*, and although it increased its share points a notch to a 3 in November with the weekly shows, dumped the form in favor of *Star Trek*, which racked up a 7 and a 6, respectively, in the later reports.

At XETV(TV) San Diego, *Alice* got a 6 share in May 1986 at 7:30 p.m., and the station trended downward with checkerboard shows, 6, 5 and 4 share points in the three following sweeps books. *Mork & Mindy* at 7:30 was getting a 3 on WTGS-TV Savannah and a 2 share with checkerboarding and switched to *Entertainment Tonight*, which did a 2 share in February and a 1 share in May.

Fringe. When it comes to early and late fringe, the picture is also bleak for checkerboarding. The early-fringe clearances were on KOUS-TV Billings, KVVU-TV (as noted previously) and KSAS-TV Wichita. All went downhill with checkerboarding, although the Las Vegas station had an 11, 13 and then dropped to 9 in May vs. *Inspector Gadget's* 13 in May 1986. The two late fringe clearances were WOLO-TV Columbia, S.C. and, in Gainesville, WCJB-TV. The station did well with checkerboarding—the only indie to do so, going from a 10 share with *Eye on Hollywood* in May 1986, and, checkerboarding in the next three books, got a 11, 17 and 17.

Still, despite the overall poor performance of the checkerboard, the form still has an opportunity to keep on its feet, perhaps in the long-run. A lot of broadcast eyes will be cast on the NBC-owned stations' checkerboard attempt in the fall with weekly sitcoms consisting of MGM/UA's *We Got it Made*, MCA TV's *Out of This World*, LBS' Communications *You Can't Take it With You*, Lorimar Television's *She's the Sheriff* and *Marblehead Manor* from Paramount Television.

Another fall debut that will bear watching will be on WCAU-TV Philadelphia. The CBS-owned outlet also will air the same five series in access as a checkerboard.—**Robert Sobel.**

'Crest' on Lifetime

Lorimar Television, which quietly dropped *Falcon Crest* from its broadcast syndication nest after the February sweeps, has placed the nighttime soap opera in cable roost—Lifetime, to be exact. The service will air the series in primetime beginning Sept. 21 at 8 p.m. on weekdays. *Falcon Crest* has never achieved any lofty numbers in the syndication marketplace, mostly because it played on UHF indies and in daytime time periods against traditional daytime soaps.

By aiming *Crest* for primetime, Charles Gingold, vice president, programming, Lifetime, hopes to change all that and, in an interview, says that he expects the program to attract large women demos. "My feeling is that Lifetime has carved out a niche as the network for today's woman, and running *Crest* against the family hour on the networks will offer an alternative."

Also, points out Gingold, he's not looking for 30 shares, as networks do. "I'm trying to provide an option in primetime. And if I'm going to compete, I would like to do it with a soap, which is primarily a female vehicle." Gingold won't reveal terms of the deal, but he says that it's for more than one year, with an option to renew.

Regarding the poor performance of *Crest* in syndication, Gingold admits he had reservations about acquiring it, but after looking at the time periods and stations, he says, he was convinced that with proper promotion it will work. "If we program it right and people know each night that we are doing a recap, I think it has an opportunity. One of the plans is creatively to increase awareness."

*"**Falcon Crest**," from Lorimar Telepictures, will be seen on the Lifetime cable network, beginning in the fall in primetime.*

Orbis looks to movies

Orbis Communications is looking to become a major provider of movies as one of the benefits to be derived from it being taken over by Carolco Pictures, independent entertainment company engaged in financing and producing motion pictures. In an interview, Bob Turner, president of Orbis, says he expects to place two substantial theatrical movie packages on the market in 1988 and 1989, composed of Carolco films. The initial package will consist of between 15–20 titles, according to Turner, with selling to start sometime next year, for 1989 availability in some cases.

Titles in the movie package opener include *First Blood* and *Rambo II*. Some of the titles have run on the networks, according to Turner. Orbis will also sell Carolco theatricals that are in production or planned, including *Red Heat*, an Arnold Schwarzenegger film. Both packages will be sold for cash, says Turner.

Under the terms of the agreement with Carolco, Orbis will become a wholly-owned subsidiary. Both parties signed a letter of intent to enter into an exchange of 2.2 million shares of Carolco stock for all of Orbis stock within 60 days. The Carolco shares used in the exchange are valued at $7 per share or a total value of $15,400,000 and will be adjusted accordingly based on the price of Carolco shares on the closing date.

The Orbis management will remain in place for at least three years, under the arrangement.

Coke shopping show

At a time when other companies are going through retrenchments regarding home shopping programs, Coca-Cola Telecommunications will debut a home shopping show in the fall. CCTC will launch the program with TV ValueMart Corp., a wholly-owned subsidiary of Biotech Capital Corp. Called *TV ValueMart*, the TV show will showcase brand name products at guaranteed lowest prices during a three-hour format seven days per week.

Similar to arrangements by past and present players in the home shopping field, the new TV show will include giving a percentage of the items sold to participating stations, according to a Coca-Cola spokesman. Terms, however, were not spelled out. In addition, the time slot open for the home shopping show will be from midnight to 3 a.m., the spokesman says.

A wide variety of contemporary brand-name products will be offered and, notes Herman Rush, chairman and CEO, Coca-Cola, the show will have appeal because its emphasis will be on current brand name merchandise that will not include close-outs on distressed items. TV ValueMart is a wholly-owned subsidiary of Biotech Capital, a publicly-held corporation that operates 10 companies in the information/technology industry.

Syndication shorts

Access Syndication's one-hour special the *International Swimsuit Edition* has reached a 70% station clearance, including 19 of the top 20 markets. These includes WABC-TV New York, KHJ-TV Los Angeles, WHWR-TV Chicago, WGBS-TV Philadelphia and KPIX-TV and KICU-TV San Francisco. The show is produced by **Triple Crown Productions.**

Four Star International has added 12 stations to its Star One market lineup. Buyers of the package of 15 first-run movies released theatrically between 1973 and 1983 include KTSF-TV San Francisco, KTMA-TV Minneapolis,

Programming/Production

(*continued*)

KTTY-TV San Diego, WFMY-TV Greensboro, and KTAL-TV Shreveport. Among the features are *Timerider*, *Pippin* and *No Room to Run*.

Production has begun on *T and T*, action series from **Hal Roach Studios,** distributed by **Tribune Entertainment,** Canada. The show, which stars Mr. T as a private investigator, debuts in January, 1988. Clearances currently are the Tribune stations and all 12 TVX outlets.

Monitor Television International has cleared 10 stations since the beginning of May for *The Christian Science Monitor Reports*, for a total of 93 stations. Recent stations signed are WSAZ-TV Charleston-Huntington, KBBC-TV El Paso, WINK-TV Fort Myers, KRTV(TV) Great Falls, WWAT-TV Columbis/Worthington, KAME-TV Reno, KREQ-TV Eureka, KOIA-TV Ottumwa, KVVT-TV Barstow and WGOT-TV Merrimack. The weekly weekend newsmagazine utilizes 21 worldwide news bureaus.

Syndicast Services says it has gotten 99 orders from TV stations within the span of a week on shows it represents. These include seven orders for the *Mrs. America Contest* and for the *40th anniversary of C.A.R.E.* program; six orders each for *D. C. Follies* and *Slim Cooking;* and five each for *The Most Beautiful Showgirl* and *Sex Symbols II*.

It's Showtime at the Apollo has experienced a rash of new signings for the one-hour weekly first-run show, clearing more than 70 per cent of the country. Stations signed to carry *Apollo*, which debuts in the fall, include WBMG-TV Birmingham, WICV-TV Erie, WJKS-TV Jacksonville, WBRE-TV Wilkes-Barre and KENS-TV San Antonio.

WNBC-TV New York and KNBC-TV Los Angeles have signed as the lead stations of **ProServe Television's** 25-week pre-Olympic series, *Countdown to '88, the Seoul Games*, set to run March 28–Sept. 17, 1988.

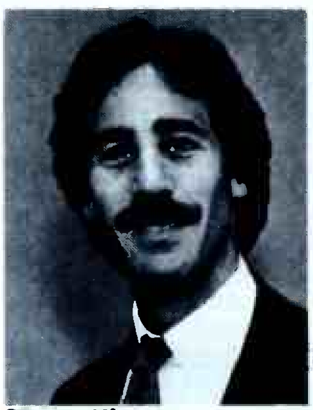
Tribune Entertainment's third Geraldo Rivera special, *Sons of Scarface: The New Mafia*, has cleared 153 markets, representing more than 90 of the U.S. The two-hour program airs August 17 from 8–10 p.m. New markets include WCIX-TV Miami and KSTW-TV Seattle.

GGP Sports, San Francisco, has developed a one-hour sports show, the *NFL Pre-Season Special*, for the fall. Preliminary clearances total 100 stations including the CBS-owned stations in New York, Los Angeles and Chicago.

Coca-Cola Telecommunications will distribute *The Love Godess*, one-hour tribute to Rita Hayworth. Production will begin soon and will trace Hayworth's life through the use of clips and newly discovered footage plus interviews. *Goddess* is a Mel Stuart Productions and Lorac, Inc. production.

Hirsch expansion plans

Steven Hirsch, new president of Camelot Entertainment Sales, taking over the post from Rick Levy, is looking to first things first before attempting any longterm expansion plans. The first thing in this case is to assimilate the barter product for the upfront market that was obtained in the MGM/UA Communications and Buena Vista deals, says Hirsch in an interview. The latter deal has already had some personnel fallout. It's known that David Sifford, head of international sales at King World, parent company of Camelot, has resigned in the wake of Buena Vista's handling KW's international division.


Steven Hirsch

Once the upfront season is well behind Camelot, Hirsch says, it's highly conceivable that the company will explore similar arrangements to MGM/UA's and BV's, in which Camelot handles sales of both companies' barter shows. Including King World's shows and the Buena Vista Magic One package of seven titles as one product, Camelot is selling 10 inventory items, which in total potential billings and revenue places the company now among the barter leaders, believes Hirsch.

Internally, Hirsch is looking to strengthen Camelot's sales, research and administrative capabilities, and he recently added two account executives as part of a plan to hire six persons in line with Camelot's expansion. The two account executives hired are Rosanne Legano and Michael Auerbach, says Hirsch.

While Camelot's expansion in barter is running contrary to the norm in the industry at present, when syndicators are retrenching and consolidating because of station resistance and the flood of barter product being offered, although the upfront market is doing well in several cases (see separate story). Hirsch, nonetheless, has "high hopes for the future of barter. Our own company has a number of barter projects in development, and I believe that MGM/UA and Buena Vista are doing the same. We don't know what will get launched, but we certainly expect to deal with many more shows than the 10 we are selling at this point."

Camelot handles sales of *Wheel of Fortune*, *Jeopardy* and *The Oprah Winfrey Show*, and BV's *Win, Lose or Draw*, *Duck Tales*, *Siskel & Ebert at the Movies*, and the Disney Magic feature packages, and handles MGM/UA's two first-run weekly half-hour series, *Sea Hunt* and *We Got it Made*.

Hirsch, who joined Camelot about a month after the startup of the division about three-and-a-half years ago, had been vice president of sales after joining Camelot as director of advertising. Before that, Hirsch held key sales positions at Television Program Enterprises, Petry Television and NBC. Levy's departure was mutually agreed upon, according to Roger King, chairman of the board at KW. It's understood that Levy's exit was due to contractual differences. Levy and KW could not come to terms over renewal of Levy's pact, including money.

Zooming in on people

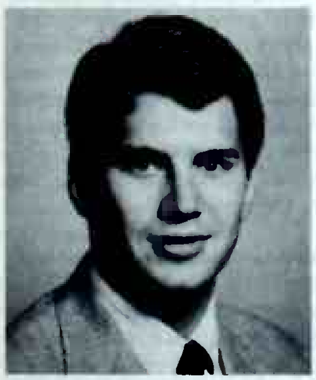
Charles W. Larsen has been named president, domestic television distribution at **Republic Pictures.** Larsen had been exeuctive vice president at D.L. Taffner/Ltd. Before joining Taffner, Larsen was president of Almi Television Productions where he formed and managed the television sales division of the Almi Group. At Republic, he'll be responsible for its first-run programming distribution and for Republic's distribution of its film library and series such as *Bonanza* and *Get Smart*.


Charles Larsen

Lynn Loring has been promoted to executive vice president at **MGM/UA Television.** For the past three years, Loring was senior vice president of programming and production. Under her supervision, the company has racked up a slate of series for the upcoming season including *'30 Something* for ABC, *Karen's Song* for Fox Broadcasting, *Hello Kitty* for CBS and two first-run syndication series, *We Got it Made* and *Sea Hunt*. Previous jobs include a five-and-a-half year tenure as vice president of development and talent: motion pictures and television, at Aaron Spelling Productions.

The Paramount Television Group has made several sales promotions in its domestic division. **Dick Montgomery** becomes vice president, regional manager. He had been vice president, central region manager since 1985. **Gerald Noonan,** central division manager since 1982, becomes central regional head, and **Don Salem** is promoted to central division, sales. He had been an account executive in the Dallas office since 1985.

Philip Martzolf has been appointed director of domestic sales administration at **Worldvision Enterprises,** and **Doreen Muldoon** has been named director of ad sales administration. She joins Worldvision from Blair Television and Capital Cities/ABC where she was senior research analyst.



Philip Martzolf

Kenneth J. Arber has been appointed vice president, program development at **MCA TV Enterprises.** Most recently, Arber was senior vice president, programming, at LBS Communications. Before that, he was writer and producer of serveral syndicated programs.

Diane Galella has been promoted to vice president, research, at **Genesis Entertainment.** She had been director of research. Previously, Galella was a research analyst at Blair Entertainment.

John Angier has joined **Orion Television** in the new position of senior vice president, business affairs. Before coming to Orion, Angier was vice president, business affairs at Reeves Entertainment.

John Angier

Cassandra May winners

Wheel of Fortune and *Jeopardy* continued along their winning ways in the Nielsen Cassandra book for May, coming in Number 1 and 2, respectively, much like they have been doing in past books including the May, 1986, report. And neither look like they are losing any ground. In fact, so far as ratings are concerned, *Wheel* got a 16.9, about the same as the 17 that was reported the previous May, and actually went up a point in shares, from 33 to 34. *Jeopardy* is showing even better results, gaining a full point in ratings, from 10.3 to 11.3, while the game show's shares rose from 25 to 27. *The Oprah Winfrey Show*, which wasn't on the air in May, 1986, is in the third slot this May, with a 9.3/34.

Other syndicated series among the top 10 showed some changes but not dramatic ones. *PM Magazine*, the fourth-ranked syndicated series, gained from a 7.7/15 to an 8.5/17, but its market coverage decreased from 51 to 39. *MASH*, the No. 5 series last May with a 7.7/19, had an 8.4/21 the previous May, and *People's Court* did a 7.1/21 as the No. 6 series, about the same as the previous May.

The Phil Donahue Show, *The New Newlywed Game* and *Entertainment Tonight* comprised the remaining three, all with not too much ratings or share differences from one May to the next.

When it comes to demos, *Wheel* and *Jeopardy* took the first two slots with women, men and adults, with *Wheel* gradding double-digits, 14.3 vs. last May's 14.6, among the women. *Wheel* was also all by itself again with women 18–49 and men 18–49.

On the other hand, while *Oprah* wound up with a 7.1, in the No. 2 spot with women 18–49 and No. 3 with women, it fared poorly with men 18–49, registering only a 2.0 and winding up in the 32nd slot, while coming in 19th with a 2.6 for men.

Telemundo show

Telemundo Group will expand its network programming lineup in August with a weekly five-hour variety/game show, *Super Sabados*. The show is set to air on the three Telemundo owned stations, WVEA-TV Los Angeles, WNJU-TV New York and WSCV-TV Miami, on Saturdays from 4–9 p.m. The program consists of games, contests and guest celebrity appearances and features a variety of segments hosted by Hispanic personalities, with contestants competing weekly for major prizes.

The show, produced by Telemundo at its studios in San Juan, did well in ratings in Puerto Rico, where, according to Carlos Barba, senior vice president of programming, in a recent survey it averaged over a 60% audience share throughout its five hour-time slot.

CBA meets, sets plans

The Community Broadcasters Association, recently formed national organization representing community TV stations, has set plans for its first convention, named an executive director, and is looking to develop a programming cooperative. These were some of the results of the CBA's board of directors meeting, which convened recently in Atlanta:

(1) Sets its first convention, to be called the first annual CBA educational seminar and exposition, to be held in Las Vegas in the fall, 1988. The three-day event will comprise of seminars and an exhibit hall featuring both hardware and software.

(2) Named Lee R. Polacheck as executive director. He will operate from CBA's Milwaukee headquarters. For the past 24 years, Polacheck was executive vice president of the International Foundation of Employee Benefit Plans, an association in the management/labor field which has 30,000 members.

(3) Is exploring the development of a programming cooperative, whereby CBA will represent hundreds of stations in the purchase of TV product.

(4) Plans to create a job bank with the assistance of Marquette University's Broadcast Communications department. The bank would publicize job opportunities in community television as well as available candidates.

(5) Voted unanimously to avoid the State of Florida for all of its meetings of all sizes until the state's advertising tax is repealed.

(6) Plans to mount twin efforts, in the areas of cash sales and barter, to discuss program purchases with TV

(*continued*)

syndicators. (In 1985, no syndicators would sell programming to community stations. In 1986, there were three—Paramount, Buena Vista and 20th Century Fox. Already in 1987, MCA TV, Viacom, SFM Entertainment, Worldvision, Turner Program Services, Gaylord Syndicom, Orbis Communications, Tribune Entertainment, INN, Dow Jones and Access Syndication have been added to the lineup.)

(7) Will press for meetings with A. C. Nielsen and Arbitron to negotiate the inequities of their measuring systems.

(8) Voted to organize a field trip for Federal Communications Commission commissioners and staff to a community station in the Washington area.

(9) Named CBA's executive committee: chairman, Lee Shoblom, Lake Havasu, Ariz.; president/treasurer, John Kompas, Milwaukee; vice president, D. J. Everett III, Hopkinsville, Ky. and secretary, Nancy Hahn, Pittsburgh. The new CBA board comprises: Richard Bogner, Plainview, N.Y.; John Mielke, Eugene, Ore.; Wayne Register, Milwaukee; Art Stamler, Woodstock, Va.; Ken Carter, Boston; Robert Raff, Junction City, Kans. and Mark Osmundson, Marshalltown, Iowa.

'Howdy Doody' back

"Hey kids, what time is it? After 40 years, it's still "Howdy Doody Time" as the freckle-faced puppet prepares for a Thanksgiving weekend primetime birthday party. The two-hour barter special, from Fries Distribution Co., has already cleared over 150 stations representing 93 per cent of the U.S. If the viewing public shows similar enthusiasm, Howdy may well get a regular TV gig once again, according to both Fries senior vice president Lou Wexner and Howdy's mentor Buffalo Bob Smith.

A decade has passed since Buffalo Bob's last attempt at syndication, a daily updated Doody from Warner Bros. That show failed after 130 episodes, says Buffalo Bob, because it veered too far from the format of the original NBC series. Howdy had external hair vs. the molded-on kind, for instance, and the peanut gallery was "huge" with both parents and kids. "It didn't have the warm close feeling the old *Howdy Doody* show had," he remembers.

This fall's special will be more of a nostalgia trip, but geared toward the whole family—current kids as well as their parents who remember *Howdy Doody* from their own childhoods. Doodyville's famous "Peanut Gallery" is expected to include a host of celebrities who grew up with Howdy. Invitees include Barbra Streisand, Dolly Parton, Sigourney Weaver and Johnny Bench, according to Buffalo Bob.

He says it hasn't been decided if the proposed series would be mainly directed at kids or toward their parents too. "There may be some tongue-in-cheek things in there," he muses. Wexner says it has been decided that the series would be a half-hour weekly, since "it's too expensive to do daily."

Cost played a role in the demise of the original *Doody* series in 1960, Buffalo Bob recalls. The show had shifted from daily to Saturday mornings four years earlier, but proved just too expensive to produce, he says.

"It's cheaper for the networks to buy a lot of cartoons and play them 200 times," Buffalo Bob notes. Not surprisingly, the only current network kids' show he enjoys is the live-action *Pee Wee's Playhouse*, starring Pee Wee Herman. He also praises "the big companies that make grants to make shows like *Sesame Street* possible."

Today's action-oriented cartoons are "not fair to kids," Buffalo Bob continues. "They're everything *Howdy Doody* wasn't." He also condemns the sponsorship of current kids' fare, noting that *Howdy Doody* never accepted ads for food products which might damage kids' health. "We had clients like Colgate, which sold kids on brushing their teeth, Kellogg's Rice Krispies, Welch's grape juice and Continental Bakers."

And Buffalo Bob declares that *Howdy Doody* still won't accept such sponsors: "We will not take a barter client unless it's a product we endorse." Wexner says Fries is backing Buffalo Bob on this point but notes that the syndicator has no control over whom stations sell their time to locally."

Buffalo Bob also condemns the advertising of toys which may be too expensive for parents to purchase. "We would not license $80 toys," he adds.

Ironically, NBC stands to make a mint in such licensing if Howdy Doody returns to stardom. Buffalo Bob sold the network all rights to the character in 1951 in return for a capital gain and a 10-year contract.

HOME VIDEO

Lorimar Home Video has unveiled an innovative marketing strategy by establishing Jane Fonda's Video Fitness Library, designed to help consumers select the Fonda workout videos that are suitable to them. An easy-to-use fitness grid, displayed in stores, answers questions on fitness. Included in the library are the programs *Jane Fonda's New Workout*, *Jane Fonda's Low Impact Aerobic Workout*, *Jane Fonda's Workout Challenge*, *Jane Fonda's Workout for Pregnancy, Birth and Recovery* and the newly-retitled *Jane Fonda's Easy Going Workout*, which had been called *Jane Fonda's Prime Time Workout*. Concurrent with the introduction of the library, Lorimar has reduced the price of both the *Workout Challenge* and *Pregnancy* titles from $59.95 to $39.95.

A multimillion-dollar campaign will introduce a price reduction on 10 of **RCA/Columbia Pictures** home video theatrical releases. The specially priced cassettes will be made available at a suggested retail tag of $19.95 starting Aug. 8 through December. Releases include *The Karate Kid*, *The Karate Kid Part II*, *Jagged Edge*, *Ghostbusters*, *It Happened One Night* and *Murphy's Romance*.

Prism Entertainment has achieved record first-quarter earnings. Net income increased 29 per cent to $531,000 for the three months ended April 30, compared to $411,000 for the similar three months in 1986. Sales for the current quarter were $6,252,000, compared to $6,818,000 the 1986 quarter. Sales from the company's films distributed to the rental market at retail prices from $49.95 to $79.95 increased by more than 50 per cent in the current quarter, compared to last year's quarter. However, sales from Prism's "Video Collection" product decreased, resulting in an 8 per cent dip in total sales.

Rob Bonham and **Pierre Loubet** have been promoted to vice president, sales, and to vice president, business development, respectively, at **Lorimar Home Video**. Bonham was director of sales, and Loubet, who joined LHV in 1983, was vice president, new markets, a position he held since 1986.

Robert Day

Robert J. Day has been appointed manager, eastern division, **Worldvision Home Video**. Prior to joining Worldvision, Day was a media buyer at Backer & Spielvogel, ad firm.

Commercials

Costs: an open issue

The Association of National Advertisers has no intention of dropping the ball where the production costs are concerned, and it takes exception to a recent TvB survey that shows commercials production costs are less than 40% of what an earlier ANA survey shows them to be (*Commercials*, July 6).

Peter Eder, ANA's vice president of committee operations, reports the association's new Television Commercial Production Management Task Group will move in several directions to shed more light on why production costs are escalating. He says the task group, headed by Brian E. McFarland, vice president, advertising services at The Gillette Co., expects to take such approaches as developing management briefing papers and seminars on the subject, working with the equivalent 4A's committee and possibly producing a videotape of production experts from large advertisers talking to one another.

It's possible also, says Eder, that another advertiser survey of production costs will be done at the end of the year. He says the contrast between the earlier ANA survey and the one done by TvB with members of the Association of Independent Commercial Producers is "apples and oranges in a comparative sense. Advertisers, agencies and producers all have to look at the things they can affect. We only surveyed 17 advertisers, but there were 198 commercials in our base. I don't believe their study included talent costs and post-production costs."

He adds that it's a fallacy to assume that all the commercials in the ANA survey were produced in the more expensive locales of New York and Los Angeles: "Our national advertisers are spread all over the country. I doubt that General Mills, in Minneapolis, and Clorox, in San Francisco, and Coca-Cola, in Atlanta, do all their production in New York."

Gender mindbender

Those commercials where men are men and women are women still have a place in today's advertising, but there also needs to be many where people are simply people.

With men's and women's roles becoming more fragmented, Judith Langer, president of the New York-based marketing research firm, Langer Associates, is urging marketers and advertisers to develop an awareness of each sex on three levels: gender role (the reality of how each sex is living today), gender ego (what each sex prides itself on) and gender fantasy (the images to which each sex is responsive on an emotional level).

Langer says the new image of the active women in advertising today is more down-to-earth than former images of astronauts, sculptors and Nobel prizewinners. Three new trends, she observes, are the bride who later become the chic, sexy mother (this image is limited to upscale women), the modern princess as epitomized by Britain's Princess Di, and the sexual initiator.

Changes in men have been more subtle but still important for advertisers to note. In terms of imagery, Langer says, 20 years ago the valiant hero, John Wayne, could do anything. Then there was Mr. Sensitivity, the Alan Alda phase, when men tried hard to show that they understood women and weren't sexist. Today, she points out, masculinity is definitely "in," but it is redefined. For example, in *Top Gun*, a high-grossing film, the lead character is shorter than his girlfriend and shows his feeling of insecurity.

Vanity. The new vanity is a major aspect of this redefined masculinity, Langer reports: "Appearance is now recognized as important for one's work, one's love life and one's self image. Men have become sex objects, too, and it's not considered effeminate to care about the way one looks. As part of the new self image, men are giving more thought to their clothes and doing more shopping for themselves.

"Men have also become more concerned about aging and about retaining their youthful appearance. In a study of shaving, blue-collar workers, who might be expected to be the most macho, spoke of themselves as having 'sensitive skin,' something that was previously reserved for women."

A shift has taken place in male-female roles in the home, Langer observes, stating, "Whether single, married or part of a live-together couple, men now are much more involved. In fact more men are cooking and more women aren't." Stressing the implications for food advertisers, she adds, "Recreation cooking is in, obligation cooking is out, and men have gone from being kitchen klutzes to kitchen competents.

"Men are still gadget maniacs, and they continue to be more proficient than women in all aspects of electronics and technology. They are interested in technology for its own sake, but they find it hard to admit it when they don't

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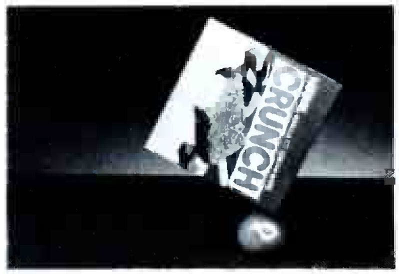
Selling Commercials

Nestle Crunch Ice Cream Bars • JMCT&M

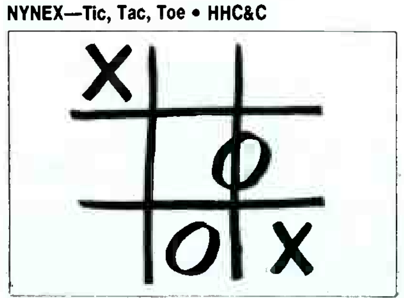


MARK ZANDER PRODUCTIONS, New York

"NYFE" New York Futures Exchange

SHADOW LIGHT PRODUCTIONS, New York

NYNEX—Tic, Tac, Toe • HHC&C



GIFFORD ANIMATION, Harwichport, MA

Piedmont Airlines • McKinney, Silver & Rockett

KCMP PRODUCTIONS, LTD., New York

Commercials *(continued)*

understand something." She tells advertisers, "Talk to them about all the lights and knobs and buttons, but try to keep it simple enough for them to understand as well."

Langer says men's gender fantasies from the past continue to be prevalent: soldiers, pilots, race drivers, cowboys and other basic primal images of masculinity. What's new, she points out, is that business leaders and entrepreneurs also get a lot of respect. Some advertisers are successfully taking a lighter, more humorous approach. Langer cites recent Miller Lite ads showing athletes and other male figures able to laugh at their masculinity.

Pro bono progress

Media time and space donated to Advertising Council campaigns reached an all-time high of $1 billion in valuation in 1986, according to Edward N. Ney, chairman of PaineWebber/Young & Rubicam Ventures, who was recently elected Ad Council chairman. Supporting the Ad Council's work with broad exposure were more than 22,000 media outlets including magazines and newspapers, the business press, outdoor and transit, cable TV and radio and television networks and stations.

Ney says, "This all-time high in media exposure reflects the priority and importance of Ad Council campaign subjects—drugs, youth alcoholism, AIDS—to name just a few. Those are enormous problems. And the media is responding with increased amounts of time and space to bring help and information to the American people.

"This media figure puts the Advertising Council up with the top three major advertisers in the country. While we're all feeling rather good about passing the billion dollar mark in media, I will say that, if we only do as well as we did last year, we will have failed. Given the crisis nature of those three campaigns alone—plus everything else—we have to do more .... And if the Ad Council doesn't take action, who will?"

Special awards for outstanding public service were given to WTVO-TV Rockford, Ill.; WHBL(AM) Sheboygan, Wisc., and MTV Networks. A special silver bell was awarded to Foote, Cone & Belding, Los Angeles, for 45 years of service as the volunteer agency for the Forest Fire Prevention campaign.

A 30-year award was presented to J. Walter Thompson USA for the American Red Cross campaign, a 15-year award to Young & Rubicam for the United Negro College Fund and a 10-year award to Bozell, Jacobs, Kenyon & Eckhardt for the United Way.

First-year awards were presented to the following volunteer agencies: Scali, McCabe, Sloves, commemoration of the Bicentennial of the U.S. Constitution; J. Walter Thompson USA/Chicago, product tampering prevention; Burton-Campbell, individual giving/volunteering; Laurence, Charles, Free & Lawson, aid to higher education; Saatchi & Saatchi DFS Compton, cooperative education and Averett, Free & Ginsburg, recruiting young teachers.

Heroes in white

True stories of dedicated pharmacists doing a lot more than counting out pills are spotlighted in a new campaign for Eckerd Drug Co., drug chain based in Clearwater, Fla. The campaign by J. Walter Thompson/New York, uses the voiceover tag, "To an Eckerd pharmacist nothing is more important than your health."

In one TV 30, an Eckerd pharmacist comes to the aid of a victim of an angina attack by quickly reviewing that customer's computerized medical profile, placing an emergency call to his doctor and personally delivering the life-saving prescription. In another, a child who has raided a medicine cabinet and has overdosed on an adult prescription is saved through the action of a knowledgeable Eckerd pharmacist following the advice of the child's pediatrician and poison control measures.

Having started with cable buys—on WTBS, CNN and Lifetime—the commercials are scheduled for some 30 spot TV markets subsequently. In selected spot markets, the two spots will be paired with 30-second health tip vignettes produced by JWT subsidiary Hill & Knowlton Healthcare Communications Division, New York. The vignettes will address such health concerns as high blood pressure, diabetes, cholesterol testing, prescription refills, drug abuse, the proper use of prescriptions and medicine storage.

Charles Gennarelli served as creative director for the new campaign. Production house was Griner/Cuesta, New York, with Norm Griner as director.

Sponsoring dreams

GMAC Financial Services is calling itself "the official sponsor of America's dreams" in a new network TV campaign out of Campbell-Ewald, Warren, Mich. The spots point out that GMAC now finances home mortgages and boats as well as automobiles and trucks.

Campbell-Ewald introduced the "dream" theme last October and builds on it with five new spots that feature contemporary music married to scenes depicting a cross-section of Americans living their dreams—owning new cars, trucks, home and boats—backed by a rhythmic beat and the lyrics, "Dreamin.' Dreamin' the dreams of America. They're movin' all across the land, from where you are to where I am. No matter what you dream, there's a feelin' deep inside—a wonder and excitement when you know your dream's alive." Spots include 60s, 30s and 15s.

"People don't dream about financial services, but they do dream about mobility, security, recreation, family and friends," says creative director Bob Ovies. "This campaign reminds us of these dreams and GMAC's ability to easily transform them into reality."

AICP makes changes

The Association of Independent Commercial Producers/East has decided to open membership to freelance producers working for production companies. Meanwhile, Morty Dubin of Iris Films has been elected president. Outgoing president Linda Maxwell, LSM Productions, will serve on the board of directors.

Also named to the board were: first vice president, Richard Fink, Myers Films; second vice president, Bruce Mellon, Elite Films; third vice president, Alex Blum, Spots Films Services International; and treasurer, Jim Golden, Landeck, Ramsey Golden Production.

Six other directors include Frank Stiefel, Stiefel & Co.; Barney Melsky, Levinson Israelson & Bell; Dick Hall, Griner/Cuesta Associates; Peter Friedman, Moir Productions and Jay Kenny, EUE/Screen Gems. The associate member on the board is Ron Cohen, Cohen Insurance.

Music video style

Taking its style from music videos, a new TV spot for Tuscan Dairy Farms products uses the 1986 hit song "Yummy, Yummy, Yummy" to sing the praises of the company's ice cream, yogurt pops, frozen yogurt and juice bars. Agency is The Lempert Co., Belleville, N.J. specialist in food products.

The visuals match the spirit of the song, which now goes, "Yummy, yummy, yummy—I've got Tuscan in my tummy." There are closeups of four different people enjoying Tuscan products, intercut with quick shots of Tuscan Farms packages. The spot is airing on most stations in New York throughout the summer.

Sports director Steve Klauke

Station manager Charles Williams

While WAUR(FM) Aurora, Ill. highlights local sports along with Chicago teams, sister WMRO(AM) is known for high school play-by-play sports.

Small-town radio *(from page 50)*

geles, but the city limits stretch some 45 miles out. So program director Mike Lundy explains that "Though we're well within those city limits, we broadcast to a primarily residential area." The FM carries an easy rock, adult contemporary sound aimed at the 25–45 crowd and the AM airs news and talk for 35-plus.

Lundy notes that while many Los Angeles stations serve up weather and traffic, KGIL gears its weather and traffic for the 1.6 million residents of the Valley, "We've been here for 40 years," he says, "so we're known as 'The Valley Station' by everybody who lives here. But that doesn't mean we limit our news only to what happens in the Valley."

His listeners' interests "are too broad for that. AIDS is an important story both in our news and among our talk topics. We followed the Bernie Goetz trial closely and the voice of Barry Slotnick was one of the many heard on our air."

Lundy explains that his news team tries to give a local twist to national and regional stories. NASA's space shuttle, for instance, is a national story. But when NASA orders more engines for it, that's a story of special local interest in the Valley because Rocketdyne, with a plant located there, hired 850 more people to fill those engine orders.

Champion of good causes

Of course a strong signal helps, but rising above the crowd can be done with a not-so-strong signal. In New York's Westchester County village of New Rochelle, William O'Shaughnessy runs two entirely different formats that draws two different sets of listeners and two different lists of advertisers.

Says O'Shaughnessy: "Even though WVOX has only 500 watts, which is probably one of the weakest physical signals in the New York market, and even though there are probably 90 or so other radio stations working this market, our strength is that WVOX is above all civic minded. We editorialize, we champion good causes, and our *Open Line* makes it as easy as possible for anyone who wants to be heard to get on the air, stand up on his soap box, and blast City Hall out of its socks. On WVOX, the music is subordinate."

Open Line, he explains "is not programmed for the commuters, but for the townies, with deep roots in Westchester. Everyone from the disenfranchised and misunderstood to the guy

(continued on page 70)

Wall Street Report

Second quarter brings more record earnings for Westwood One

Westwood One Inc., parent company of the Mutual Broadcasting System and fast growing producer and distributor of radio programs, reports record second quarter and first six months revenue, net income and earnings per share.

Chairman Norman Pattiz claims a 16% share of the network radio business in terms of revenue and makes no secret of wanting to "see that go up to 25 to 30%."

One way he might get a leg up on realization of this ambition is to start buying the three NBC radio properties currently on the block: WMAQ Chicago, KNBR San Francisco, and WKYS(FM) Washington. Pattiz concedes interest in a deal with NBC but that's as far as he'll go. At the same time, NBC Radio declines to confirm or deny that Westwood One is among those who have approached NBC regarding negotiations for the three stations.

But back to second quarter, Westwood One reports that revenue for the three month period ending May 31 climbed 36% to $19,427,000, up from $14,297,000 for the 1986 period. At the same time, net income rose 62% to $2,771,000 from $1,712,000. Earnings per share increased to 23 cents from 16 cents, on an expanded shareholder base, as average shares outstanding increased 13% to 12,288,000 from 10,893,000.

This second quarter performance followed a similar set of record figures for the three month period ending February 28. Revenue for this period rose 42% to $15,939,000 from $11,229,000 in 1986. Net income climbed 73% to $1,440,000 from $830,000. Earnings per share rose 50% to 12 cents from 8 cents on an expanded stockhelder base, as average shares outstanding increased to 12,342,000 from 10,826,000, after adjustment to reflect a three-for-two stock split effective for stockholders of record on March 23, 1987. The additional shares were distributed to stockholders on April 6, 1987.

Adding up the two record periods, revenue for the six months ended May 31 increased 39% to $35,366,000 from $25,526,000 last year. Net income for the six months climbed to $4,211,000, up 66% from the comparable 1986 figure of $2,542,000. Earnings per share rose to 34 cents from 23 cents as average shares outstanding increased 13% to 12,315,000 from 10,860,000.

Other new developments at Westwood One during this year's first half included the appointment of William J. Battison as president. The company also teamed up with Coca-Cola to promote the Rock 'n Cherry Thunder Concert Contest in Scott Shannon's weekly *Rockin' America Top 30 Countdown* show. As part of this promotion, the company and the program received visibility on 80 million Cherry Coke cups. And the company continued to be the only major radio network sponsoring concert tours by completing negotiations to co-sponsor three national tours; The Judds, Heart and REO Speedwagon.

This was also a year in which Westwood One rolled out a number of new programs. These included *American Dance Trax*, a weekly three-hour series counting down America's Top 30 dance records; *Rock and Roll Never Forgets*, a weekly two-hour flashback into the history of rock, and *Miller Sound Express*, a new concert series for black and urban radio stations.

And just before Westwood One's first quarter wound down, Mutual Broadcasting System signed a three-year affiliation agreement with Legacy Broadcasting Inc. to broadcast Mutual programs nationally.

1986 not bad, either

All this followed on the heels of 1986, a year that for Westwood One ended on November 30 with revenue up 210% to $59,297,000, against $19,103,000 for the 1985 fiscal year. Net income increased 110% to $7,286,000 or 94 cents per share, compared to $3,473,000, or 58 cents per share in fiscal 1985.

Westwood One kicked off fiscal 1986 with the acquisition of the Mutual Broadcasting System, which added news, talk and sports to Westwood One's growing package of entertainment programs and specials. And at Mutual, unprofitable and outdated programs were dropped, other programs were moved, and a number of Mutual affiliates were evaluated and replaced with stronger stations.

Westwood One Inc.
(unaudited)

	Three Months Ended May 31		Six Months Ended May 31	
	1986	1987	1986	1987
Revenue	$14,297,000	$19,427,000	$25,526,000	$35,366,000
Income before taxes	3,477,000	4,521,000	5,172,000	7,139,000
Net income	1,712,000	2,771,000	2,542,000	4,211,000
Earnings per share	.16	.23	.23	.34
Average shares outstanding	10,893,000	12,228,000	10,860,000	12,315,000


Denis McNamara, PD, WLIR(FM) Garden City, N.Y., l., and Elvis Costello

Small-town radio

(*from page 68*)

next door to where the developer wants to put his little dream cottage in the shadow of a giant new high-rise and who can't afford another hike in school taxes."

If WVOX is for the "townies," sister FM WRTN, says O'Shaughnessy, "is the station that the people who run for the train to New York come home and unwind with; or who drive to New York in their stretch limousines. WRTN plays the country club music that the people in the big houses up on the hill in Scarsdale and along the North Shore like: Bobby Short, Peter Duchin and Lester Lanin. The stylish society sound of Cafe Society, composed by Cole Porter or sung by Mabel Mercer."

Across Long Island Sound, Zim Barstein, station manager of WLIR(FM) Garden City, observes that with perhaps 80 signals available to his listeners, "Being a standout suburban station is not easy. But it can be done by finding that unique niche that no one else is filling. For a young adult format, that means breaking a lot of new music. The major city stations don't risk that, but our program director will make three or four trips a year to England to look for new talent. We were the first station in The States to break U 2—*before* they become famous on this side of the ocean."

Barstein adds that this kind of pioneering gets a lot of publicity. "*Rolling Stones* ranked us the Number Two small market station in the country for 1986, based on this kind of innovation." Barstein says his promotion includes "Sending our air personalities all over Long Island, and sometimes even to clubs in Manhattan.

Barstein says "It takes sales people who aren't afraid to hit the street and knock on a lot of doors. It also means you're asking a guy to reach into his own pocket and pull out his money, instead of just letting an agency sign for it. So your station has to deliver. It has to make his cash register ring. And every time we get a new account, we really work to keep him."

That, says Barstein, means watching the copy: "Like David Ogilvy says, if the copy's not right, the client is wasting his money. So we follow up. We check back after his first week on the air and ask how he's doing. If he's not selling more merchandise to more customers we keep changing his copy until he does. And we do a lot of spots on spec. We make a tape, take it to a prospect and tell him, 'Here's what your commercial will sound like.' "

WLIR also "builds packages" to tie advertisers into events like its coverage of U2's concert in Ireland. WLIR also had its own people and microphones at the Live Aid concert from London last year. "It's not cheap," says Barstein. "It costs plenty. But it builds the excitement that pulls in the listeners."

Chicago? who cares?

In mid-continent, not far from Chicago, WMRO and WAUR(FM) in Aurora concentrate their news and sports coverage on a two-and-a-half county area. One of those counties is Du Page, which general sales manager Charles Williams describes as "solid, wall-to-wall towns bumping up against each other. It's the fastest growing county outside the Sun Belt."

The other two parts of Williams' coverage area are Kane County and Northwest Cook County. And Williams adds that it's more than the stations' news and sports that are community oriented: "When our jocks do their one-liners, they're usually about what's happening locally. They refer to Chicago only when and if things going on there affect what happens in our area. We never forget that though we're part of the third largest market, our own strength is where most of our revenue comes from, and that's our own smaller, but faster growing area."

He says that while WAUR(FM) highlights local sports along with how the Cubs, Bears and Hawks did, "WMRO, which covers a tighter area, does more live play-by-play of top area high school sports than any station in Illinois."

Williams notes that while his AM, WMRO, is primarily a vehicle for local retailers, WAUR(FM), which reaches 1.5 million suburbanites "gets our area retailers plus quite a bit of national business from Burnett, Foote, Cone, and the other Chicago agencies who know the market and know exactly what we do and where we cover and where we don't. We do this direct. Katz and Interep may not see it as a conflict, but we know their major commitment has to be to their major downtown Chicago power houses, while we'd only be considered a piece of the market—even though if Du Page and Kane counties were set down in the middle of Nebraska, we'd be the country's 30th market."

Williams says his stations concentrate their promotion in local newspapers and on billboards in their two-and-a-half county area. But in that area, he emphasizes, "We make sure we're everywhere." □

Claims to fame

WAAF (FM) Worcester, Mass.	Marketing war plan to boost presence among Boston powerhouses
KSRF (FM) Santa Monica, Calif.	The West Side Station (Beachside of Los Angeles)
WVOX/WRTN (FM) New Rochelle, N.Y.	One-Two Punch: Soap box for the townies, country club sound for the swells
WMRO/WAUR (FM)	Local news, play-by-play sports for fast growth megacounties in Chicago suburbs
WGIL AM–FM Los Angeles	The Valley station, but trying for more
WLIR (FM) Garden City, N.Y.	Breaking in a lot of new music
WMRO/WAUR (FM) Aurora, Ill.	In the fastest growing county outside the sunbelt

Nielsen's First 2,000 People Meters Are In.

Installed.

Nielsen People Meters are installed in all kinds of households and neighborhoods across the country.

Inclusive.

Nielsen's People Meter sample is drawn from more than 770 U.S. counties; it includes neighborhoods that are easily accessible and those that aren't (household refusals are recontacted multiple times to enhance cooperation). It includes families that move (predominantly young adults); it includes families with satellite dishes, with "rabbits," with video switches (necessary for total TV audience measurement), and with sealed cable converters.

Indispensable.

Nielsen People Meter data are indispensable to businesses that spend $23 million a day on network television.

Information With Integrity: **Nielsen People Meters**

Nielsen Media Research

a company of The Dun & Bradstreet Corporation

Indies' movies *(from page 48)*

present ownership took over two years ago. And we're finding that there are syndicators who are willing to move their product for prices which everyone believes are fair."

He adds that his concentration on packages is mainly to acquire exploitables, which represented a minimal number at the station a few years ago.

Ironically, the proliferation of cable and VCRs unwittingly has aided the broadcast community in slowing down the prices of movie packages generally. At KCOP, Rick Feldman, station manager, says that the impact of cable and VCRs in the market, which he estimates at 35 and 50 per cent, respectively, has been less than feared initially, and has put pressure on syndicators' prices on movies, "with the exception of blockbusters."

Wolf at ITS says that what should be considered is that cable and VCR penetration is still less than 50% in the country, so movies on commercial television are the main way to reach male audiences. Also, she continues, cable and VCR reach is less than the national average in the top markets.

Even in a heavily cable-connected area such as Miami, strong doubts are cast by Stopnick at WDZL that cable has had any noticeable adverse impact on commercial television movies. He says that 50% of Miami is wired to pay services. "Thus, in terms of television exposure, there is a potential of 25% of the market having seen the movie on cable. Even that number is high because, obviously, everyone who has a premium service will not have seen that film. This means that 70–75 per cent of the market has not been exposed to that movie on television."

New kids on the block

Meanwhile, some indies which have started up in smaller markets over the past year or so are also doing well with movies. In Madison, WMSN-TV, which came on the air in June, 1986, is registering an average Nielsen rating and 10 share in its primetime airings. The station runs films from 7–9 p.m. (CT) during the week, from noon to 4 p.m. on Sundays, plus two late-night offerings on Saturdays and Sundays, according to Bill Franks, general manager of the indie.

The Saturday late-night airings are called Big Sky Theater, the name of the old drive-in theater that was razed for the new occupant. In keeping with the drive-in concept, the station's movie fare consists mostly of "beach" era titles, says Franks, woven around a drive-in movie theme. In accumulating a film library, Franks bought a number of these films—vintage 1960s and 1970s—from Paramount, MCA and Viacom, and he calls them good, solid movies which weren't available on cable and in video stores.

In addition to the beach fare, the station acquired from the same suppliers "a lot of John Wayne and Clint Eastwood movies of the 1960s and 1970s. "Also, according to Franks, purchases consisted of the *Ma and Pa Kettle* movies, *Francis (The Talking Mule)* films, old Bob Hopes and Laurel and Hardy titles. The vintage product was bought basically for weekend viewing, points out Franks, and is getting "halfway decent numbers for us."

Barry Baker, general manager at KPLR-TV St. Louis, says he's a strong advocate of oldie movies, and runs many of the tried-and-true titles as common practice, preferring them over first-run titles. "What we have found is that a lot of first-run movies, such as those being run by other stations, have not held up. Stations pour massive promotions into them, which in some cases is because they are obligated to do so contractually."

He continues that while the station buys some first-run packages—and at substantial prices—they often are not the titles that get high ratings when the books come out. "And because promotion has to be more elaborate on them as compared to the oldies, the end result may be that even if they do marginally better than our usual movies, they may not pay off so well when you net out the costs of airing them."

KPLR, according to Baker, did a 6 rating in primetime movies in both measurement services in May, which he calls "quite good for a non-metered market," using the tried-and-true titles as the focal point. "We ran them as the base to help our first-run titles that we also play in our schedule. You shouldn't run these alone because you will lose the hard-core movie audience."

Baker concedes that some first-run titles are needed for image, but the hard-core viewer tends to be the disenfranchised network audience, whom Baker defines as more upscale, 25–54 males. Also, believes Baker, the non-network movie watcher is not the heavy VCR movie user.

But Noble at WNYW judges his buying methodology on the storyline of the film, rather than its vintage or exposure. "If the story is good, people will like it generally, regardless of whether it's a made-for-TV movie, an old black-and-white or first-run. Our schedule, for example, has a mix, including movies that are from the 1930s and 1940s."

But while primetime movies are getting good reports at many indies, WXIX has seen an incremental erosion of Cincinnati viewers over the past year. To stem this tide, Jenkins moved the movie from 8 p.m. to 9 p.m. and slashed the commercials inventory by about 30% for the May sweeps. The changes have paid off, according to Jenkins. "The result was that we went from a 4.7 to a 6 rating and had very attractive demos across the board, going off the May Nielsen." The big question is whether to continue to air features at 9 beginning in the fall, he adds.

In terms of movie scheduling, WXIX attempts to counterprogram the three networks' fare on a night-by-night basis. The other indie in the market, WIII-TV, received a 1 rating, 2 share for its 8 p.m. movies, on average, in May, says Jenkins. In counterprogramming strategy, the executive says he will not run a comedy on Thursdays because of the blockbuster ratings of *The Cosby Show*. Instead, he airs horror, occult or suspense movies, looking to *Cosby* tune-outs.

But overall, the counterprogramming attack is not centered against the top show in the time period, he continues. "Our frontal assault is against the program or programs that have the least loyalty and the weakest audiences on the networks. Or, if there is any obvious audience void on a given night, we will try to play a heavy feature that same night."

Dorkin, Petry Television, notes that many indie stations tried—and failed—to use classic movies such as *The Maltese Falcon* against *Cosby*, so Thursdays has been a poor ratings night for independents. However, Dorkin says that the indies have become more sophisticated in scheduling against *Cosby* and the rest of the powerhouse Thursday lineup on NBC and are now airing exploitable movies and action/adventure titles.

For example, he points out, WKBD-TV Detroit, which has been averaging 7 ratings, ran features such as *Missing in Action* and *Revenge of the Nerds* in May, and got 8s on Thursdays. "So you can see that the station didn't get hurt," he says, counterprogramming against NBC. □

Barter is back

(from page 45)

cated shows in terms of demographic guarantees, casually threw out that it's all one big happy family and that "advertisers are sharing the risk."

"What?" fumes Mandel. "I don't know of any advertiser willing to 'share the risk.' That's not the way you do business." Mandel says the agencies shot that idea down when the networks floated it, and there's no way agencies will take that kind of proposal from a barter seller.

"A 10% price increase in barter plus a 10% reduction in demographic guarantees equals a 20% cost increase," says Mandel, "and I have no qualms about going back to the client and suggesting radio, print or whatever."

Other agency executives, including Mandel, say they haven't been approached by barter sellers looking for protection against "gapping" (audience deficiencies). And they hope they don't get hit with the "modest proposal" down the road.

Most barter sellers think they've read the people meter tea leaves right based on the early Nielsen samples which rose to 2,000 households this summer.

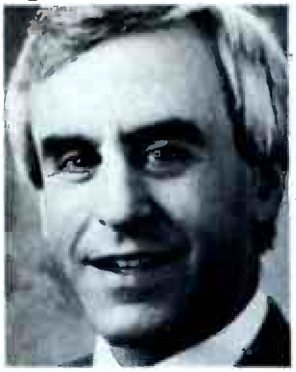
"The people meter issue was resolved early," claims Cosgrove, "and the barter syndicators are ready to write orders." He says the sellers followed the Nielsen sample, did their homework and plotted the shows. And based on this information they are making demographic guarantees in the upfront market.

This confidence is shared by Peter Kranzler, media sales vice president at Lorimar Television. As a result, he's moving the inventory as quick as he can, as soon as he can, leaving very little for scatter.

But not everyone is quite so confident. Blair's Levy, for example, is hedging his bets. "We're selling well in the upfront, but I'm holding back a little more in the scatter because of the uncertainty over the people meter measurements," explains Levy. With so much business being written upfront, Levy fears even a slight misreading of the earlier (and incomplete) Nielsen people meter results could spell disaster down the line with little or no time left in scatter for makegoods.

His caution, however, is nearly overwhelmed by the joy of this year's upfront go-around, for he's in the best position a seller can be: he can pick and choose. He's not taking the first media budget that walks in the door. "I'm more confident. I can wait for my price." ☐

"Where networks have been reformatted to accept 15s, we can't call a syndicator like King World and ask them to reformat the breaks on their programs."



Todd Wheeler
Director of sales
WPVI-TV Philadelphia

Stations mutter 'clutter' *(from page 43)*

cedes, is more like 75%." To accomodate the 15s, he notes, the station usually has to either pair them or fill out with a 15-second promo.

"Some people talk about really trying to discourage the use of 15s," Young says, "but we're not locked into any one way. There's always the possibility of reformatting, but we have to ask whether we're reformatting for the viewer or for the money."

Concerned with "killing the goose that laid the golden egg," WPVI discourages placement of 15s within its rigid policy of not running more than three elements in a station break and four within a program, Wheeler reports. For example, the ABC affiliate has 70 seconds between network soaps at 1 p.m., where it can run two 30s and a 10—But two 15s, a 30 and a 10 would be considered clutter.

Even split 30s are considered two elements: "Even if the announcer, the music and the setting are the same, we perceive this as two elements," Wheeler says.

One reason WPVI has fewer natural positions for 15s than many other affiliates is that it doesn't hold with such practices as following the late news with 90 seconds of commercials separated by closing credits from two ensuing 15s: "We close without interruption. Our only natural positions are what the network gives us in the newsbreaks at 9 p.m. and 10:30 p.m."

He adds, "Where networks have been reformatted to accept 15s, we can't call a syndicator like King World and ask them to reformat the breaks on their programs. And 15-second advertisers are better off being on a network from a pricing point of view—but if all stations are taking the same position, we're not throwing away business. We haven't seen any major account evaporate."

Like WPVI, WRAL-TV Raleigh-Durham has a general policy of not having more than four units within a program and three between programs; but, according to Neil Kuvin, station manager, this specifies only commercial units and the policy is not engraved in stone. For example, split 30s may be allowed to put the station over the maximum at times.

The station just recently revised its pricing policy. Where 15s had been selling at the full 30 rate—"since we were locked out of the other half of the position"—they now go at 80%, but the station also is limiting the time periods they can be bought in, basically relegating them to daytime. And where split 30s had been accepted at the 30 rate, they're now at a 50% premium and preemptible by standard 30s, 60s or 90s. The upshot is "continuing to make it harder to place 15s in order to avoid clutter," Kuvin adds.

Mitchell C. Nye, general sales manager at WCGV-TV Milwaukee, sees increased usage of 15s, but notes they still represent no more than 5% of his independent station's business. His chief concern is with logistics: "For the most part, stations have to hand-hold this stuff. Many times 15s have to be hand-plotted because the computer will kick out the spot."

"Networks can build natural 15-second positions," Nye continues. "If we have a natural position and it goes unsold, we might have to put in a 10 and fill it out with a five-second ID. We have no problem with a split 30 and don't charge a premium for it—but with a standalone 15, we have to restructure things, like going to the promotion department to produce promos in different lengths."

WCGV charges 65% of the 30 rate for standalone 15s "and most advertising agencies that we deal with are surprised that we're not at least at 70%," Nye reports. He feels this low premium is easily justified even when an agency sends two 15s on different tapes: "They have to be edited together, there are tape costs involved, manpower, equipment use—and someone in the traffic department has to give those instructions."

But if two 15s come integrated on one tape, unlike most other stations, WCGV will accept even a split 30 from two different advertisers at the 30 rate. It's been doing this for a local agency, which also goes the extra mile by handling placement with a single contract and invoice, with the agency responsible for collecting 50% of the bill from each advertiser.

Preemption policies

For most stations, 15s are preemptible by 30s, and this is the case at KPRC. Daggett says, "It's related to demand, and it's more apt to happen, for that reason, in the second and fourth quarters. But if we can tell the

(continued on page 78)

"There is data that shows the attention factor [on 15-second commercials] is quite high, and that justifies a premium making for 75–80% of a 30."

Dick Daggett
General sales manager
KPRC-TV Houston

In the Picture

Allen Banks

Media chief of newly merged Saatchi & Saatchi DFS Compton describes merger-related changes in his own expanded media operation and comments on some of the other fast moving developments revolutionizing broadcast advertising.

Agency mergers only one of the many changes sweeping the business

Allen Banks, executive vice president and director of media at newly merged Saatchi & Saatchi DFS Compton, used to think of the advertising business as evolutionary. But today he says, "So much is happening so fast now, that it's hard to escape the conclusion that we're in a revolutionary business. Nothing remains the same. So agencies have to change to stay on top of everything else that keeps changing around us."

That's exactly what Banks himself did last month at his own agency(ies). He's the man who came out on top as media boss of the giant new media combine—one that Banks' bosses bill as "The largest agency in New York, the second largest in both the U.S. and worldwide, and we bill close to $2.3 billion in the U.S. alone, making us the third largest agency in broadcast billings."

Among the changes resulting from the merger in Banks' former DFS media operation and in what was that of Saatchi & Saatchi Compton (besides the big boost in billings) will be some consolidation in the agency's local market specialist system. "There won't be the need for two specialists in the same markets," explains Banks, "and some of this will be taken care of by attrition, and in other cases by elimination. At the same time, Compton clients will start to benefit from our DFS regional market specialist operations in Chicago and Los Angeles. And some of their buyers will become part of that. Before the merger, all of Compton's buying was done out of New York."

Banks adds that the merger will have less of an impact on the new agency's network buying. He explains that this has been done on an account basis at both agencies and that Compton's network group "was a small one anyway. So most of Compton's network people are joining us to continue with the same account assignments they had pre-merger."

Much the same applies to planning. He says the DFS groups will continue to plan for the accounts they're already assigned to, and so will the planners coming in with Compton's accounts. Carol Karasick moves in from Compton to join Jack Irving who heads planning on DFS accounts and both are senior vice presidents and directors of media operations, Peggy Green, also already a senior vice president, becomes director of broadcast and adds responsibility for network buying to those she has had all along for local broadcast buying.

Meanwhile, adds Banks, "As we grow more accustomed to working as a team, we'll start assigning some of the planners working on Compton accounts to some of our DFS accounts, and vice versa, to give all of them some broader experience and totally integrate the two planning staffs."

He doesn't see the merger cutting people from the media department's computer operations. To the contrary, he says people may be added here, "as both we and our new associates from Compton keep working to transfer more and more of our purely numerical tasks to computers, so that the humans can concentrate more of their time applying their imaginations to creative solutions of media and marketing problems."

Banks says it's too early to calculate the dollar savings on any consolidation of syndicated information services that might result from merger. "We're still looking at the numbers," he says. "Nielsen bases its charges on agency billings. But there may be some economies of scale on services like Simmons or MRI. It's possible that some of the services offer volume discounts that we may be able to take advantage of."

The revolution

Adding up to Banks' "near revolution" in the business are "concern that no one can accurately project program performance levels, as reported by people meters," and "concern about people meters' ability to measure children's audiences accurately," since the agency's clients include a number of General Mills cereals and Lifesavers and Nabisco Brands cookies, candies and chewing gums.

Banks points out that children's viewing levels are already down. One reason, he speculates, "may be that so many of the newer children's shows seem to look so much alike, that even kids agree that enough is enough. So we're looking into what we can do in the programming area to bring more of these lost youngsters back to the set."

Another factor is the growing number of shorter commercials and resulting increase in clutter. Banks says this is "more of a creative problem than it is for media," but adds, "We are nevertheless responsible for finding the right environment to assure maximum impact for our clients' own shorter messages."

More positive aspects of the near revolution, notes Banks, include "the exciting potential for a fourth network as syndicators like Fox lead the way with more new programs. And we certainly want to do everything we can to encourage development of new quality programming that can bring renewed viewer enthusiasm to the home screen."

Stations mutter 'clutter'

(from page 76)

advertiser up-front that there's going to be a preemption problem, we'll do it."

WMAR-TV Baltimore similarly discourages clients from taking positions that are likely to be preempted, according to Howard Zeiden, vice president of sales. He points out that an advertiser can always pay the 30 rate to hold the position: "They've been known over the years to do this for 10s." And if the station can marry a 15 with another 15, that will hold the 30-second position.

WMAR is one station that's done a fast turnaround, only having accepted 15s at all for a little over a year "to keep pace with the rest of the industry." Recently the station restructued its inventory to create some natural positions for 15s in daytime and primetime, even though 15s are still less than 5% of total business.

Split 30s are accepted at the 30 rate so long as they're from the same company and there is some degree of similarity between the two products. Zeiden points out that Alberto Culver is the frontrunner with split 30s, pairing hair care and hair coloring products. He adds that the biggest advertiser category for split 30s is movie studios. The concern with product similarity is because of competitive separation problems.

Just when a station becomes adapted to one commercial length, it seems there's always something new to cope with. Zeiden reports, for example, "Recently we had an inquiry about how we would handle a standalone 45 from an agency that was still in the planning stage. We said we would accept it at the minute rate. They weren't pleased, but after we discussed it, they understood our point."

As for 15s, Zeiden is among those station people who wonders how agencies can push so hard for them when "they were the first to speak out against clutter."—**EDMOND M. ROSENTHAL**

the marketplace

TeleVentures *(from page 49)*

"It started out over a conversation I was having that strength combined is better than any of us alone," Messer says. "Tri-Star was going to go this route (for syndication and distribution) in any case, and we did a fairly extensive search for the best people, and found Pat and Bill. And it suited Cannell and Witt-Thomas-Harris, of course, because it gave them a chance to control their destiny without having the logistical and other hassles of setting up the new company," which were largely borne by Tri-Star.

And Dubelko, president of Stephen J. Cannell Studios, parent company of Stephen J. Cannell Productions, says: "It's a simple argument. Distribution is where a lot of the money is made. If we put it out with someone else, we make less money. If we put it out with the three partners, within a relatively short period of time we will be making a greater return; and putting out, because of the kinds of people who are involved in this, an excellent palette in the marketplace."

The TeleVentures marketing and distribution team is undeterred by the current soft domestic syndication marketplace.

"It forces us to be better at what we do," says Kunkel, who will be the bicoastal member of the team, based on the East Coast but returning frequently to confer with Century City-based Kenney.

"Being a sales manager, you get used to being bi-coastal," laughs Kenney. "All places get to look alike, but as much as this business has gravitated to the West Coast in terms of the major distributors, you really need a presence back East as well, because that's where the groups of station heads are."

Returning to the state of the industry, Kunkel says: "Business is already

the marketplace

Bill Kunkel

"Being No. 1 doesn't mean a damn thing anymore if you can't make money."

coming back. I've talked to some of the advertisers and some of the people selling barter time, and I know specifically that for one of the leaders in barter syndication, business is up 40% over last year at this time, and spot business has been up for the first quarter as well."

But what about the questions about marketability of action-shows in a market geared to *Cosby*, *Boss* and *Cheers*?

"My response to that is that if you look at Cannell's background and shows like *The Rockford Files*, you can't consider them typical action shows. And Universal certainly didn't do too badly with *The A-Team*. If it's a good piece of material, there's going to be room for it."

Kenney points out that independent stations are becoming glutted with sitcoms. "You aren't going to have three stations in the marketplace playing all sitcoms," he says. "There's just no way. And the third guy is going to have action shows."

"*Magnum P.I.* has been a very good show for stations," he adds. "It may not have worked out as well as anticipated in terms of what they paid for it, but in terms of ratings, it's done a nice job at stations like WWOR New York, KTLA Los Angeles and WGN Chicago. However, I think we all know that some of the high prices that existed are no longer relevant to today's marketplace. What we're in business for is to make money."

Money, not ratings, counts

"That's where the business has changed," Kunkel says. "Being No. 1 doesn't mean a damn thing anymore if you can't make money. We're maturing in that aspect by becoming a business as opposed to a buddy system. We've got to ask ourselves if spending a million dollars for a show is a good investment if we can't make money off it. If I were running a station and my guy is No. 2, and he's making money, he's going to be in that job a lot longer than the guy who's No. 1 and is not making money."

The new fiscal realities of the business are another reason why producers are likely to find solace in distribution arrangements like TeleVentures in the future rather than sell-off rights to the syndicators. "They [the production community] are liable to keep more of the dollars because the profit margin is traditionally enjoyed by the syndicator and in this case would go back to the producer," asserts Kenney.

TeleVentures costs are split between the three parties, with Tri-Star picking up more of the administrative expenses and other costs doled out on a case-by-case basis.

"There are too many syndicators in the business, anyway, and some will fall by the wayside because these are tough economic times," says Kenney. "Luckily for us, we're not really in the marketplace yet because we've been busy trying to build a company instead of trying to sell shows. There's no question that this is a very difficult time to sell, but on the other hand, you have to ask yourself what the long-range future of the business is. "This [slump] is the first bump this business has had in 15 years," he says. "It's the first time anyone has stubbed their toe. You've got to believe it's only cyclical, and that it's going to bounce back."

TeleVentures looks to the international marketplace as an important part of its future.

International lure

Both Kunkel and Kenney look to the international marketplace as an important part of the economic future of the television business.

"It's becoming more and more important, because in the past you had a situation where there was a network license fee, and some money from international, and although there might be a deficit, people would say, 'Boy, when we hit our home run in domestic syndication, that will take care of all our problems,' " explains Kenney.

"That's no longer the way business is really done, because the domestic gold is not necessarily there at the end of the rainbow, as we've seen with some of the shows that have come out into the marketplace and then been withdrawn. Therefore, foreign sales become much more important, which in turn works out very nicely, because foreign has become much more competitive, with everything that's going on in France and Italy, and some of the things that are going on in West Germany and Spain, instead of just relying on the domestic market."

Cannell's Dubelko agrees, pointing out that *21 Jump Street*, *Wise Guy's* and *J.J. Starbuck* already are all but sold out internationally except for Great Britain and Japan. □

Cannell's "Hunter"

Inside the FCC

By HOWARD FIELDS

Trafficking giveaway? Broadcasters to play political shell game

Rep. Al Swift

Eddie Fritts

To the unpracticed eye, not much of substance happened on Capitol Hill as far as broadcasting issues are concerned during the first six months of the new, Democratically controlled U.S. Congress. But, like the jockeying for position that takes place at the beginning of a horse race, what has occurred so far is likely to have great bearing on the outcome of issues to be decided as late as 18 months from now.

Other analogies may be drawn to actors on the stage or even to magicians and their sleight-of-hand tricks. All have been at work during the first six months of the new congressional term and all will have a bearing on the rest of it. Some of the best acting is performed by trade association lobbyists, who often use the diversionary tactics of a magician in their work.

When the term is up, members of Congress will go to their constituents, and trade association lobbyists will go to their constituents and point to the successful sides they were on and say, "Look how effective I was for you." What neither group will say, but which insiders will know, is which of them actually worked for those successes, which gave only lip-service while not raising a hand to help, and which became more of a hindrance than a help in their meager efforts to assist.

Several pieces of legislation have been introduced, there have been spotty, one-day hearings on this and that issue, the various trade associations have announced their positions with varying fervor, the usual reactions have been heard and indignations expressed. But, save for codification of the fairness doctrine, which in the end failed to become law, nothing directly affecting the electronic media has been passed.

By its actions, if not its words, the National Assn. of Broadcasters (NAB) has established two priorities for this year and next—get repeal of the comparative renewal proceedings and protect the must-carry agreement with the cable industry at all costs.

Art of compromise

No less than it ever has been, the nation's capital is a city that prides itself on the art of compromise. Nobody gains anything without paying a price. One often thinks of the typical opening of labor negotations or the haggling that is practiced with pride in some foreign countries. The seller names a price that usually is 50% more than the price expected, but never stated. The buyer names a price that is about 50% less than the price expected. Each side knows where the other is headed, but plays the game and ends up somewhere near the expected price.

The haggling has begun in the marketplace over comparative renewal reforms. The broadcasting industry wants to be relieved of the hassles of comparative renewals. The Democrats in Congress, flexing muscles they haven't had for six years, appear in favor, but say the industry is going to have to sacrifice some of the deregulatory gains it made when the Republicans in the Senate were practicing friendly oversight of the FCC.

Right now, the congressional efforts are all over the field. There are comparative renewal bills before both houses, one in the Senate including aspects that are being considered only piecemeal so far in the House. But House strategists are considering putting many of the separate the notions together in one package like the Senate's. House players on both sides of the political fence are working with each other to fashion consensus legislation that neither side expects to survive in its original form.

In the end, the industry is going to be successful in getting killed some of the pieces it considers onerous. But it also knows it is going to have to accept other onerous pieces if it is going to get the ultimate prize—comparative renewal.

So the question becomes, what is worth fighting for and what is merely going to be a chit to be traded away in the compromise game? And it can't be much of a chit unless it appears to have great value. That is where the acting aspect of the lobbying and compromising game comes in.

During the opening six months of the new Congress, the NAB made great protestations, on paper, about the evils that would beset the country if Congress succeeded in codifying the fairness doctrine. Behind the scenes, however, the organization apparently had decided that codification was a fait accompli and that nothing would be gained by making unnecessary enemies of what obviously was an overwhelming number of members of Congress in favor of codification. After all, this was a term in which the industry was going to concentrate its effort on one main target in Congress—getting comparative renewal reform.

But the Senate vote failed to provide the two-thirds that would be necessary to override a threatened presidential veto. That gave President Reagan a signal that he could make his veto stick. The industry, however, was criticized for not lobbying as heavily as it could with the Reagan administration to exercise that veto. Eventually, the President did veto the bill and the Senate did not even try to override it. All the while, broadcasting groups, including the NAB, were wringing their hands, saying what a terrible thing it would be if the fairness doctrine were codified. The NAB leaders now say they made a mistake. Not because they made all those statements and professed a strong position against codification, but because they did not do the important thing—actually work hard to block the measure. NAB president Eddie Fritts says, "I am not going to say it was our grandest hour of lobbying."

With that background, then, on an activity of the past six months, one can become a better observer of the events of the next 18.

The NAB already has testified in opposition, and its board has voted to be on record as opposing restoration of the three-year moratorium on reselling a broadcasting station. But what does that mean?

In the six-and-a-half years that Ronald Reagan has been president, the country has seen an unprecedented amount of mergers and acquisitions taking place in many industries, not the least of which in the electronic media. There is no reason to expect the next 18 months will be any different. In fact, such activity probably is likely to heat up as the last days of the Reagan administration come into view.

The reason for all the activity is simple. The Reagan philosophy has been: Let the marketplace, not the government, determine what is in the best interest of business, and thus the consumer. True to that philosophy, the antitrust division of the Justice Department and a Federal Trade Commission dominated by Reagan appointees have tended to look the other way as the spree continues.

The broadcasting industry, reflected by the relatively soft position of the NAB on the issue and the position of the sole member of the FCC who hails from the industry, has been nervous about all the merging that has been going on. It has a lot of members who feel that only someone with a devotion to the broadcasting industry and the responsibilities that go along with it should own a station. But many of them also see the fast bucks that can be made in reselling a station within three years. And some of the dues-paying NAB members are those who trade in stations as if they were, to quote the phrase of the day, "trading in porkbellies."

And an industry that has benefited by a laissez faire government attitude that has led to unprecedented disregulation of the industry over the past six years is chary about asking for a return to a regulation that was among the first dropped during the Reagan era.

Thus sets the unusual scene that is now being played out on Capitol Hill. The new, Democratically controlled U.S. Congress, with the encouragement of FCC commissioner James Quello, wants to return to 1982 when the FCC repealed its rule that required a station buyer to hold onto the license for at least three years.

The NAB board's opposition to the proposed legislation to reinstate the anti-trafficking rule notwithstanding, the reimposition of the rule may be one of the first prices to pay for comparative renewal. Since the art of lobbying requires a certain skill in acting, the NAB can be expected to proclaim loudly that reimposition of the rule will be a gross injustice.

It already has outlined its arguments: No one has documented firm evidence that turnovers within three years is a problem. There is no evidence of a nexus between service to the community and the length of ownership. It would be tantamount to reinstituting regulation after the government had moved so far in deregulating. The rule would violate an intrinsic right to do business. Three years is only an arbitrary figure. There are fast-buck opportunists in every industry. A station owner shouldn't be required to hang onto a losing station just because he hasn't owned it for three years yet, and a station that is losing money isn't doing much for the community it is serving.

On the other side are those who say "fast-buck artists" don't care about the communities they serve, statistics show that stations traded within three years comprise 23% of the total number of stations traded last year, the public interest that the FCC is legally bound to protect is suffering—even when a hostile takeover or leveraged buyout is not successful a station usually is hurt by the financial war it had to fight in order to win, fast turnover negates the old requirement that a station had to improve its performance in order to make more profit, and the loosening of other ownership rules has exacerbated the problems caused by eliminating the trafficking rule.

Until recently, the NAB hasn't been all that sure how it felt about the matter. Nonetheless, all those arguments now will be brought out with the usual indignant tone to try and give the anti-trafficking legislation a look of an onerous piece of legislation. That way the broadcasters will appear more magnanimous when they have to cede that legislation in order to win the one they really want—comparative renewal reform.

And while they are yielding on that issue, they are strengthening their position in arguing against other issues they consider more onerous. They are expected to be more concerned with the writing of the public interest standards they will have to meet at renewal time as a cost of getting rid of comparative renewal proceedings.

Some legislators, chiefly Rep. Al Swift (D-Wash.) feel that the antitrafficking is closely involved with the public interest argument that is likely to be at the center of the dispute between Congress and the industry. Swift, who introduced separate legislation (HR-1187) to restore the anti-trafficking rule, also included it in his comparative renewal bill.

Swift says, "It was a regulation that was there to be sure that serving the public interest and necessity that is contained in the 1934 [Communications] Act worked. All it said was, 'Be serious about wanting to run a broadcast station. Otherwise go buy yourself a shoe store.' "

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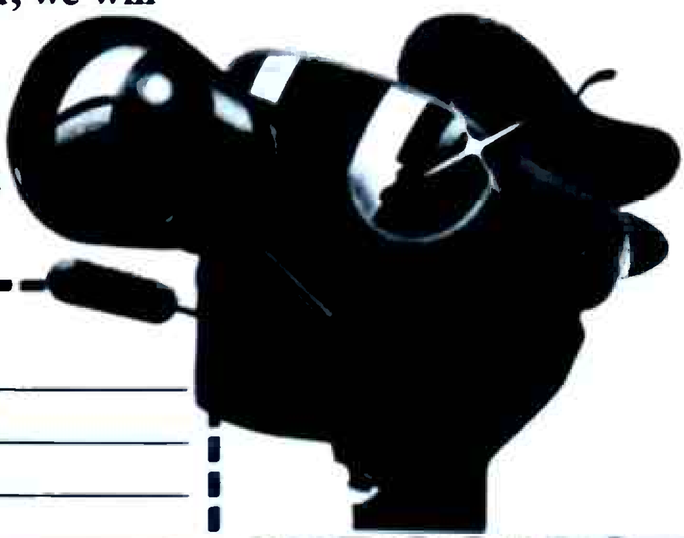

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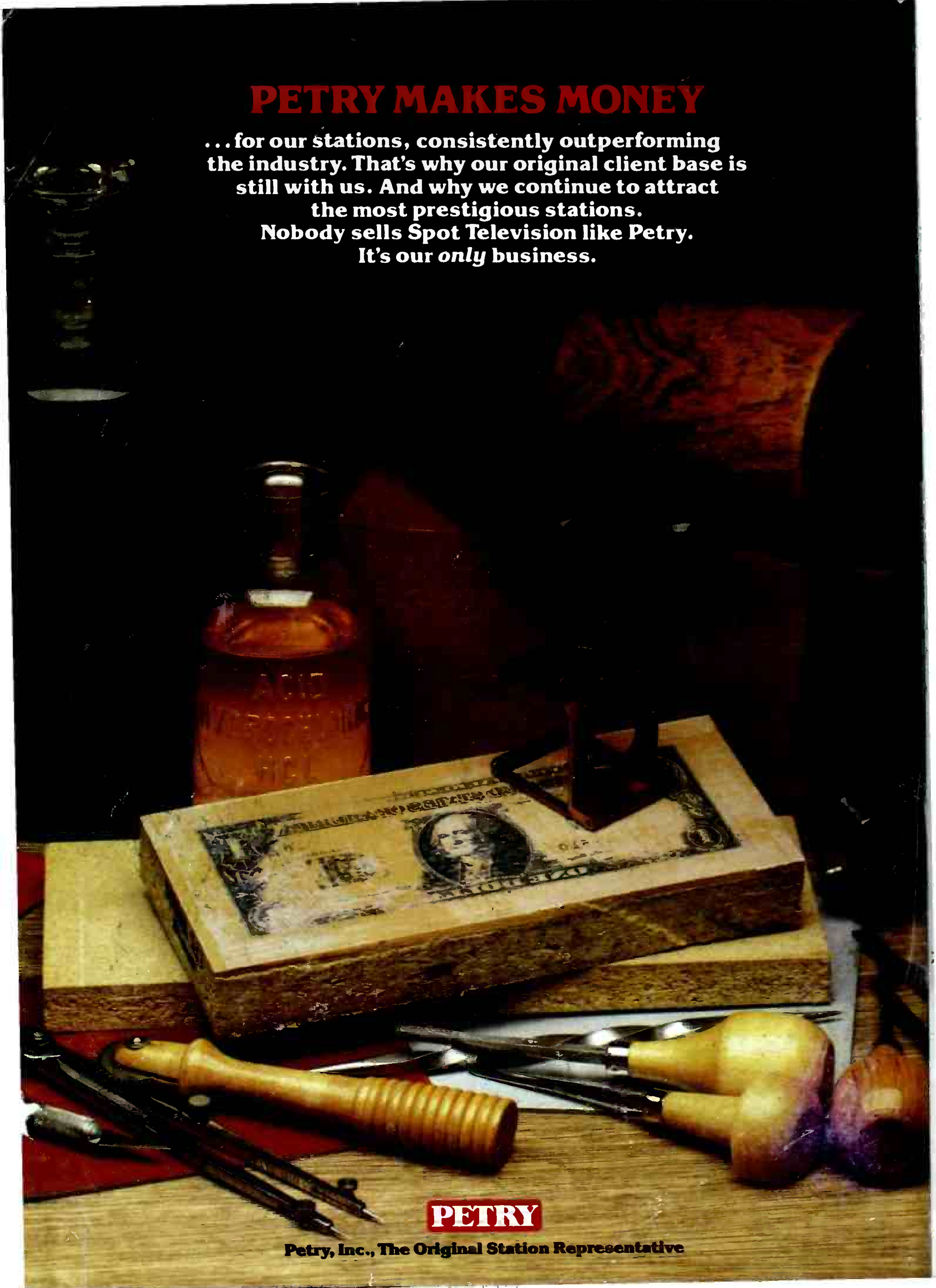
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