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BALL/52

Television/Radio Age

BARTER BOOMERS

'Big-5' alliances
dominate TV market
with profit, clout/43

WEB RADIO CONSOLIDATES

Agencies wonder
about dropping eggs
into three baskets/48

SYNDIE RADIO ON THE SPOT

Do advertisers get
what they pay for
in longform?/50

April 18, 1988 • \$3.50

Indiana University

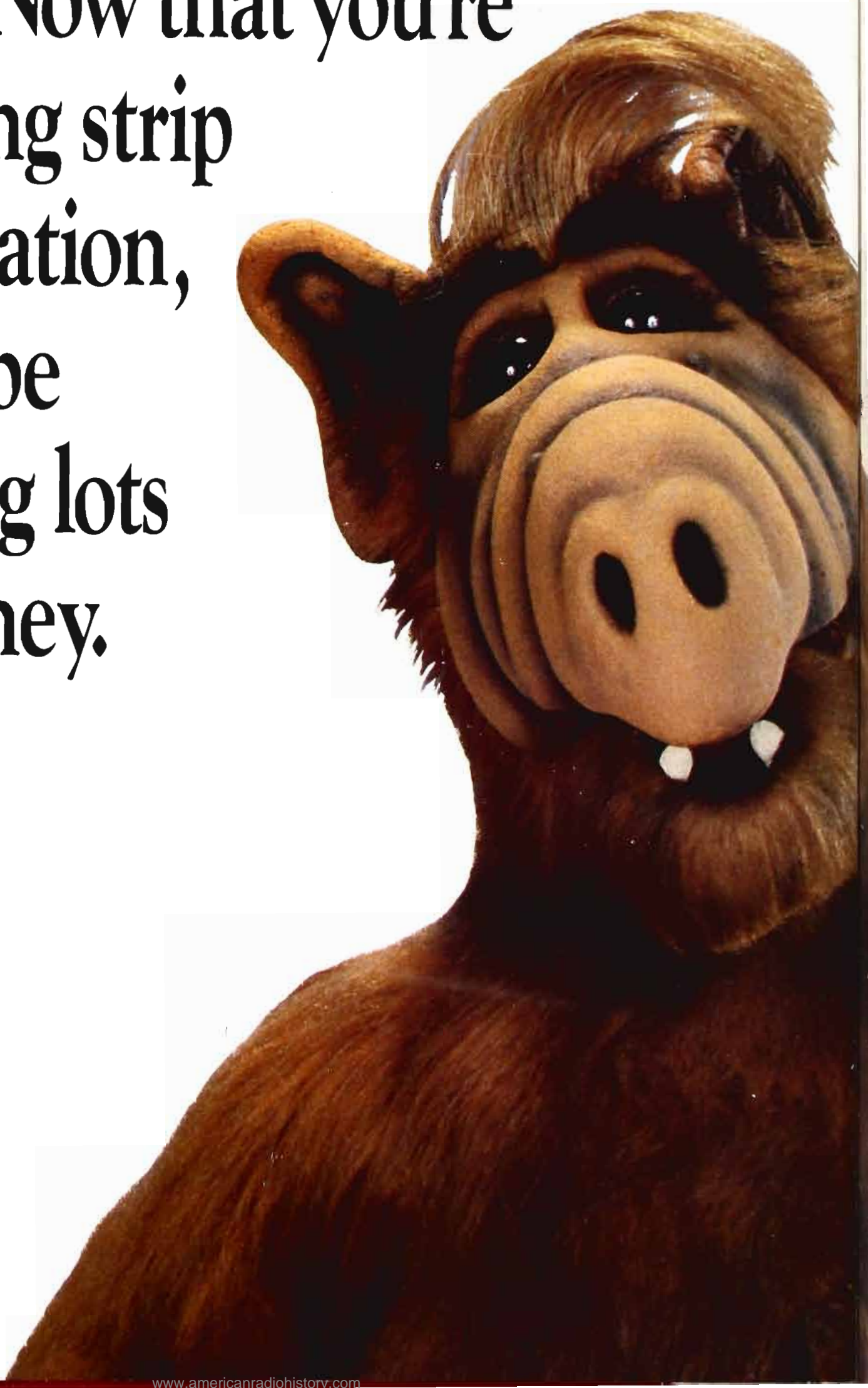
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FOCUS ON BARTER ALLIANCES

'Big-5' dominate the market with profit & clout;
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THE COSBY SHOW (NBC)	974
GROWING PAINS (ABC)	930
WHO'S THE BOSS (ABC)	877
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DUCK TALES (SYN)	762
VALERIE'S FAMILY (NBC)	760
PERFECT STRANGERS (ABC)	650
DIFF'RENT STROKES (SYN)	623
REAL GHOSTBUSTERS (SYN)	614
HEAD OF THE CLASS (ABC)	609
MR. BELVEDERE (ABC)	566
FACTS OF LIFE (SYN)	565
SMALL WONDER (SYN)	562
FAMILY TIES (NBC)	538
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227 (NBC)	501
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Double Dare's phenomenal success began just eighteen months ago on Nickelodeon.

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Source: Nielsen, February 1988, Children 6-11 (000). Includes regularly scheduled programs only. New York, Los Angeles, Chicago combined.



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Publisher's Letter

Excitement at NAB convention anticipates next revolution—HDTV

Ten years ago, a small group of U.S. broadcasters, on a visit to Japan under the semi-official auspices of the U.S. State Department, viewed an experimental demonstration of high definition television. This was a noncompatible system developed by NHK with a 1,125, 60 Hz picture with a bandwidth rotation format for transmission on an 8.1 MHz channel. Six years later, in 1982, another group of U.S. broadcast industry people, including myself, who viewed the latest developments in HDTV, also at the NHK labs, felt that this later demonstration was greatly improved.

The U.S. broadcasters who viewed the demonstration were most impressed. Of course, they realized what we were seeing was a revolutionary system that will require a completely new system of both transmission and reception.

The broadcasters felt that the time frame for high definition or its equivalent was at least 20 years off. However, it didn't take the Americans long to realize that the Japanese, with government backing and encouragement, had been working on high definition for several years before it was demonstrated to the Americans.

At NAB. Therefore, it was no surprise that the hot ticket at the NAB convention last week in Las Vegas was high definition. Sony played to SRO crowds at its booth and also at a special demonstration at the Tropicana Hotel. The David Sarnoff Research Center, under the auspices of RCA-NBC, held a demonstration called Advanced Compatible Television System. The Compatible Video Consortium (CVC) showed its HD-NTSC System at the Las Vegas Convention Center. This group is made up of two limited partners—Cox Enterprises in Atlanta and Tribune Broadcasting. The consortium is being organized under the direction of the Del Rey Group in Del Rey, Calif.

The CVC consortium issued a white paper stating that "the Del Rey Group felt it was important to let the American broadcaster know that work was progressing on the development of an HDTV television system that was revolutionary in nature and promised to dovetail neatly into the existing NTSC broadcast environment." "The new HD-NTSC transmission protocol," says the consortium, "is not a watered down or compromised version of other transmission schemes but a robust format based from the ground up on the NTSC signal and NTSC compatibility."

The Assn. of Maximum Service Telecasters (AMST) scheduled an open session on HDTV featuring a panel of distinguished scientists and engineers. The predictions for the time frame on a viable HDTV system ranged from six-10 years.

Competition is a wonderful thing. There are now 14 different systems of HDTV in various degrees of development. And each system has built-in problems. But out of all of this activity is certain to come a picture in the American home with greater clarity and definition.

TV/RADIO AGE has been tracking the developments of the various systems of HDTV. We are giving broadcast management a front row seat on the most fascinating development that this industry has seen since the advent of color in the '50s. Stay tuned.



ALL NEW!

Published Spring & Fall by Television/Radio Age

Spring 1988

Television Sourcebook

Directory of US Commercial Television Stations

Group
Ownership of
Television
Stations

ADI
Rankings

Index of
Station
Personnel

Index of
Station
Call
Letters

Market-by-
Market
Stations

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A Directory of U. S. Commercial TV Stations—is published each Spring and Fall. This “Just Published” 1988 Spring Edition of our directory of TV Commercial Stations is now off-press.

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It's the most promotable and exciting group of films ever released to television.

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These are the most talked about and publicized movies of the decade. And now, the box office lightning of Century 14 is ready to strike home, for you.

Twenty major motion pictures for when the going gets tough.

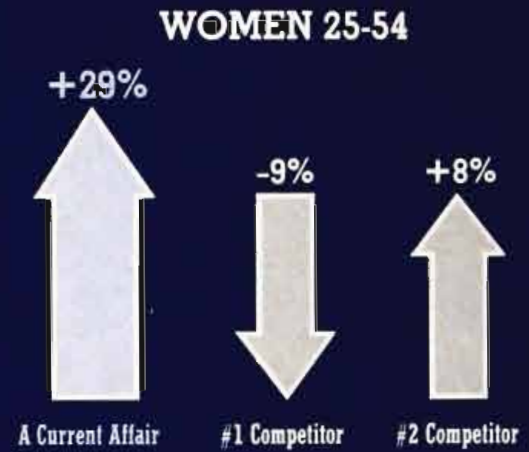
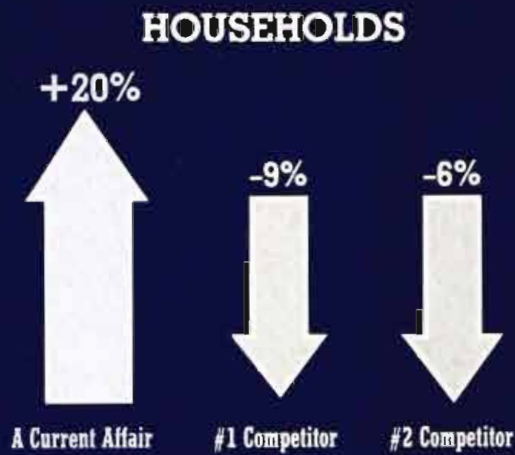
Aliens Big Trouble In Little China Black Widow
Cocoön Enemy Mine The Fly Highlander
The Jewel Of The Nile Jumpin' Jack Flash Lucas
The Manhattan Project Mannequin Mischief
Moving Violations The Name Of The Rose
Predator Project X Revenge Of The Nerds II:
Nerds In Paradise The Vindicator Warning Sign



A Current Affair steals

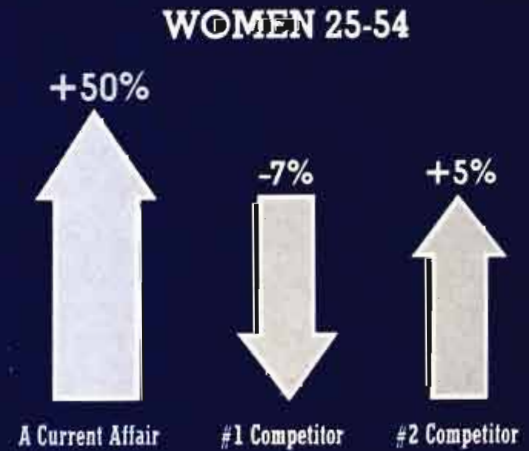
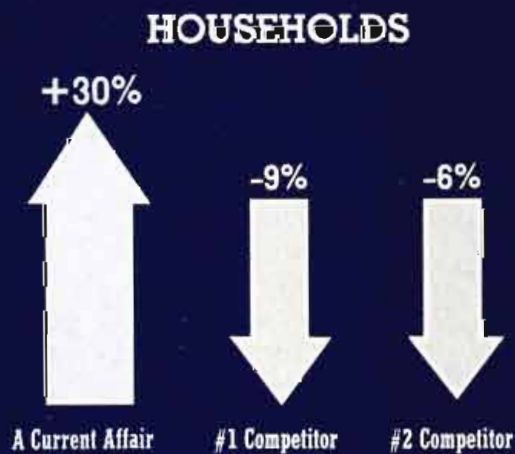
A CURRENT AFFAIR POSTS DRAMATIC GAINS IN WHILE TOP COMPETITION DROPS!

Average % Share Incr./Decr. 2/88 vs. 11/87 (Post 11/87 Sign-



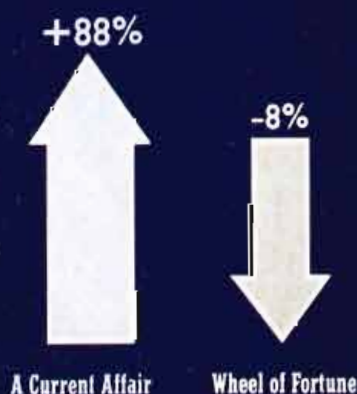
A CURRENT AFFAIR SCORES HIGHEST WHERE IN PRIME ACCESS!

Average % Share Incr./Decr. 2/88 vs. 11/87

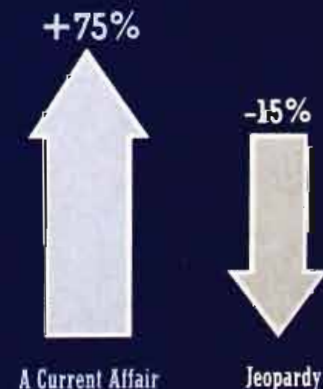


WE THRIVE ON TOUGH COMPETITION!

A CURRENT AFFAIR vs. WHEEL Average % Share Incr./Decr. 2/88 vs. 11/87



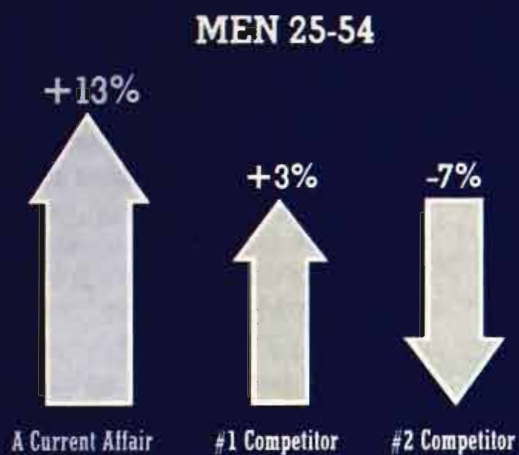
A CURRENT AFFAIR vs. JEOPARDY Average % Share Incr./Decr. 2/88 vs. 11/87



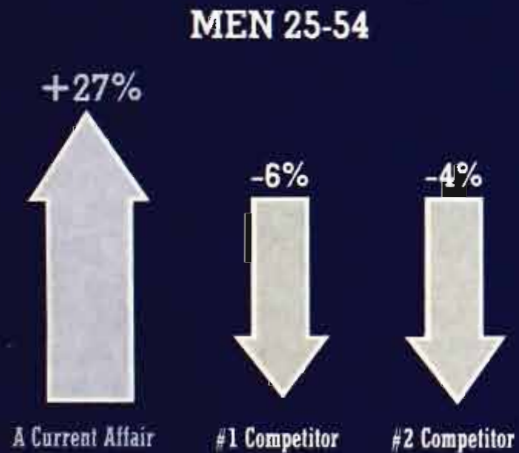
audiences.

PREMIERE SWEEP,

ons)



IT COUNTS MOST:



FACT: In every head-to-head situation against *Wheel* or *Jeopardy*, *A Current Affair* scored share gains over November—while *Wheel* and *Jeopardy* suffered share losses!

Host
MAURY
POVICH



The best habit you can pick up.

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Albuquerque/KOB
Binghamton/WMGC
Bakersfield/KGET
Boston/WFXT
Buffalo/WIVB
Burlington/WVNY
Chicago/WFLD
Dallas/KDAF
Davenport/WHBF
Duluth/WDIO
Ft. Myers/WEVU
Grand Rapids/WOTV
Harrisburg/WHTM
Honolulu/KITV
Houston/KRIV
Indianapolis/WTHR
Jacksonville/WJKS
Las Vegas/KLAS
Los Angeles/KTTV
Milwaukee/WISN
Minneapolis/KSTP
New York/WNYW
Norfolk/WTKR
Phoenix/KTSP
Providence/WLNE
Roanoke/WSLS
Rochester/WROC
San Francisco/KGO
St. Louis/KTVI
Tampa/WTVT
Washington, D.C./WTTG
Yakima/KAPP

Just sold:

Abilene/KRBC
Columbia, SC/WLTX
Detroit/WDIV
Flint/WEYI
Hartford/WVIT
Little Rock/KTHV
Odessa/KOSA
Oklahoma City/KTVY
Omaha/WOWT
Raleigh/WPTF
San Diego/KCST
Santa Barbara/KEYT
Savannah/WJCL
Tri-Cities/WKPT
Toledo/WNWO
Tulsa/KJRH

A Current Affair is ready to be your station's next Prime Access franchise!



Source: Nielsen/Cassandra 2/88. Subject to the limitations of the methodologies employed.

Letters

Geography lesson

Bill Baker's speech of acceptance of the Trustees' Award of the National Academy of Television Arts and Sciences was really one that hits the mark. I appreciated your reprinting it in *Viewpoints* in the March 21 issue, since I had not been able to attend that particular meeting.

The lack of knowledge of geography on the part of Americans is a national disgrace. I think television can work to improve these grades, particularly in the news shows. How often do we see a map on the tube pointing out the area of dispute when incidents around the world are being discussed? How often do they show locations in the United States as they relate to the country as a whole? Perhaps the most gratifying are the weather men who show clouds superimposed on a map of the U.S. or a region and point out what's happening in various areas of the country. Too often, however, they don't point to specific states, they just talk about the region. Very often they just wave at an area without being specific.

It might be worthwhile to point out that the anchor men and the weather men, nationally and locally, could join in a united effort to show viewers where states, cities and countries are located and their relation to the rest of the world. It seems to me that would go a long way toward truly making us a "global village" and at least getting some educational use of television in the TV programs from which most people acknowledge they get most of their news information.

Perhaps we ought to set up an industry meeting to discuss the use of television.

MELVIN A. GOLDBERG

*Executive director,
Electronic Media Rating Council*

Evening things up

The March 7 issue finally crossed my desk. I want to compliment you on the article on higher education's response to the Roper Study.

Thanks for the nice coverage on San Diego State. We're proud of our program and we've worked hard to achieve a very good reputation. Thanks also for your even-handed handling of this ongoing controversy. Academic appreciates the chance at equal time.

ELIZABETH J. HEIGHTON

*Department of Telecommunications
and Film, College of Professional
Studies and Fine Arts,
San Diego State University*

Not so stingy

I feel that the industrywide indictment by the contributors in your article is unwarranted. (TV/RADIO AGE, March 7, 1988, page 47; also see above).

Although I cannot speak for the industry as a whole, I have to believe there are local stations with policies similar to those of KTHI-TV.

1. We contribute scholarship monies to three colleges/universities in our coverage area annually.

2. Although our payment to interns is minimal, we have often hired former interns as part time and full time employees.

3. Because of our market size we often upgrade for only thread-bare equipment, but we have made limited donations in the past.

JOHN HRUBESKY

*Vice President and General manager,
KTHI-TV Fargo, N.D.*

In good health

I was pleased to see Satellite Music Network profiled in the March 7, 1988 *Wall Street Report* in reference to the recently released Wertheim Shroder research report. We have received positive comments and inquiries for further information from loyal readers of TV/RADIO AGE.

The advertising sales agreement with ABC Radio Network is working extremely well for both parties. We anticipate healthy revenues this year and will start off with a good first quarter. The WAVE is proving itself as a hot format, and we expect to sign additional major markets within the next few months.

I appreciate the insightful coverage Satellite Music Network continues to receive in your publication. We will certainly keep you and your associates informed of new developments as we continue to expand.

JOHN S. TYLER,

*Chairman,
Satellite Music Network*

He's still there

I found this year's "Black Broadcast Market Study" to be most relevant and informative. You are to be commended for such.

I want to quickly bring to your attention an error in the publication, I am the black representative on the Arbitron Radio Advisory Council; but, no, I am not the former general manager of WBMX. I continue to be the general manager of WBMX here in Chicago. While Dorton Broadcasting has issued press statements indicating changes here at WBMX, those changes, obviously, are contingent

upon their completing the purchase process. That process has not been completed and, as of today and of this writing, the station is still owned by Egmont Sonderling and I am general manager.

KERNIE L. ANDERSON

*General manager
WBMX(AM-FM) Chicago*

Who's setting limits?

I bleed for Mr. Anthony Bucci of Marc & Company (*Agencies bemoan limits on radio spots, Final Edition, Feb. 8*). If they would get off the big numbers bandwagon and look at smaller stations in the markets they wish to blanket, they could add to their coverage with less money by buying around the big powerhouses.

If I had a big FM with all the numbers, I too would not want to clutter my quarter-hours with all that Mr. Bucci would want to purchase.

There are hundreds of excellent AM/FM stations in the markets they want to blanket. Stations with a loyalty factor, stations that could be purchased for a fraction of the high powered numbered stations, but their dilemma is they want it all at a price.

Look around, Mr. Bucci, don't be afraid to make waves.

BEN VARISHONE

*Station manager,
WSBB New Smyrna, Fla.*

All in the family

I enjoyed very much your feature on John Dille, Senior and Junior, as the only father/son NAB chairman combination (TV/RADIO AGE, Feb. 22). As a radio NAB director, it was my pleasure to give John Junior's nominating speech for his chairmanship. He was a wonderful chairman, as his father was before him.

Incidentally, my wife Denise and I may be the only husband/wife radio director combination in NAB history. She just won a radio director post in the recent woman/minority appointive positions, voted in by the radio directors. She won over a field of 13 women nominated for the position.

LEE SHOBLUM

*President, general manager
London Bridge Broadcasting,
Lake Havasu City, Ariz.*

Correction

On page 12 of the March 7 issue of TV/RADIO AGE and on page 41 of the March 21 issue, the title of NBC's Michael Sherlock was incorrect. His correct title is president, operations and technical services, NBC-TV.

WHEN IT'S SPRINGTIME IN THE ROCKIES, *the views and the viewing are great!*

Scenic views, controversial views, and great television: an unbeatable combination for industry professionals who care about quality and whose business is television. Here's the low-down on this year's unique springtime celebration of television excellence.

WHAT'S HAPPENING AND WHEN?

From the official opening on the evening of June 5 to the closing Wrap Party on June 11, you'll have access to an exciting smorgasbord of screenings, seminars, workshops and social events, all designed to make your week in the Canadian Rockies fun and productive.

A gala salute to Australian television, presentation of a special Life Achievement Award to Jeremy Isaacs, and a special evening tribute to the NHK network, Japan, are among the highlights of Banff '88. The festival theme is "Excellence in Television," and the week will include a keynote address on "Competition and Excellence" and major morning seminars on the following: "Excellence in Television: Are Ratings the Best Test?" "Television News: Whose Truth Is It?" "Excellence in Children's Television: Toying With Our Future?" and— a perennial favorite—"The Banff International Market Simulation."

Afternoons are devoted to specialized workshops ranging from four-day sessions on writing and directing, to topics as diverse as banking and television, captioning and subtitling, music and animation. In all, about 50 hours of seminars and workshops staffed by the best and the brightest from the international television industry.

WHO'S GOING TO BE THERE?

In 1987, over 500 people attended the Banff Television Festival. They came from Canada and the United States, from Britain and continental Europe, from the Pacific Rim and the Caribbean, from North and South, East and West. We expect at least as many in 1988. Here are a few of our confirmations to date:

John Bell, President, Cinetyp, L.A.; **Michel Bongiovanni**, Head of the European Union of Independent Producers, France; **Les Brown**, Publisher, TBI (Television Business International); **Peggy Charren**, President, Action for Children's Television, U.S.;

Karen Danaher, Vice-President Creative Affairs, Ohlmeyer Communications Company, L.A.; **Jacques Dercourt**, Directeur-General, Telecip, France; **Patrick Dromgoole**, Managing Director, HTV, U.K.; **Ingrid Edstroem**, Co-director of Programs, TV2, Sweden; **David Elstein**, Director of Programs, Thames Television, U.K.; **Michel Faure**, SARDEC, Quebec; **Ivan Fecan**, Director of Programs, CBC-TV;

Liz Forgan, Deputy Director of Programmes, Channel 4 Television, U.K.; **Sir Denis Forman**, former Chairman of Granada Television, U.K.; **Micheline Frenette**, Centre for Youth and Media Studies, University of Montreal; **Mimi Fullerton**, Director-General, TV Ontario; **Diana Gagnon**, interactive video entertainment expert, M.I.T., Boston; **Carol Haslam**, Managing Director, Hawkshead Ltd., U.K.;

Anna Home, Head of Children's Programmes, BBC-TV; **Jeremy Isaacs**, founding Chief Executive Officer, Channel 4 Television; **Michael Johnson**, Head of Television International Liaison, BBC, London; **Roger Laughton**, Head of Co-

Production, BBC-TV; **Richard Leworthy**, RPTA, U.K.; **Dan McMullen**, Vice-President, Security Pacific Bank of Canada; **Trina McQueen**, Director of Network Television, CBC; **Bengt Orhall**, President, FilmTeknik, Sweden; **Bernard Ostry**, Chairman, TV Ontario; **Thomas Peacocke**, television, film and stage actor, Canada;

Vladimir Pozner, political commentator, Gosteleradio, U.S.S.R.; **Stephen Roth**, Chairman, Cinexus Capital Corp., Canada; **Robert Roy**, Director, French TV Network, SRC; **Susan Rubes**, President, The Family Channel, Canada; **John Smythe**, Vice-President, New Zealand Writers Guild; **Don Taffner**, President, D.L. Taffner/Ltd., N.Y.; **Arthur Weinthal**, Vice-President, CTV Television Network.

IS IT WORTH THE MONEY? *Yes!*

Our full-package registration fee (\$700 after April 5) is your passport to **everything** at Banff '88. Daily continental breakfasts, admission to all seminars and workshops, free access to "on demand" screening rooms (view what's been entered, bring your own cassettes, have a meeting), and admission to all official social events including Opening and Awards Night galas, the phenomenally popular mid-week Western barbecue, a Monday night cocktail party, Tuesday night buffet dinner, and Saturday "wrap" party. (Thursday may be your night off, but don't count on it!) Above all, you're buying unprecedented access to some of the best and brightest in international television, in a relaxed atmosphere thoroughly conducive to doing business.

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BANFF
TELEVISION FESTIVAL



June 5-11, 1988

Future of advanced TV technology? U.S. study sees a boom in 20 years, but FCC chief urges more caution

The market for advanced television products in the U.S. represents both tremendous risks and opportunities for American industry and its workers, according to a study conducted for the National Telecommunications and Information Administration. Released at the NAB convention in Las Vegas last week, the report is the first comprehensive economic assessment regarding this new technology.

In announcing the report, Assistant Commerce Secretary Alfred Sikes, head of the NTIA, stated, "It shows how what our own and foreign governments decide to do will have significant effect on the ultimate distribution of world technological, economic and political power created by an entire family of high technologies."

Coincidentally, at an NAB lunch shortly after the NTIA announcement, FCC chairman Dennis Patrick said in a speech, "Though the technology for HDTV is still developing, we want to begin to address these issues now. The technology consumers want should not be hindered by regulatory impediments or delays. Equally important, HDTV is vital to ensuring that terrestrial broadcasters enjoy competitive parity into the 21st century."

Just you wait! The NTIA report projected only a 1% household penetration of ATV equipment in 10 years. But it forecast 25% reach in 15 years and 70%

High technology was the buzzword at NAB parley

penetration in 20 years. Cumulative market valuation of ATV products for the 10-year penetration level was put at a range of \$1.7 to \$3.5 billion, for 15 years at a range of \$26 to \$52 billion and at 20 years out at a range of \$72 to \$144 billion. The study also estimated that taking into account "multiplier" effects rippling through the economy, 100,000 U.S. jobs may be at stake by the turn of the century.

The study concludes "that imminent developments in markets for ATV products will create both enormous opportunity and risks for U.S. firms and the national interest. Consequently, government policies influencing private sector incentives in developing these technologies are ripe for comprehensive review for consistency with the longterm national interest."

In comments following the announcement, Sikes stated that there is a "significant" U.S. interest in HDTV. He said that, so far, there has been no discussion in government quarters about tax incentives or government funding for HDTV, but added that he "would not preclude such options."

However Sikes did not think there

should not be any direct funding and hoped capital will flow into the hands of those seeking a breakthrough for HDTV. He also remarked that it is a fallacy to assume that the U.S. is weak in high-resolution technologies, and he pointed to accomplishments in high-resolution graphics on computers and space applications in that area. It is possible, he stated, that alliances will develop.

Patrick hedges. While FCC chairman Patrick spoke of the need to address HDTV issues now, he hedged, "At the same time, we are mindful of the dangers posed when government embraces, too early, a technology whose initial promise is never realized. Thus, while we intend to prepare ourselves, we will not prematurely foreclose any options which may serve the public interest." He added that he welcomed Congressional interest and input.

The report for the NTIA was prepared by Dr. Larry F. Darby of Darby Associates, formerly vice president of Shearson Lehman Hutton and chief of the FCC's Common Carrier Bureau.

Major findings of the NTIA-commissioned report:

- Demand for advanced TV products should be comparable to that for color TV and VCRs and grow "exponentially" over the next 20 years.
- Decisions by the FCC and other government agencies, as well as actions by foreign governments will have "a direct and immediate" impact on the development of ATV equipment and services markets.
- ATV has major implications not only for the \$40 billion a year U.S. consumer electronics market but the semiconductor sector as well.—**Al Jaffe**

Independent TV stations accept program standards

Independent TV broadcasters have broken with some of their brethren by expressing a willingness to accept requirements for community service programming for certain "categories of stations" in exchange for some stability in the license renewal procedure.

Meeting just before the start of the NAB convention, the board of the Association of Independent Television Stations adopted a set of five public-policy priorities it says are necessary "to preserve a national base of free universal television service."

Among the policies the board adopted unanimously was one that called for ensuring "license renewal stability in return for fulfillment of reasonable and quantifiable standards of community service programming based on differ-

ent categories of stations," presumably independents.

Until now, broadcasters have universally opposed any programming requirements in exchange for license renewal stability other than "public interest standards," which have never achieved a broad-based definition.

INTV President Preston Padden pushed at the NAB convention for broadcaster acceptance of that new policy, however, along with the other four the board adopted. They are:

- "A continuing opportunity for TV broadcasters to provide free service to our communities without the disincentive and burden of a spectrum, or spectrum transfer, tax or fee.
- "The availability of additional spectrum for over-the-air HDTV transmis-

sions, to assure that the public's free television service remains technically competitive with the various pay television media.

■ "Legally assured free carriage and nondiscriminatory channel placement of our free television services on cable television systems and other broadband video transport systems (e.g. telcos).

■ "A level copyright playing field with the opportunity to enforce marketplace contracts."

The last one is a reference to restoration of syndicated exclusivity, which the FCC is in the process of considering.

**(Final Edition
continued on page 18)**

**IN 1987
AMERICANS SPENT
.4 BILLION ON
MAJOR LEAGUE
BASEBALL.**

**4.2 BILLION ON
VIDEO CASSETTE
RENTALS.**

**4.4 BILLION AT
THE MOVIES.**

NAB all abuzz over high definition; Battlecry sounds: 'It's now or never'

NBC unveiled a two-channel version of the Advanced Compatible TV system (ACTV) at an NAB convention peppered with high-definition TV products and growing broadcaster concern about developing a viable HDTV standard for the U.S.

Called ACTV-II, in contrast to the previously demonstrated single-channel ACTV-I, the latest wide-screen version, like ACTV-I, was developed jointly by NBC, the David Sarnoff Research Center and RCA Consumer Electronics.

The NBC demonstration was one of several demonstrations of HDTV capabilities, most of them in a special exhibit area adjacent to the main convention exhibits. Other HDTV products were shown by U.S., Japanese and European manufacturers, including Sony Ike-



Joel Chaseman

gami, Hitachi, BTS (the Bosch/Philips combine) and Chyron.

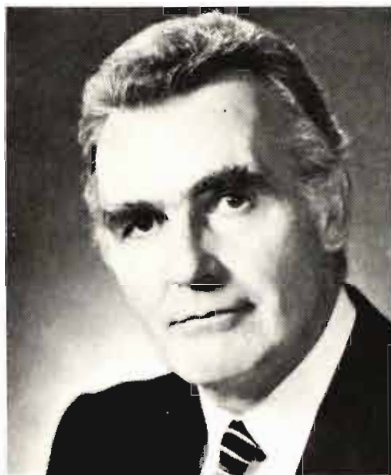
There were also three convention sessions devoted to HDTV, including two to production aspects, as well as a meeting of the Association of Maximum Service Telecasters (MST). The latter was replete with warnings about the complexity of finding and choosing

Search is on for a standard; complex issues still remain.

an acceptable HDTV standard for U.S. broadcasters.

In the NBC demonstration, Michael Sherlock, president for operations and technical services, called ACTV-II responsive to the needs of the broadcast industry. He contended that with the two ACTV systems, broadcasters, as well as cable operators, have both short- and longterm strategies to help them remain competitive.

ACTV-I fits into the existing 6 MHz channel, but ACTV-II would require another 6 MHz channel. Both systems,



John McCrory

however, could be received on existing sets, though not in the improved format. Sherlock said that ACTV-II can provide "unsurpassed home entertainment quality, comparable to studio-quality, high-definition pictures."

Both ACTV-I and ACTV-II were shown at the demonstration in simulated form. Hardware to transmit and re-

ceive their signals is scheduled to be ready before the year is out and field testing is planned for next year.

Speakers at the MST meeting emphasized that much work must be done—and quickly—before a standard is settled upon. John J. McCrory, president of Times-Mirror Broadcasting, declared, "If we can't get to high definition in timely fashion, we may not get there at all."

The pros and cons of over a dozen HDTV systems were discussed in a lively discussion by MST vice president Greg DePriest and MST counsel Greg Schmidt. The systems included various versions of the most developed technology of all—NHK's 1,125-line standard—plus others developed by Dr. William Glenn of the New York Institute of Technology, the Del Rey Group, North American Philips, the Massachusetts Institute of Technology, the NBC/RCA/Sarnoff Research Center, Matsushita and Hitachi.

An optimistic note at the MST meeting was voiced by Joel Chaseman, chairman of Post-Newsweek Stations, who also was named head of the Advanced Television Test Center, which is being funded by MST, the three major networks, PBS, NAB and INTV. Chaseman said he saw signs of improvement in the developing search for an HDTV standard, but he also warned that there are many complex issues to be solved and then said that the FCC must keep the freeze on the UHF spectrum in place for "a reasonable time."

Other displays. The special HDTV exhibit area included demonstrations or representation by NHK, the Glenn system and the Del Rey Group. The latter is now operating as the general partner of the Compatible Video Consortium, L.P., which is being funded initially by Cox Enterprises and Tribune Broadcasting, who are limited partners. Other funding sources are now being sought. The Del Rey transmission format, known as HD-NTSC, is a compatible HDTV system which fits into a single 6 MHz channel. Like the ACTV systems, HD-NTSC exists only in simulated form.

Funding for the Glenn system is being sought by a group of broadcasters headed by Harold Protter, vice president and general manager of WVTU Gaylord's Milwaukee outlet.

But Glenn is now getting nonfinancial help from a group of nine Florida universities (his lab is in Florida), headed by Florida Atlantic U. of Boca Raton.

(Final Edition continued on page 20)

TvB reports spot, network ads

Spot TV advertising by supermarkets and convenience stores rose 14.3% last year, while network advertising by this category declined 34.7%. Spot, which makes up by far the bulk of TV advertising by supermarkets and convenience stores, reached \$346,309,500 in 1987, according to figures released by TvB and compiled by BAR. The spot figures include national syndication.

The network expenditure recorded by BAR last year for this retail category came to only \$5,836,200, all of it laid out by the top three TV spenders—Kroger, 7-Eleven and Winn-Dixie. Of the network total, Winn-Dixie accounted for 89.5%. The grand total of spending by supers and convenience outlets was \$352,145,700, up 12.9%.

Kroger, Number 1 spender, was up 4% to \$38.8 million; 7-Eleven climbed 184% to \$26.7 million and Winn-Dixie was up 5% to \$23.2 million. The next biggest spenders were Safeway, down 13% to \$17.5 million and Lucky Stores, down 6% to \$12.4 million.

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Source: Paul Kagan Associates, Inc.; A.C. Nielsen; Mediamark Research Inc. Baseball figure estimate based on American/National League attendance and average ticket price.

RTNDA station news survey finds cutbacks can hurt, not help

If you're a network affiliate, hire more help for your news director and their operation may make more money for you. That's one conclusion from a survey of television and radio news directors conducted for the Radio-Television News Directors Association by Vernon Stone, a professor of journalism at the University of Missouri, who is also director of research services for RTNDA.

The survey results suggest, "The surest way for a TV news department to lose money is to try to operate with too small a staff to be competitive," according to Stone's report.

The question. The annual RTNDA survey asked 314 TV news directors and 321 radio news directors whether news was making money for their stations, losing or coming out about even. As in last year's survey, the news chiefs at three-fourths of the TV network affiliates responding reported news making money, while most of the rest said it was breaking even.

But at the independents, only a quarter of the news directors said their departments were making money. For

most independents the news department was a breakeven proposition.

The numbers. Getting down to statistics, 96% of the larger market TV affiliates in the top 25 ADIs showed a profit from news operations, and four of every five affiliates in markets 26 through 50 reported profitable newsrooms. This was also the case with four of every five stations (affiliates plus a few indies) in markets 51 through 100. Also reported profitable were almost two-thirds of TV news operations in markets 101 to 150 and three-fourths of those serving markets 151 to 214.

Radio news tends to do better profitwise in smaller and middle-size markets. Stone reports 54% of radio stations in markets under 50,000 population described their news operations as money makers, as did 48% of radio stations in markets 50,000 to 250,000.

But in larger markets, with populations of 1 million or more, only a third of the radio stations said news made money. In all radio markets 45% of the news directors reported profitable operations, 40% lost money and 15% reported breaking even.

Turner/Tribune ad-hoc web in 74% of U.S.

Eight independent TV stations have joined the Turner Broadcasting System-Tribune Broadcasting ad-hoc advertising network.

The eight additional stations joining the TBS-Tribune network now give the two companies 74% of unduplicated coverage of the U.S. households.

The signed-on stations are KTXH-TV Houston, WDCA-TV Washington, KTVT-TV Dallas, WTAF-TV Philadelphia, WUAB-TV Cleveland, WSBK-TV Boston, WKBD-TV Detroit and KTVU-TV San Francisco.

One of the initial advertisers on the network, which was formed in January, is Procter & Gamble, which is understood to have made a \$10 million ad commitment for the first year. The new station arrangement covers TNT, the newest network being planned by TBS. Other TBS entities in the TBS-Tribune network are CNN, Headline News, and WTBS-TV Atlanta.

The six Tribune stations have been in the fold since the formation of the network.

Lorimar balks at Warner bid; talks are off

Talks between Lorimar Telepictures and Warner Communications about a potential business combination have been called off, apparently because LT thought the bid was too low.

Michael Jay Solomon, a member of the office of the president at LT, said the two companies parted amicably.

"We don't want to be specific regarding our negotiations," he said, adding "We agreed not to agree."

Did it come down to money differences? "It always comes down to money," said Solomon. "Just like anything else. When there is a buyer and a seller, the seller wants more and the buyer wants less. That's what really happened, in all simplicity. We felt today that the deal offered to us was not beneficial to us or to our stockholders."

Solomon says that LT has not been talking merger to anyone other than Warner. "They approached us, remember. I don't think we have given anybody any indication we were interested in a buyout of our company, including Warner Bros. Meanwhile for us, it's still business as usual. We have a tremendous pilot program for the three networks and new ideas for syndication. That's what we are doing."

Finances of broadcast news operations

	N	Making Money	Coming Out Even	Losing Money
All TV stations	314	70.7%	17.8	11.5
Network	275	77.1%	12.0	10.9
Independent	39	25.6%	59.0	15.4
ADI 1-25	44	61.4%	29.5	9.1
Network	24	95.8%	0.0	4.2
Independent	20	20.0%	65.0	15.0
ADI 26-50	41	65.9%	26.8	7.3
Network	33	81.8%	12.1	6.1
Independent	8	0.0%	87.5	12.5
ADI 51-100	87	80.5%	9.2	10.3
ADI 101-150	84	65.5%	20.2	14.3
ADI 151-214	58	74.1%	12.1	13.8
Staff 0-10	83	43.4%	31.3	25.3
Staff 11-20	83	69.9%	22.9	7.2
Staff 21-35	85	81.2%	8.2	10.6
Staff 36 & Up	63	93.7%	6.3	0.0
All radio	321	44.9%	40.2	15.0
Major markets	42	33.3%	52.4	14.3
Large markets	57	29.8%	50.9	19.3
Medium markets	116	48.3%	36.2	15.5
Small markets	106	53.8%	34.0	12.3
Staff 0-1	198	42.9%	42.9	14.1
Staff 2	59	42.4%	37.3	20.3
Staff 3 & Up	64	53.1%	34.4	12.5

Source: Radio-Television News Directors Assn.

Some hot genders, but mostly routine, FCB says of network TV development

"The Age of Chronic Anxiety" is the way FCB/Telecom characterizes the upcoming primetime season on network TV. And in its review of network program development, it questions CBS' ability to keep out of the cellar.

In its overall look, the agency's program development report finds network programmers haunted by the realization "they no longer have a lock on American viewers. With disturbing frequency, TV homes are ignoring the offerings of all the networks and opting to watch other sources of programming."

VCRs, says the agency report, "are becoming almost as common as toasters," and the fiscal restraints imposed by "new bottom-line focused management" apply further pressure. The report finds that "marginal shows can't be nurtured" and charges that the networks "seem to be encouraging dial-switching by constant schedule juggling."

In addition, personnel cutbacks have left a residue of "nervous people to

Some CBS scripts show promise, but most look like photocopied reruns of the past.

make decisions which, at best, require calm and cool heads."

Ho hum. Still, life goes on, the report remarks, as it lays out a picture of how the 93 shows so far marked for development look to the agency. The report's general conclusion is that it "sounds like a pretty routine development year." But it points out that the proof "will be in the judgments made by the four network programming heads and their people over the next weeks."

The agency finds a couple of "hot genders." One is pilots with journalists in lead roles, a genre said to be spawned

The networks no longer have a lock on American viewers.

by the movie *Broadcast News*. There are eight in all. Then there are a half dozen pilots with superhuman aliens. The report also notes that ABC and NBC are expanding on the "adolescent coming-of-age genre." Another popular area is classrooms.

ABC: With 13 half-hour comedy pilots, 15 dramas and one variety show, the network is doing what's expected, says FCB. "Then," the report goes on, "they seemingly sit back and watch their competitors and, on occasion, counterprogram them through somewhat better scheduling, generally effective promotion and a huge if not impressive arsenal of specials and miniseries." The latter includes the "humongous" 30-hour *War and Remembrance*.

CBS: Being around CBS these days is not a happy experience, notes FCB, which points to 37 series in development—21 comedies and 16 dramas. "Some show some promise, but many read like photocopied reruns of the past." The report leaves it to the reader's judgment as to whether CBS can stay out of third place.

NBC: Says FCB: "There's every reason to believe that this network will continue to dominate primetime programming during the coming season. Of the three networks, they seem to be the best able to finger the pulse of the contemporary viewer that advertisers want to reach." The web's development total is 33.

Fox: While Fox was listed by FCB among the Big Three, the agency doesn't really believe it belongs there

yet. The Fox network is limited by the "conglomeration of obscure UHF stations" beyond the major markets. "Program development for Fox has always been of a caliber comparable to the Big Three: so-so sitcoms with an occasional winner and action/adventure drama with continued attempts at a franchise series. This year is no exception."

Petry thinks writer's strike wrecking CBS

Of the four TV networks, CBS is clearly in the most peril due to the writer's strike, according to a special report issued by Petry Television.

In addition, the strike update points out, late-night programming, specifically *The Tonight Show* and *Late Night With David Letterman*, have experienced ratings declines since the strike began because both shows have been airing repeats.

While the strike's affect on the current season hasn't been devastating, according to the Petry report, the 1988-89 season could be in serious trouble if the strike drags into the summer when the networks produce the majority of their programs.

As to each network, Petry notes that CBS' plans to install new comedy blocks on two nights was "somewhat thwarted due to a shortage of prepared episodes for some of the shows. CBS will be the network in most trouble if the strike persists into the summer. CBS had planned to launch its new fall lineup two weeks early, thus forcing production schedules ahead. CBS has said it has enough daytime drama scripts to last for the time being."

Sitting pretty. NBC, Petry notes, by comparison is well prepared for the strike. "NBC has a backlog of primetime programming already produced. Daytime dramas, however, are also almost out of scripts."

ABC also is in good shape with primetime programming, according to Petry, "Perhaps as a result of two weeks of Olympic programming. ABC may have to scrap plans for a 3-D final episode of *Moonlighting*, which has not yet been scripted."

As to Fox, it has been forced to move *America's Most Wanted* into *Werewolf's* spot because "Werewolf will run out of fresh episodes before the May sweeps." The strike, Petry points out, may also interfere with plans to premiere new programming in August.

(Final Edition continued on page 24)

British buy batch of ITC programs

The British ITV and U.S. distributor ITC have concluded a deal worth more than \$1 million for the rights to more than 25 recent films and miniseries.

Included in the package are three of ITC's major miniseries: *Poor Little Rich Girl* (the six-hour Barbara Hutton story starring Farrah Fawcett) and the two four-hour miniseries, *The Billionaire Boys Club* (starring Jud Nelson) and *Winds Mills Of The Gods* (Jaclyn Smith and Robert Wagner).

They all will be aired next year.

Although ITV controller of film acquisitions Don Gale did not want to name specific titles, he did say that about half of the purchased films were made for TV while the other half were theatrical releases.

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INFLUENCE

Cable 'barter' deal preferred route for Monitor's planned nightly news

A deal with a cable network in which at least half of the advertising inventory would go to The Christian Science Monitor is the prime target for distribution of its new half-hour newscast, Monday-Friday, planned for a September 5 launch date.

While informing TV/RADIO AGE of

"A global view, not an American national view," is how Monitor identifies itself.

this initial thrust, Netty Robertson, general manager, broadcast publishing, declined to name which cable networks have been approached so far, but it's known that USA Network and Arts & Entertainment have been in preliminary discussions with Monitor representatives. It's been learned also that Turner Broadcasting is on the contact



John Hoagland

ground that Monitor has already committed to phasing out its weekly *Christian Science Monitor Reports*, already distributed to 102 stations, about a quarter of them network affiliates, by Independent Network News. Hoagland doesn't expect to break even until the early '90s.

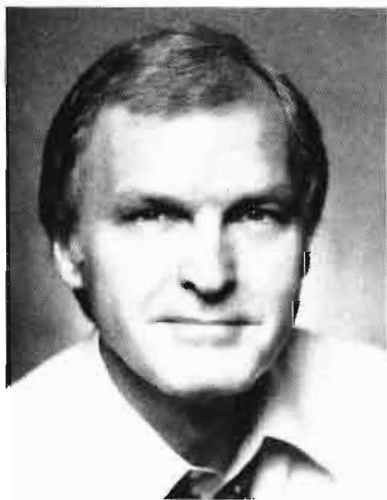
Former NBC newsmen John Hart

news budget, including a total TV news staff of about 100.

What will make the newscast different? "A global view, not an American national view," Hoagland asserted. He elaborated that the newscast would value the perspectives of Monitor's own correspondents over those of, for example, the U.S. State Department. Where Monitor's current weekly newscast is a one-subject report, the nightly version would typically start with a headline segment and follow with three or four depth pieces. The newscast would be flexible enough that the entire half-hour could be devoted to one story at times, he added.

Monitor is looking for a 10 p.m. slot, which obviously would make the syndication route more difficult, with many stations having their own newscasts in or near that time period. No matter how the program is distributed, one station will carry it for sure—Monitor's own WQTV Boston.

With the program anchored out of Boston headquarters, it will also have studios in Washington, London and Tokyo, with 10-12 people in each.



John Hart

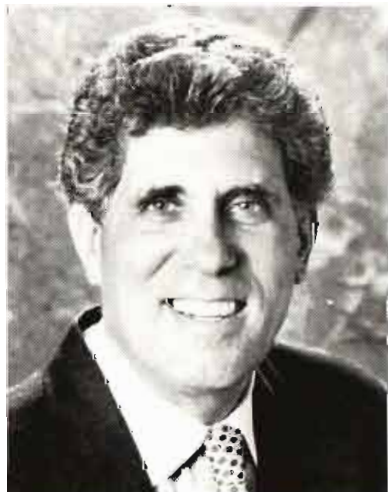
list, for airing on any one of its networks.

Despite the international newscast's lack of a home, Monitor publisher John H. Hoagland, Jr. makes the new program, *Monitor Newsworld*, sound like a firm go, noting the other alternative for the program is syndication and that no attempt would be made to go both distribution routes. He's so sure of his



Hodding Carter III

has been signed to anchor the show, and Hodding Carter (*This Week With David Brinkley*, PBS's *Capitol Journal*, assistant secretary of state for public affairs) is set to be special Washington correspondent. On top of using Monitor correspondents around the world, Hoagland disclosed, the program expects to operate with roughly an additional \$20 million annual TV



Herb Victor

Monitor has working relationships, including sometimes studio space, with TV news organizations around the world, such as NHK and Visnews.

Monitor has been on public radio since 1984, evolving into a Monday-Friday half-hour newscast heard on more than 100 stations and a weekend version on more than 180. It is also involved in worldwide shortwave radio broadcasting.

Executive director of *Monitor Newsworld* is Herb Victor, partner in Curran-Victor Co., San Francisco. Victor, a former executive vice president of Field Broadcasting who subsequently consulted to Rupert Murdoch's organization in the Fox Broadcasting acquisition, told TV/RADIO AGE he expects to be spending three out of four weeks in Boston. Executive producer is Daniel Wilson, whose Daniel Wilson Productions has won over 50 TV and motion picture awards.—**Ed Rosenthal**

Bakshi signs 2-year pact with Viacom

Ralph Bakshi, a partner in Bakshi-Hyde Ventures, which produces the animated series *Mighty Mouse: The New Adventures* for CBS-TV, has signed a two-year agreement with Viacom Enterprises to create, develop and produce animated and live-action programs.

In addition to worldwide TV distribution and home video rights to "select product," the agreement grants Viacom the option to exploit all licensing and merchandising rights to any new characters developed by Bakshi during this two-year period, according to Henry Schleiff, chairman of Viacom Broadcasting and Entertainment Groups.

Merger specialist Gary Stevens on his own and with Shearson

Merger and acquisition specialist Gary Stevens, who started his own firm a couple of months ago and is now paired with giant Shearson Lehman Hutton in a joint marketing arrangement, sees the radio station marketplace currently as typical of pre-1986.

Stevens, who specializes in radio, noted that 1986 was "the last year when you could get favorable capital gains treatment. The new tax law changed all that. As for 1986, that was a \$3 billion year for radio station trading. Now it's about half that."

He described the Shearson deal as a situation where the two companies will work together on specific transactions "where the combination of the two entities will serve to enhance the effectiveness of the services each presently offers."

The logic of it. A former president of the broadcast division of Doubleday & Co. and until recently associate managing director of Wertheim Schroder & Co., Stevens explained the logic of the joint arrangement. "I'm an M&A [mergers and acquisitions] specialist, and they're investment bankers." He

He's handled over \$600 million in radio station transactions.

made clear that each company would continue to handle its own transactions, but they would join efforts when each other's strengths were needed.

While at Wertheim, Stevens said, he handled over \$600 million in radio station transactions over two years, which he calls a record for any one individual. His first big job was arranging the sale of the last three Doubleday radio stations to Emmis Broadcasting, two in New York, one in Washington. That was a \$53 million deal.

His biggest transaction was the sale of the entire radio division of LIN Broadcasting, 10 stations in five markets, which went to four parties. He also arranged the biggest radio deal for a single market, the sale of KVIL-AM-FM from Sconnix Broadcasting to Infinity Broadcasting for \$82 million.

In addition, he lays claim to arranging the highest price paid for radio sta-

tions in a single market below the top 50. This involved the sale of KOB-AM-FM Albuquerque from Hubbard Broadcasting to Price Communications for \$16.5 million.

Another transaction was the sale of three Lake Huron Broadcasting radio outlets for a total of \$52 million—KRBE-AM-FM Houston to Susquehanna Broadcasting and WQYK(FM) Tampa-St. Petersburg to Infinity.

The arrangement with Shearson involves essentially the ability of the two parties to work together, says Stevens. He believes it will work because, he says, he understands the investment banking culture, which he absorbed at Wertheim Schroder.

Harriott joins Uncle Sam radio

Jim Harriott, a fixture in Seattle news-casting for most of his 35 years in broadcasting, has resigned from KOMO-TV to join the Voice of America as an international radio newscaster. He will be based in Washington.

Harriott is the only person to have held major anchor positions at all of Seattle's network affiliates. He's been with KOMO for the past 10 years.

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WJR Detroit MI	WCBS New York NY	WHEN Syracuse NY
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A tale of two Louisville TV affils: One cuts news, the other expands

Two Louisville affiliates have carefully examined the early evening local news picture and come to diametrically opposite conclusions. One cut back a half hour, the other added a half hour. Both employed outside news consultants to aid their decision-making.

The station adding a half hour, which went on the air with it March 21, was CBS affiliate WHAS-TV, which has been the market leader in early evening newscasts. Also begging to differ was NBC affiliate WAVE-TV, Number 2 in the market in early evening news, which, in dropping half of its early evening 6 p.m. news, moved back the *NBC Nightly News* with Tom Brokaw to 6:30. (The third affiliate in Louisville, WLKY-TV, is a U facing two Vs and ranks third in the market and in early evening news.)

Larry Smith, who joined WHAS-TV as news director in February, empha-

"We did our homework and found that people want more information."

sized that their hour of news, running from 5:30 to 6:30, followed by the CBS network news with Dan Rather, consists of two separate half-hour programs.

The first half hour—the new one—consists of hard news, live to the extent possible. "We want to show we're on top of the news," explains Smith. The station's helicopter is cast in an important role in the *5:30 Action 11 News*, covering traffic ("We can tell the

spouse at home if dinner must be delayed."), as well as news events. Three days after the program made its debut, the helicopter covered a forest fire live. Sports is only covered in the first half hour if it has a news hook, such as, at the end of March, covering two state teams—the University of Louisville and the University of Kentucky—playing in the second round of the NCAA championships.

Its own team. Each half hour has its own anchor team, *5:30 Action 11 News* airing Gary Roedemeier and Melissa Forsythe, while *Action 11 News at 6* casts Jim Mitchell and Melissa Swan. The latter news period is the conventional news/weather/sports plus wind-up "kicker" program.

"An hour is an awfully long time to watch the news," comments Smith, "but viewers don't always realize how long they watch. Separate half-hours with different anchors overcomes this problem."

Smith notes, "We did our homework and research and found out that people want more information. We were one of the few, if not the only, market news leader in the top 50 markets which didn't do at least an hour of news in the early evening."

The station employed the prominent news consultant firm, McHugh-Hoffman, during the months of planning which preceded the change and also called upon the talents of Dean McCarthy, news expert at its rep, Harrington, Righter & Parsons, plus their former news director, Vin Burke.

WHAS-TV's competitor, WAVE-TV, had been running an hour of early evening local news, the only one in the market until recently, for about 10 years. When it began, the hour kicked

off at 5:30. Explains vice president and general manager Guy Hampel, "We had been Number 1 in news at the time, but after about a year we dropped to Number 2 at 6. After about two years, we switched to starting at 6."

"Ten years ago, when WAVE-TV expanded to an hour newscast at 5:30, it was right for the times. We now know times and lifestyles have changed and people don't have time for an hour of local news."

"We hear from everybody that people are too busy and just can't devote 60 minutes to local news." The station hired Audience Research and Development to help it decide what to do, and it found out, among other things, that one-third of the sample would not

"We hear that people are too busy to devote 60 minutes to local news."

watch an hour of local news, explains Hampel.

The research was carefully conducted. Part of it involved newscasts transmitted on closed-circuit cable, so the responses would represent real world viewing situations, Hampel reports. The research compared the news team in a half hour vs. an hour format.

News team members consisted of Don Schroeder and Jackie Hays, the anchors; weathercaster John Belski, who was lured over from WLKY-TV, and sportscaster Bob Domine. Hays, new to WAVE-TV, had been at WHAS-TV and left Louisville to join KYW-TV, the Group W affiliate in Philadelphia, three years ago. "She wanted to return to Louisville," says Hampel.

The new *WAVE 3 News* was launched just a week before the WHAS-TV changeover. At the same time, there were programming changes throughout the day. The new WAVE-TV schedule consists of *Sally Jessy Raphael* at 10 a.m., *People's Court* at 4 p.m., *The New Newlywed Game* at 4:30, *Phil Donahue* at 5, *Hollywood Squares* at 7 and *Win, Lose or Draw* at 7:30.

Meanwhile, the February Arbitrons for the early and late news show, at 6, WHAS-TV with 24/41, WAVE-TV, 16/28 and WLKY-TV, 9/14, and, at 11, WHAS-TV, 20/45, WAVE-TV, 13/30, and WLKY, 6/14.—**Al Jaffe**

KNTV: More news more often

KNTV(TV) San Jose, Calif., has launched a half-hour local newscast at 5 p.m. which precedes *ABC World News Tonight with Peter Jennings*. The station then returns at 6 for another half-hour of local news.

Last August the station, located 45 miles south of San Francisco, debuted a 15-minute newscast, *Good Morning San Jose*, from 6:45 a.m. to 7 a.m., hosted by Laura Zimmerman.

Station calls itself the San Jose NewsChannel and offers Santa Clara County viewers 30- to 40-second news briefs at 9, 10, and 11 a.m. There are also news inserts during *Good Morning America* at 7:25, 7:30, 8:25 and 8:30 a.m. At noon the capsules run 60 seconds. The 60-second capsules run on the hour until 11 p.m., except, of course, during the half-hour newscasts.

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In the largest cooperative effort in our industry's history, cable networks, MSOs, state associations and marketing co-ops pooled their resources to make National Cable Month the month that millions of television households become cable converts.

The 2nd National Cable Month was a successful way to increase viewers' awareness of the diversity of cable programming. And I look forward, as I'm sure you all do, to next year's National Cable Month.

Terry Rich
Vice President/Sales & Promotions
Heritage Communications, Inc.
Executive Producer
National Cable Month Kick-off Weekend



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Elmo Ellis reviews 'Getting Elected'

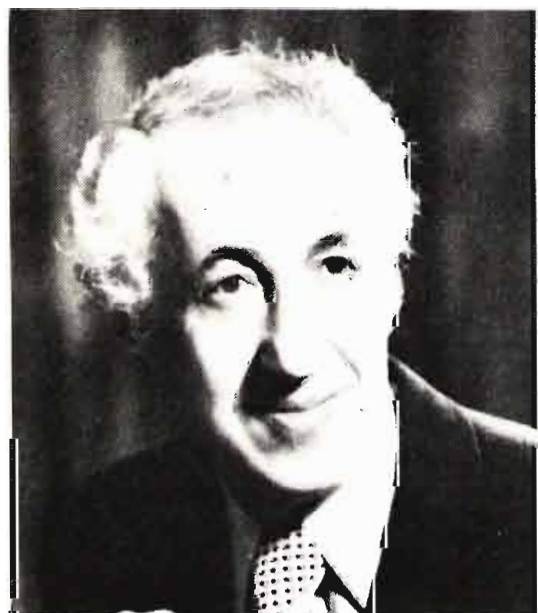
Reinsch: A handbook on how to use radio & TV

When the Democrats hold their national convention a few months from now in Atlanta, one of the most interested observers will be a Georgia cattle rancher and communications expert, who has played a major role at more of these quadrennial extravaganzas than perhaps any other living American.

From 1944 to 1968, Leonard Reinsch successfully led a double life. He made a living running a group of radio, television and cable companies and molded them into the Cox Broadcasting Corp., which he headed as president and chairman. Meanwhile, he found time to act as consultant to four presidents and director of radio-television coverage at seven consecutive Democratic national conventions.

It all started when Franklin Roosevelt, seeking an unprecedented fourth term, phoned former Ohio governor James M. Cox and asked to borrow his "radio man." That man was Reinsch, who not only served as radio director of the 1944 Democratic convention but thereafter supervised every broadcast made by the President and his vice-presidential running mate, Harry S. Truman. He even gave Truman lessons in public speaking.

When FDR died at Warm Springs, Reinsch rushed to Washington, where he worked for a few weeks as Truman's



Elmo Ellis, president of Elmo Ellis Productions, Atlanta, is a retired vice president of Cox Enterprises and general manager of WSB-AM-FM Atlanta. Current activities include a newspaper column and radio commentary.



Leonard Reinsch

first press secretary, a position previously held only by print journalists.

At the 1948 Democratic convention in Philadelphia, television entered the political arena and Reinsch's job as broadcasting boss became more complicated. Bulky cameras presented space and lighting problems, and squabbles frequently developed among still photographers, newsreel cameramen and TV operators.

Man in the middle. Four years later TV was no longer an infant observer at the convention in Chicago. Portable cameras roamed everywhere, probing into committee meetings and disputes among delegates. Networks and individual stations competed for working areas and interviews. They deluged Reinsch with requests and complaints that would have blown the mind of an ordinary person, but he thrived on the pressure and the excitement.

I know because I served as Reinsch's assistant at four of these gigantic assemblies. My conventioning began in 1952, when Reinsch, my boss at WSB Atlanta, called me to the Windy City, sat me in front of a bank of television sets and said, "Make note of anything the Republicans do that doesn't look or sound right." The G.O.P. convention was just getting underway and he wanted to spot their mistakes and avoid them when the Democrats gathered for their powwow.

One of the first problems I observed was a new and not yet reliable device called a Teleprompter, which the operator had difficulty synchronizing with the reading speed of a speaker. Former

President Herbert Hoover became exasperated with the machine while addressing a convention assembly and growled, "What's wrong with this damn thing? Move it on, move it on." Not surprisingly, the Democrats did not provide teleprompter service when they convened a few weeks later.

Reinsch recalls that incident, minus the expletive, and scores of other experiences, in a newly-published book that he's written titled, *Getting Elected—From Radio and Roosevelt to Television and Reagan*. More than a memoir, it should be welcomed by politicians and students of political science as a practical handbook on how to use television, radio and cable.

The power of television to influence voters became obvious in 1960, when John Kennedy bested Richard Nixon in a series of TV debates and then eked out a close victory in the election. Reinsch was the pundit who set up those debates, coached Kennedy in how to play to the cameras, and supervised all of his other video performances. In relying on TV, Reinsch was wagering that Kennedy's "air of self-assurance ... intense concentration ... and engaging smile" would dissi-

President Hoover looked at the teleprompter; "What's wrong with the damn thing?" he asked.

pate charges that he was too young and immature, and the gamble paid off.

Ronald Reagan gets high marks from Reinsch for wisely using radio every Saturday to address a nationwide audience. These five-minute talks almost guarantee that the President will be quoted extensively in the Sunday papers and on television news programs. Television though is the medium where Reagan has been most impressive, and Reinsch considers this to be the key to the chief executive's continued popularity.

Simple things. "The proper use of television is vital," says Reinsch, if you want to get elected to an important public office. Especially critical for

presidential candidates are such seemingly simple things as hair style, clothing, vocal quality and degree of sincerity. This advice is significant because it comes from someone who pioneered practically every technique currently used in political advertising and campaigning.

An early exponent of TV political advertising, including one-minute and 30-second spots, Reinsch is not enthusiastic about the trend toward the 15-second spot, which he thinks may be too brief to impart an effective message for the candidate.

Although national political conventions are still big, newsworthy conclaves, Reinsch believes that television has virtually changed them from decision-making events into largely ceremonial affairs. Thanks to the presidential primaries, preliminary debates, and news conferences, all covered extensively by television, most of the questions previously discussed and decided at convention time are now ironed out months in advance, and even the Democratic and Republican nominees have been generally determined before the delegates assemble to

cast their votes.

"Today, the television editing room has replaced the smoke-filled back room," says Reinsch, and he would like to see the four-day national political convention streamlined to two or three days, preceded perhaps by a one-day

Reinsch remains convinced that TV debates can make or break a candidate.

seminar during which many of the long, traditional speeches could be accommodated.

Reinsch still contends, however, that our major party conventions serve a much needed political purpose in reaffirming every four years the vitality of America's Democratic and Republican parties by uniting the delegates in support of their respective nominees and platforms. Accordingly, he says, the convention planners should not try to transform their deliberations into a

high-rated entertainment program. "A convention may be dull at times, but it is still important."

Having fathered the original presidential debates on network TV, Reinsch remains convinced that they can make or break a candidate. To reach and impress the largest possible audience, he suggests scheduling debates between the Republican and Democratic nominees only during the month of October, with the last debate coming just a week before the election.

Bullish also on maximum television exposure, Reinsch recommends that political candidates should try to purchase the same time period on networks, super stations and cable systems. "It costs less than you think," he notes, adding that a huge buy of this sort should be backed up with promotional ads in newspapers, and on radio, television and cable. Concluding his book on an optimistic note, Reinsch suggests that if properly used, TV and radio will produce better-qualified officeholders and stronger democratic government, just as they have already created a better-informed electorate.—**Elmo Ellis**

Joe Bellon's new life as an independent producer

Joseph P. Bellon, whose idea for finding ancillary markets for CBS News broadcasts led to the formation of CBS Broadcast International, has found happiness and success as an independent producer and distributor.

He's teamed-up with his son, Greg, to form Bellon Enterprises based just outside the Big Apple in Port Washington. That's his happiness. Bellon's success comes from an exclusive distribution agreement with Tokyo Broadcasting System for the Japanese broadcaster's hit animal series *Waku Waku Animal Land*, known in the U.S. as *Animal Crackups*, airing Saturday mornings on ABC-TV and hosted by Alan Thicke.

While Bellon was working for CBS Broadcast International, he tried to convince his bosses to pick up the Japanese show for overseas distribution, but the powers that be nixed the idea. So Bellon quit, formed his own company and now is distributing *Waku Waku* himself.

Euro sales. "Each country calls the show something different," says Bellon, who has just wrapped up sales to Antenne-2 in France through Cinevision and Ellipse (the latter two will distribute the show to Luxembourg, Belgium and French-speaking parts of Switzerland); RAI in Italy; Telepool in Germany in association with Bavarian Television (which also will distribute to Austria and German speaking Switzer-

land); ScanSat satellite for Norway, Sweden and Denmark; and KRO in The Netherlands.

Richard Price's Primetime Television Ltd. bought the U.K. rights and is pitching the show to London Weekend Television.

"Nobody has ever turned this property down that we presented it to," boasts Bellon. "The show is just incredible, it'll just go on and on."

The Japanese broadcaster TBS has 200 of the 25-minute programs in the can and has 10 programming crews out all over the world digging up new footage to keep feeding the domestic and international pipeline.

Bellon is selling format rights as well as the footage itself, and, depending on the editing, the program can be designed for education as in Japan, for the "wow" factor as the Germans are

employing, or humor as ABC emphasizes in the U.S.

Kuralt link. When he's not doing the animal bit, Bellon is working with CBS News correspondent Charles Kuralt to develop a three-hour home video release of the best of Kuralt's offbeat *On the Road* series. It's a joint venture between Kuralt, CBS News and *Reader's Digest*, which will distribute the cassette to its subscribers.

Out of Kuralt's *On the Road* came a 1979 segment on the Chandler family, the story of a Mississippi sharecropper with nine children, all of whom went on to get advanced educational degrees. Bellon has obtained the rights from the Chandler family and is pitching the concept as a made for TV movie.

Yes Bellon says, there is life after CBS. "I feel great!"



Greg Bellon



Joe Bellon

TV Business Barometer

February spot increases 9.5%

February showed a little slower growth than January in spot TV time sales, according to the *Business Barometer* sample of stations. To some extent this reflected uneven political advertising revenues. In fact, a number of reps were disappointed in the volume of political advertising, at least commissionable political advertising.

SBM: no problem

February was affected only slightly by the Standard Broadcast Month; both February 1987 and 1988 were four-week months, though there may be some effect caused by the fact that the February SBM last year ended on the 22nd. That was the last Sunday of the month, which is the operative rule defining an SBM.

Spot TV time sales were up 9.5% in February, compared with 14.9%

in January. Billings in February came to \$367.6 million vs. \$335.7 million the year before. Actual billings in January were higher than the February figure—\$419.0 million. This is due partly to the fact that January was a five-week SBM, but perhaps more important is a recent trend in which actual January billings have jumped ahead of February's.

Historically, January spot time sales were smaller than those of February. This was partly because of the January doldrums after the holidays and the fact that many ad budgets were approved late. In fact, reps often ran January promotions because the month was the weakest of the year, pointing out that there was plenty of inventory available at attractive prices and that viewing was at a high level. The change occurred in 1985 when January spot time sales passed those of February by \$1 million—\$296.4 vs. \$295.3 million.

This year represents the third in a row during which the rate of growth for January topped that of

February, which perhaps indicates a longterm slowing in February business.

The smaller stations again showed the biggest percentage rise among the three brackets broken out in the *Barometer* reports. They were also Number 1 in January. This continues the pattern of last year, when the under-\$7 million bracket showed the highest percentage increase during nine of the 12 months.

New indies?

A major factor here could be that many of the smaller stations are new or relatively new independents and their growth rate would be, therefore, greater than that of established stations.

Spot billings for the first two months now total \$786.6 million, compared with \$700.4 million last year. This represents an increase of \$86.2 million or 12.3%.

That's still a good start for the year. It certainly beats last year, when the increase for the 12 months came to 3.5% and the year before, with a 9.8% rise.

National spot +9.5%

(millions)

1987: \$335.7

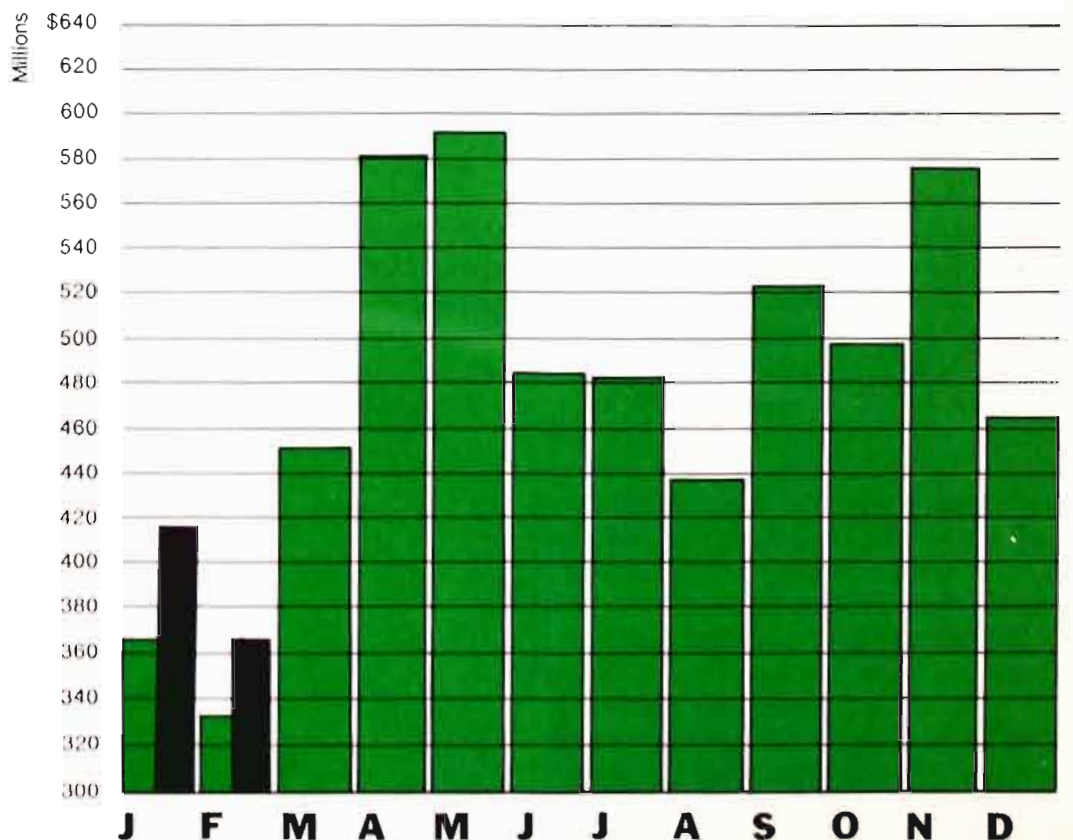
1988: \$367.6

Changes by annual station revenue

Under \$7 million	+18.4%
\$7-15 million	+13.3%
\$15 million up	+7.3%

February

Network (millions \$)



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International Report

Fremantle to distribute 'USA Today' in exclusive Tinker-Gannett deal

Grant Tinker has linked up with the king of the game show distributors in the international circuit, Fremantle, as exclusive distributor outside the U.S. of all GTG Entertainment productions.

In addition to *USA Today: The Television Show*, which has cleared more than 80% of the U.S. for launch next September, Fremantle will be distributing the two GTG network shows for the 1988-89 season: a CBS-TV half-hour comedy starring Dick Van Dyke and a one-hour light drama for ABC called *Why on Earth*. Three additional GTG pilots, aimed at next fall's network schedule, will be distributed by Fremantle if they fly.

In addition to giving Fremantle something hot for the MIP-TV Market, the GTG shows give Talbot a real spark for the upcoming May screenings in Hollywood.

According to Talbot, as soon as word got out that Fremantle is distributing *USA Today*, the Australian networks began a fierce bidding war to snap it up.

Talking about *USA Today*, Talbot



Paul Talbot

hailed it as "totally American... This is not like a CNN with a European edition. This is not half American, it's all American, because everyone wants to know what's happening in America."

With three shows on the counter and another two in the pilot stage, if Talbot can offer five new shows at the May screenings, he'll be top gun in Hollywood this year.

Panamsat gets more customers for May launch

The British and American governments have reached agreement to permit Pan American Satellite to begin servicing U.K. customers using six Ku-band transponders.

The British agreement to accept Panamsat is another step forward in the satellite service's uphill march to provide a competitive service to Intel-sat. The British agreement also represents Panamsat's initial gateway to Europe, the next major hurdle facing the service.

The Panamsat bird itself, called PAS-1, is scheduled to be launched in late May aboard an Ariane rocket launched from French Guiana. In addition to the six Ku-band transponders for use between Europe and the U.S., the satellite will offer 18 C-band transponders for the American hemisphere. A gateway on hub service linking Ku and C-band services is being constructed in Miami, according to a Panamsat official.

Meanwhile, Panamsat has signed a "long term" agreement with Chilean National Television to carry that network's signal throughout the country.

CNT is the second TV network to sign aboard Panamsat's PAS-1 satellite. Last February a consortium of independent Argentine TV stations contracted for national and international broadcast of their signals.

The Chilean agreement also provides for the establishment of a second international satellite hub in Santiago for telecommunications and broadcast links between Latin America, North America and Western Europe.

Barry & Enright in Mexican deal

Barry & Enright/Paloma Inc., a joint venture between Barry & Enright Productions and Paloma Communications, have signed a multiyear TV programming, coproduction and distribution agreement with Mexico's independent program supplier, Telerey S.A.

Under the terms, the partners will coproduce sitcoms, dramas and specials, with Barry & Enright/Paloma retaining the U.S. distribution rights, Telerey the Mexican rights and both partners splitting the worldwide distribution revenues.

Telerey's biggest Mexican hit *A Que Kiko* will be the first program Barry & Enright/Paloma will market in the U.S.



Their 50th anniversary—*In celebration of their 50th anniversary of creative partnership, Worldvision is bringing animators William Hanna (right) and Joseph Barbera (left) to the MIP-TV Market. Several gala events are planned by Worldvision's executive vice president and chief operating officer Bert Cohen in honor of the dynamic duo. Worldvision has a catalogue of over 2,000 hours of classic Hanna-Barbera programs.*

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Cable Report

CBN at age 11 drops the classics for original programs

April is not only National Cable Month, it's the anniversary month of three of cable's three longest-running networks. CBN Cable Network, Nickelodeon and The Nashville Network are 11, 9 and 5 years old, respectively. Here's a look at the original blueprint for CBN Cable and how it stands up to today's marketplace.

"Pioneers" is what senior vice president of administration and operations Tom Rogeberg calls himself and his staff from those early days at the CBN Cable Network. That was in 1977, just after HBO and superstation WTBS opened their doors. CBN had a cross over its own door at the time. It didn't add entertainment programming and ad revenues to its inspirational schedule until four years later.

CBN's decision to sidestep the going rate for syndicated properties in favor of "classic situations" amounted to a classic counterprogramming move and black ink on the ledgerbooks by 1984. A reminiscing Rogeberg says the move put his network "on the cutting edge of nostalgia" cable services that would follow. But he credits Pat Robertson, CBN founder and former Presidential hopeful, with the network's most well-received programming decision: the all-western block.

The move west on Saturday was instrumental in the network's recent claim to deliver "more men on weekends than any other basic cable network." However the rights to that title—in addition to superiority in adult and women groups—have slipped away from Rogeberg during recent schedule revisions.

CBN Cable is putting its \$45–50 million in gross revenue for this past fiscal year on the line by scrapping the classics for an all-original primetime lineup by fall 1990. But several things have happened since the last time Rogeberg tried renewing those rejuvenated programs. For starters, the prices went up—as much as 1,000% in some cases—making the old shows as much out of the network's reach now as the new shows were 10 years ago. The competition that raised those prices also diluted CBN's share of the market and its odds in the channel-capacity derby.

The gamble. But Rogeberg is betting "a lot" of additional programming dollars that the move to original family shows will differentiate his service in the eyes of operators as well as advertisers. The combination of in-house production, "prudent" acquisitions and aggressive coventures should also return to the network control over costs as well as content.

Two of four coventured series presently on the CBN schedule, *The Campbells* and *The Last Frontier*, are Canadian; the other two, *Crossbow* and *Butterfly Island*, are French and Australian, respectively. Two more Canadian productions [*Bordertown*, produced by Columbia Pictures Television/Alliance

Entertainment/CBN Cable; *Katts and Dog*, produced by Bert Leonard Productions/CTV Network/CBN Cable] are slated for the fall.

CBN Cable is already producing 11½ out of a possible 21 weekly primetime hours. That includes five hours each of *Straight Talk* and *The 700 Club*, the major fundraiser of nonprofit parent Christian Broadcasting Network.

Overall, Rogeberg estimates 25% of his schedule to be religious—some of which is produced in CBN's \$22 million, 160,000 sq. ft. office/production complex—and 24% to be original entertainment programming.

The congenial but firm "coarchitect" (As CBN Ca-



The Western programs put CBN Cable "on the cutting edge of nostalgia."

Tom Rogeberg

ble promotional material refers to him; presumably Robertson is the other) says of the recent efforts and how they might alter any lingering religious-station stereotype: "It's long been recognized that we're serious." As to serious allegations against Robertson having used CBN donations for political ends and the televangelist scandals, CBN Cable sales director Dick Hemmer contends neither has effected revenues or ratings.

Still, money isn't everything, and while Rogeberg has set his sights on making CBN Cable the most-watched basic service, he must ultimately answer to a higher goal—getting viewers, faithful or otherwise, to watch as a family unit. And as for others' so-called family offerings, he believes this is an area where his network has a true competitive edge. Citing, for example, NBC's *My Two Dads*, about a custody battle over a motherless child who may have been born out of wedlock, a bewildered Rogeberg responds, "I'm sorry, I just don't see it."

'Sports Writers' show finds room on cable

SportsVision of Chicago is syndicating what vice president Jim Corno considers the only year-round weekly program available exclusively to cable sports services. The show, *The Sports Writers on TV*, originates out of Corno's Studio and can be seen on a dozen regional sports networks.

The Sports Writers began its syndication run this year after losing money most of last year for the Chicago outlet. While a radio version aired on WGN-TV for the past 15 years, the show was canceled after a

year's run on Chicago Fox affiliate WFLD-TV. But according to Corno, a year's cable exposure has allowed the \$4,000-a-week production to find its audience and, while not yet in the black overall, it's making money every week. "If it breaks even," he says, "I'll consider the show a huge success."

Anheuser-Busch seems satisfied with the show's progress, advertising locally since its cable beginnings in March 1987 in Chicago and now nationally. Two other national sponsors, Amoco and Fannie May candies, have also committed with SportsVision for '88, which does "at most" a 50% barter for the show. Corno says some of the other networks don't use the additional spots, "They're just happy to have the programming."

Corno suggests advertisers are happy with the program on a "gut level," since none of the networks carrying *The Sports Writers on TV* subscribe to a ratings service. The cable universe for the show is just over 6.6 million households

Wrestlemania running low as PPV draw

The third in the World Wrestling Federation's series may have been the charm, because last March's *Wrestlemania IV* showed NYT Cable PPV director Steve Rockabrand that "the product has reached the end of its competitive life cycle." The Cherry Hill, N.J., system, which does sales of \$6.50 per month per sub on its 62,000 pay-per-view universe, reports its buy rate for the latest event fell four percentage points short of the 10.9% scored by *Wrestlemania III*.

By WWF count, *Wrestlemania IV* was available to



Macho Man and Elizabeth

11.1 million PPV homes, with the previous record going to the WWF Survivor Series of last November. The federation estimates the buy rate on the more than 700 cable systems which carried the event at 9.8%. For NYT's part, Rockabrand feels that newer PPV systems whose subscribers may not have had the exposure to the previous series may have done better than NYT's 6.9% at \$19.95 a transaction.

The current holder of the PPV crown at NYT is not Randy Savage, winner of the *Wrestlemania* contest, but rather Patrick Swayze and Jennifer Gray of *Dirty Dancing* with a 27.3% buy-rate. As for who he expects to depose the reigning champs, Rockabrand hopes it will be Tyson-Spinks, although his system has yet to sign the deal.

Turner speech no free lunch

To a request for press admittance to a Ted Turner speaking engagement at the New York NATAS chapter luncheon, TBS rep Barry O'Donnell responded, "I guess if the press wants to hear Ted Turner speak, they can buy a ticket like everyone else."

People in Cable



Susan Thayer



David Worstine

CBN Cable acting director of sales **Dick Hammer** is no longer "acting." Hammer fills the recently vacated post of **Doug Greenlaw** as head of network sales. Another CBN salesman, **David Worstine**, was promoted to southeastern sales manager and will be working out of the new Virginia Beach, Va., sales headquarters. Worstine had been the creator and sales manager for IMPACT, a sales unit which specialized in attracting first-time cable advertisers to the network.

Scott Sassa is the new executive vice president for Turner Network Television from Ohlmeyer Communications Co., where he had served as vice president/new business development. . . Arts & Entertainment is beefing up its sales efforts with a new advertising sales promotion department and several new appointments. New account executive **Susan Thayer** is one, joining A&E from USA Network. **Pepe Panchos**, formerly of McCann-Erickson, and **Betsy Lebow**, from Western International Media, are also new to the A&E sales ranks. Thayer and Panchos will work out of New York and Lebow out of Los Angeles.

At HBO, **Sam Newman** is promoted to vice president of business affairs and administration. . . At MTV, **Jim Drury** named account manager in Chicago. On the programming side, **Eddie Dalva** has joined the music network as acquisitions manager for VH-1.

Cable & VCR growth

	Total Cable —Basic & Pay	Pay Cable Only	VCR Homes
1980	22%	8%	1%
1985	44%	26%	17%
Today	51%	29%	50%

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ARF cranks up radio impact study

Don't expect immediate results. Advertising Research Foundation projects are thorough. They can be months, sometimes years in the making. But committee members representing spot and network radio, stations, advertisers, agencies, research suppliers and three associations: Radio Advertising Bureau, National Association of Broadcasters and ARF itself, are making up lists of the many variables that may be involved in a study of radio's advertising effectiveness. It's all being coordinated by an ARF radio research subcommittee chaired by Ron Werth, senior vice president, research for United Stations.

Werth says his group is "being very careful to evaluate every possible factor we should be looking at to



"Advertisers who haven't used radio still ask us for research to 'prove' radio works."

Ron Werth

make sure that when we do put this into the field and finally come back with results, advertisers and agencies are going to believe those results."

He observes that up to now, radio has had plenty of great success stories like Blue Nun wine, to name just one of many, "Yet advertisers who haven't used radio yet still ask us for research to 'prove' radio works."

A few of the many variables Werth's committee members will be looking over before work starts on actual study design include:

- Will the project require only one study or a series of studies?
- Should the criterion for "effectiveness" be increased sales? Increased awareness? Both? Something else?
- Should the research be based on an established brand, a new product, or both?
- Should radio's effectiveness be measured against television? Against magazines or newspapers? Against something else?
- What type of pre-buy and post-buy analysis should be conducted?

But aside from all this, notes Werth, "We first need to agree among ourselves exactly what our definition of effectiveness is going to be. And at the same time, a subcommittee of our subcommittee will be creating a bibliography of radio success stories. We want to look at them and see if we can determine exactly what they did that turned out to be so right.

There are a lot of these successes around, but a lot of them are proprietary. Some advertisers will let us analyze them but others may not. Anyway, we've only held one meeting so far. We have a long way to go."

New satellite lure for big-city affils

A new Ku-band audio and data service has signed deals with two regional radio networks—the North Carolina News Network and the Winston Cup Today Network, the latter dealing with NASCAR auto racing. Both will be simulcasting their program material with existing C-band transmissions. The new service, which features a small dish and low-cost electronics package for stations, had already been providing six channels of background music transmission to businesses.

Developer of the full-fidelity service is Microspace Communications Corp., a subsidiary of Capitol Satellite and Communications System, which in turn is a subsidiary of Capitol Broadcasting Co., parent of six radio stations and two TV outlets, including WRAL-TV Raleigh-Durham.

According to Stephen D. Grissom, vice president of Microspace, the new service represents "two significant breakthroughs. Our engineering has yielded highly reliable high-speed data and audio into a very small antenna. Before the introduction of this service, small antenna data transmission was limited to slower data speeds. The second breakthrough is the low cost of the terminals."

Microspace's dish antenna for stations is 30 inches in diameter. The service is being bounced off GE Americom's K-2 bird, a 45-watter, which explains in part the small dish size. Grissom says the cost of the

*Two breakthroughs:
high-speed data
and audio put into a
very small antenna,
and low-cost terminals.*

terminal package, which includes dish, roof mount, low noise block downconverter and intelligent digital receiver is \$900. He estimates that the digital earth terminals for the national radio networks cost \$15,000 per, while the analog single-channel-per-carrier reception packages generally used by regional radio networks are about \$8,000.

Extend its reach. The North Carolina web's motive in signing up with Microspace is to extend its direct satellite reach among stations who now receive news and sports indirectly by phone lines from affiliates which already have C-band receive facilities, explains Grissom. The rising cost of phone lines and the low cost of the earth terminals were the major factors in the switch, he says. The North Carolina network car-

ries, in addition to news, play-by-play sports from Duke University and North Carolina State University. It supplies earth station facilities to affiliates and now has about 100 stations with C-band receive capabilities.

As for the Winston Cup Today Network, it is interested in attracting big-city affiliates, which often have difficulties picking up C-band transmission because of microwave interference, notes Grissom. In operation for about a year, it has about 60 affiliates and was originally called *NASCAR Today*. The Winston Cup, stock car racing's premier trophy, is sponsored by Winston cigarettes, which cannot, of course, advertise on the network, but can get the promotional benefits. Major ad clients on the network are Chevrolet trucks and Baby Ruth candy.

Now transmitting on the Microspace service is Seeburg Music Satellite Network, another subsidiary of CSCS. The service was launched in March via the K-1 satellite but transferred to K-2 in April. Seeburg had been transmitting via FM station subcarriers (SCAs), but Grissom notes that the fidelity, at 3-5 KHz, is low. The Microspace service offers audio transmissions at 15 and 7.5 KHz.

Lotsa' laughs for radio blitz

In a radio only campaign centering on lots of laughs, backed by a full-court promotion press, Stroh



Which one is the comedian? From l.: Jamie Graham, Grey Adv.; Joe Bolster, featured in USA Comedy tour; John Bissell, Stroh Brewery; Jerry Mazza, Grey Adv.

Brewery's Colorado Cooler Co. is introducing a new White Mountain Cooler flavor, Crystal Citrus, and going up against the likes of Seagrams and Bartles & Jaymes, which dominate a flattening wine cooler market.

Except that White Mountain Cooler has no wine at any time. Colorado Cooler is a Stroh subsidiary, and White Mountain is malt-based. That, however, takes nothing from the cooling refreshment of the drink, and this month White Mountain kicked off in 30 markets with radio spots featuring comic routines by up-and-coming talent from the comedy club circuit.

The agency is Grey Advertising, and executive vice president Jordan Rosuck says White Mountain went

with radio because "We felt it carries an intimacy and a very personal rapport. It also enables us to produce a huge pool of 50 commercials, so the comedy and the campaign will remain fresh throughout the summer."

Grey chose radio because "it carries an intimacy and . . . enables us to produce a huge pool of 50 commercials."

Stretching the impact and dollars invested in the radio campaign is an extensive marketing drive including a 22-city White Mountain Cooler/Comedy USA Comedy Tour. The tour moves out between May and August to feature comics like Joe Bolster, Dennis Wolfberg and John Mulrooney, who've been seen on both the Dave Letterman and *Tonight* shows.

\$30 million. White Mountain officials don't talk a specific dollar figure for the campaign, but instead say, "In the 30 markets we're spending at a rate that would come to \$30 million if it were fully national."

White Mountain invested some \$5 million in advertising last year in a category that put up \$151 million for an assortment that included TV commercials featuring Bruce Willis for Seagrams, good old boys Frank and Ed for Bartles & Jaymes, and California Cooler's motley crew of surf bums.

So White Mountain is counting on its radio and club comics and their off-the-wall delivery to achieve "a breakthrough in awareness" against a list of competitors with some very deep pockets.

'American Music Hour' makes its China debut

Chinamerica, the Los Angeles-based production firm, has selected 52 disc jockeys from throughout the nation to guest on its *The American Music Hour* debuting April 21 on the People's Republic of China's national radio network. DJs selected represent major as well as small towns, notes John Guidry, Chinamerica's director of broadcast services.

The 60-minute, twice weekly program of American pop tunes will feature one U.S. DJ giving a brief introduction of their city and then introducing a favorite song.

Two examples: Jeff Wyatt of KPWR-FM Los Angeles will introduce "California Dreamin'" by the Mamas and Papas, and Terry McGovern of KIOI(FM) San Francisco will introduce Tony Bennett's "I Left My Heart in San Francisco."

The DJ's remarks in English will be followed by a Chinese translation. The show marks the debut on Mainland China of American pop music.

Radio Business Barometer

Web radio flat in February

After two strong months in a row, network radio billings in February remained static compared with the year before. For the first two months of the year, however, revenues remain ahead of last year, according to figures from the Radio Network Assn.

Though there was no movement overall in network revenues during February vs. the same month in '87, two of the sales territories showed advances. This was obviously offset, however, by the other two sales territories broken out by RNA. In addition, it should be noted that, as in the past Olympics/Presidential years, network radio comparative figures do not include any election or Olympics revenues.

The February billings this year came to \$25,284,089, it was reported by RNA, based on tabulations from data submitted by the networks (nine companies in all) and assembled by the accounting firm

of Ernst & Whinney. The comparable data from February 1987 came to \$25,303,850, which means a reduction this year of 0.1%.

The New York sales territory, which represented about five-eighths of network radio's total sales last year, showed a pattern similar to the total U.S.—down 1.0% for February. The latest New York billings total came to \$16,010,690 vs. \$16,179,021 during February 1987.

Chicago, which represents about a quarter of total U.S. web radio billings, showed a 7.7% increase in February revenues. This total came to \$6,375,587 vs. last year's \$5,921,107.

Rebound in Detroit

The Detroit territory, which lost considerable billings when network radio buying for General Motors was shifted to New York a little over a year ago, accounted for about 5% of total web radio revenues last year. But this past February it outperformed all the other

sales territories, with an increase of 11.6%. February 1988 billings came to \$1,407,841 as against \$1,261,398 the previous February.

Other than New York's flat performance in February, what pulled down network radio billings most was the sales situation in Los Angeles. In that territory sales were down 23.3% in February. The drop was from \$1,942,324 to \$1,489,971.

Dip follows rises

The February sales doldrums followed an 11.1% increase in January and an 11.3% rise in December, after a series of monthly declines last year. As things stand now after two months of '88, sales are still 5.5% ahead of last year, with total revenues of \$53,340,306 this year vs. \$50,554,437 in '87. When December is added to the pot, the three-month total is up 7.5% over the previous period.

RNA reports, "The overall growth of new accounts continues with Lipton, Norrell Temps, Murata Business Machines, Clorox 2 and others." The association also noted the absence this February of Nissan and Goodyear.

Network -0.1%

(millions) 1987: \$25.3 1988: \$25.3

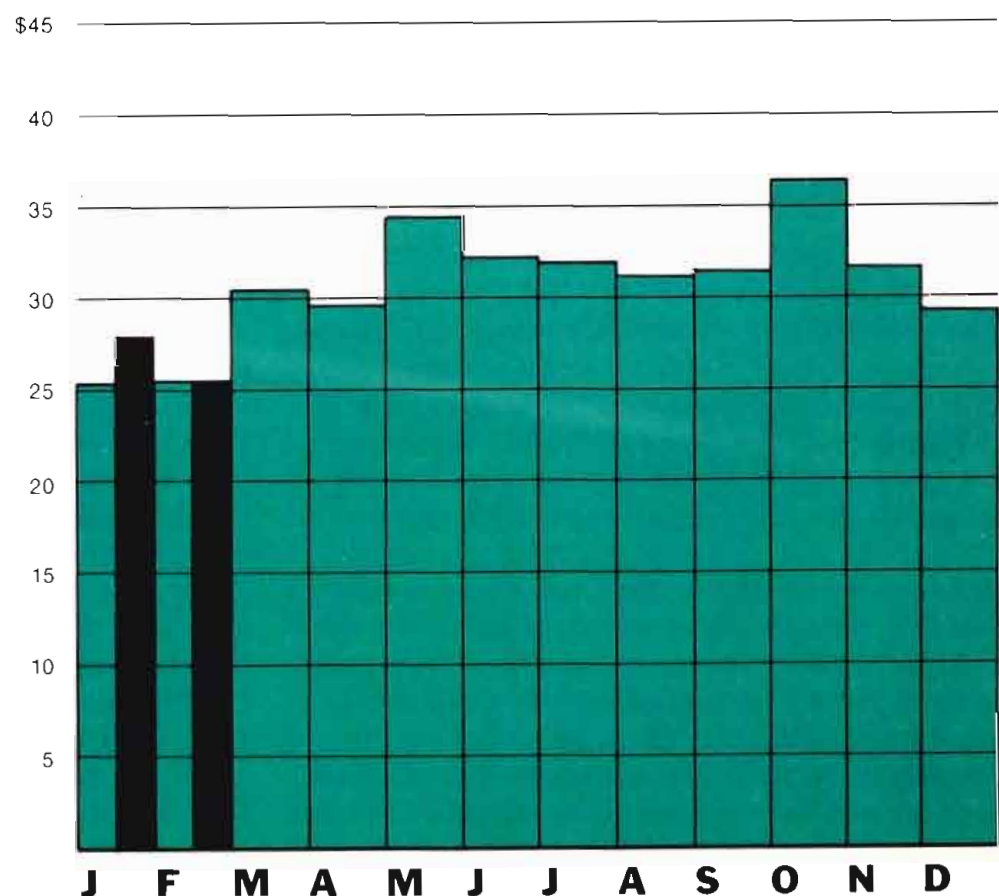
Changes by territories

Territory	Billings (000)	% chg. 88-87
New York	\$16,010,690	-1.0 %
Chicago	6,375,587	+7.7
Detroit	1,407,841	+11.6
Los Angeles	1,489,971	-23.3

Source: Radio Network Association

February

Network (millions \$)



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There is but one source for comprehensive,
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For information as to how we can serve your needs,
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**“You win the bet,
and I owe you a
dinner.”**

*Ron Devillier, President
Devillier Donegan Enterprises*

DEVILLIER · DONEGAN · ENTERPRISES

October 26, 1987

Mr. Mort Miller
Vice President & Sales Director
Television/Radio Age
1270 Avenue of the Americas
New York, New York 10020


Dear Mort:

The one-third page ads we ran exclusively in Television/Radio Age
in '87 worked beautifully.

So you win the bet, and I owe you a dinner --

We'll definitely take the same schedule in '88 ... But
the bet's off!

Cheers,


Ron Devillier
President

**THEY MADE
MORE THAN
MOVIES ...**



**THEY MADE
HISTORY**

**“Hollywood:
The Golden
Years”**

6 x 1 hr Narrated by Ed Asner

The rich archives of RKO Pictures and the recollections of Fred Astaire, Ginger Rogers, Katharine Hepburn, Janet Leigh, Robert Mitchum, Robert Wise, Lucille Ball and many others reveal the creative and turbulent life of a Hollywood Studio.

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“The Elephant’s Child”

And So Does
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“The Ugly Duckling”

Jeremy Irons,
“The Steadfast Tin
Soldier”

Kelly McGillis,
“Santabear’s First
Christmas”

Meryl Streep,
“The Velveteen
Rabbit”

Glenn Close,
“The Emperor’s
Nightingale”

In *Story Book Classics*,
premiering on
SHOWTIME
in October

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• **DEVILLIER • DONEGAN**, a successful and rapidly expanding producer/distributor of programming both internationally and domestically chose *Television/Radio Age* as the *exclusive publication* for this series of ads and they got RESULTS! They got results because:

• **TELEVISION STATIONS RESPOND TO TELEVISION/RADIO AGE!** They consider it their *basic* publication. Of their own trade advertising, they place more in *Television/Radio Age*. 41% more than in Broadcasting, 94% more than in Advertising Age, 293% more than in Variety and 411% more than in Electronic Media. What better proof of response?

• **ADVERTISERS AND AGENCIES RESPOND TO TELEVISION/RADIO AGE!**

Advertiser/Agency Circulation
of Broadcast Publications *

	Advertiser	Agency	Total
Television/Radio Age	1,872	7,360	9,232
Broadcasting	1,450	635	2,085
Electronic Media	735	672	1,407
View			310**

• **INTERNATIONAL BROADCASTERS RESPOND TO TELEVISION/RADIO AGE!** An “International Report” edited for and about them appears in every issue of (*Television/Radio Age*.)

• **YOUR CLIENTS RESPOND TO TELEVISION/RADIO AGE** This is proven each and every time a coupon is run in *Television/Radio Age* vs. its competition. Because *Television/Radio Age* provides the ideal readership and programming environment, your advertising in *Television/Radio Age*, gets response and delivers RESULTS!

* based on 12/86 BPA/ABC Audit Statements
** listed as “Advertising Executives”
for both categories

**GUESS WHO
COPPED AN OSCAR?**

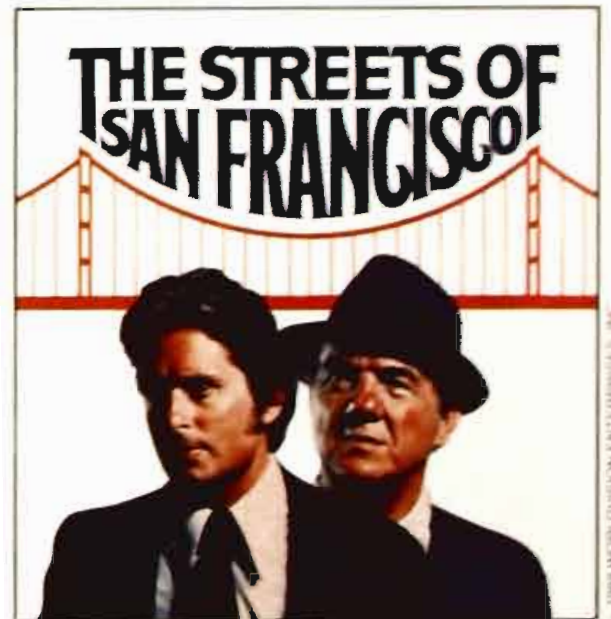
HE MADE HIS REPUTATION ON "THE STREETS!"

He's the hottest actor of the year, with an Oscar nomination to prove it! He's Michael Douglas, star of "The Streets of San Francisco," and he's making an impact with films like "Fatal Attraction" and "Wall Street."

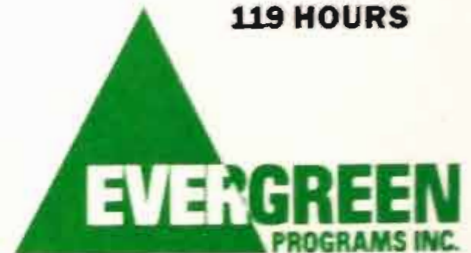
And "The Streets of San Francisco" continues to make an impact, performing far above and beyond the call of duty. On its home turf in San Francisco, the show

is drawing three times as many young men and women than the off-network program it replaced on KOFY. On WJBK in Detroit, it earned a 10 rating/31 share, making it #1 against off-network, movies and first-run programming. And in Boston, "Streets" is WQTV's #1 program from sign-on to sign-off among both men and women!

Michael Douglas and "The Streets." Two hot performers.



119 HOURS



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625 N. Michigan Ave. Chicago, IL 60611 • (312) 642-2650

Source:
NSI Jan./Feb. '88

'Big-5' dominate with profits & clout;
Little guys caught in the squeeze

Barter boomers muscle in on TV syndication

By **ROBERT SOBEL**

Alliances among syndicators are mushrooming, with new consolidations being struck with increasing frequency, creating a radical change in marketing first-run barter product.

Over the past year or so, mergers involving "farmed out" barter product or joint ventures formed by syndicators with or without station entities have been realized by nearly every powerhouse syndicator that has first-run barter product. Those parceling out their barter sales have included Viacom Enterprises, MGM/UA Telecommunications, Twentieth Century Fox, MCA

TV Enterprises, Warner Bros. Television, Paramount Pictures Television, Columbia Pictures Television and Buena Vista Television.

On the receiving end, representing both types of consolidations, are five major companies: TeleTrib, Group W Productions, Camelot Entertainment, LBS Communications and International Advertiser Sales. A sixth company among the toppers is Lorimar Syndication, which is nonaligned, working independently for its own barter cause.

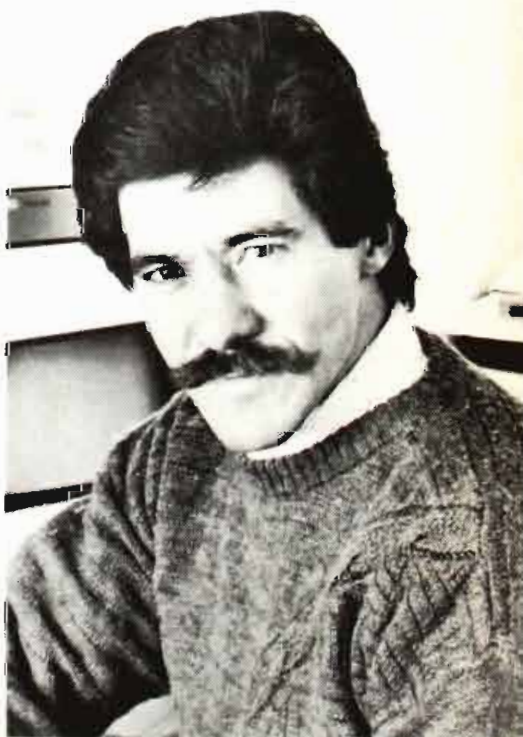
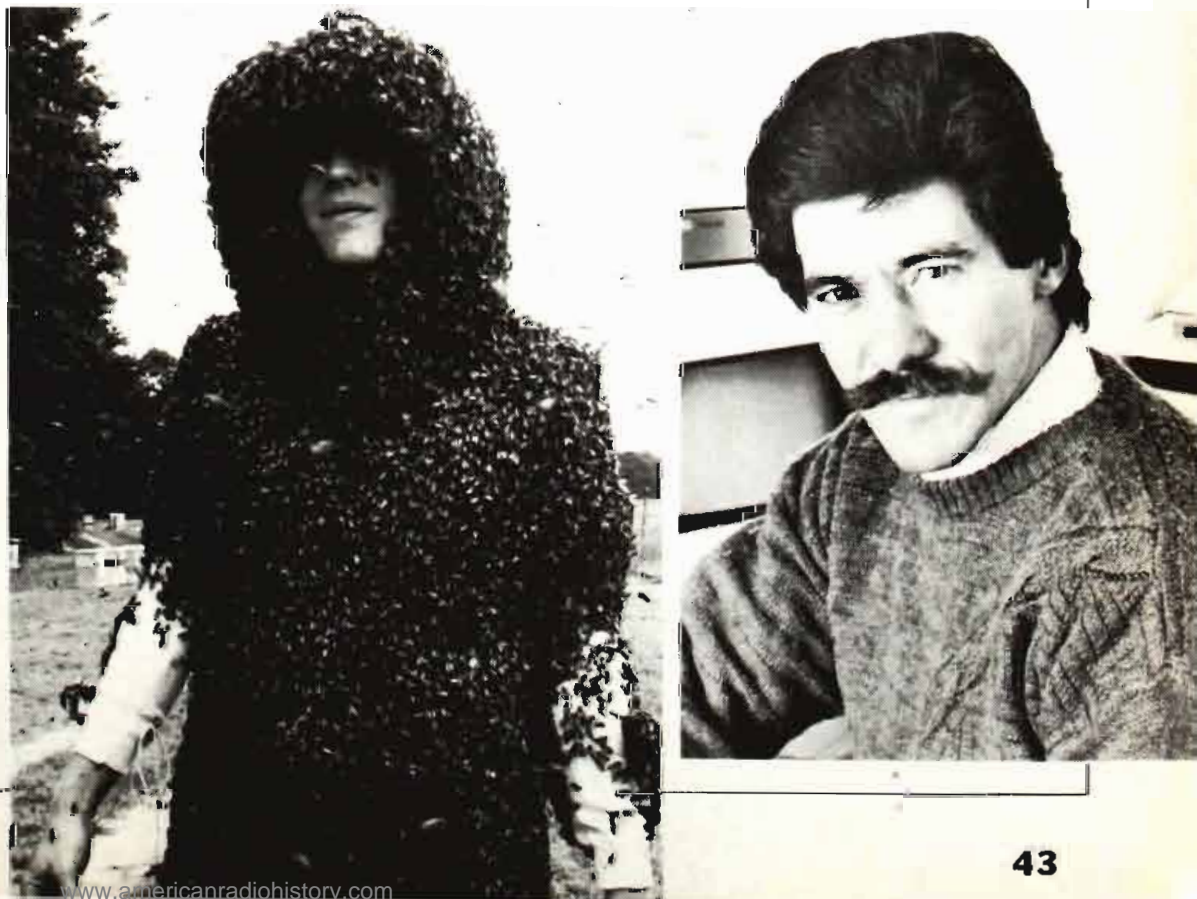
All told, as many as 35-40 syndicators now are funneling their barter through the big five. And even more compelling is that the six majors now control about \$650 million, or 75-80%

"Group One Medical"



"World of Guinness Records"

"Geraldo"



Television/Radio Age

All told, as many as 35-40 syndicators are funneling their barter through the big five.

"Win, Lose or Draw"



of the \$775 million in barter billings expected this year.

About 5% is going to the small independent holdout and the other 20-25% is being spread among the smaller, separately allied companies, such as Multimedia Entertainment and All American Television, where activity on mergers is also bursting at the seams. This probably soon will include Worldvision Enterprises, which has two fall first-run barter shows, *Trivial Pursuit* and *Starting From Scratch*. It's understood the company will announce soon that it will open its doors to handle national advertiser sales for other syndicators as well. According to a source at Worldvision, two deals are close to being firm.

Burning questions

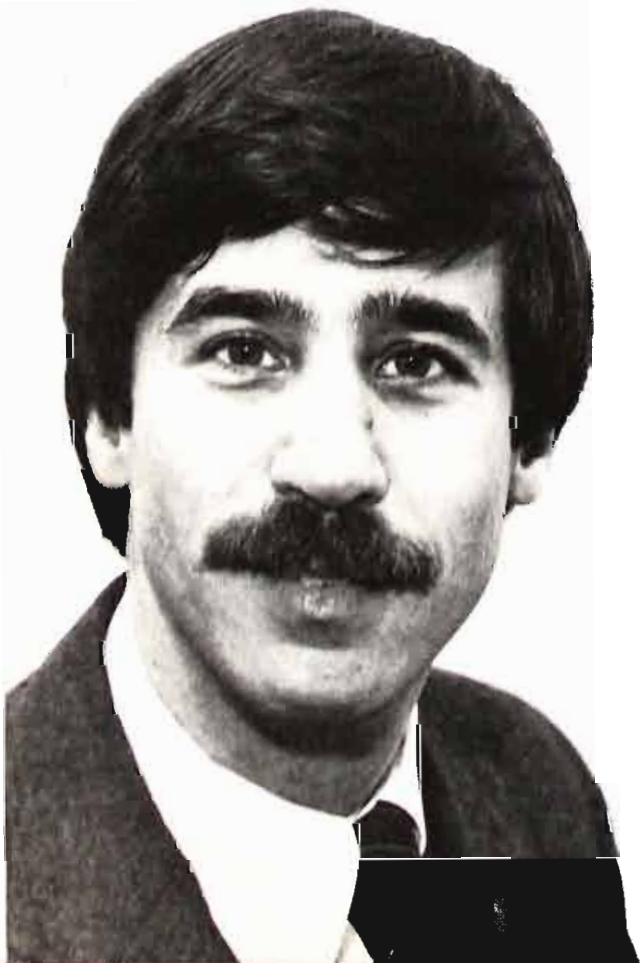
All this heated barter movement leaves some burning questions.

- Will the relatively unknown or small syndicator without an alliance be forced to fold its tent?
- Will the major barter companies develop antitrust problems?
- Will the small syndicator, even if it manages to get a hook-up, be lost in the shuffle at the biggies?

A look at the recent activity involving consolidations on barter marketing, including joint ventures, barter ties on specific product and ventures with stations by syndicators reveals the following:

■ Group W Productions, MGM/UA Telecommunications and D. L. Taffner/Ltd. form a joint barter venture for their own product as well as for other syndicators.

Steve Hirsch



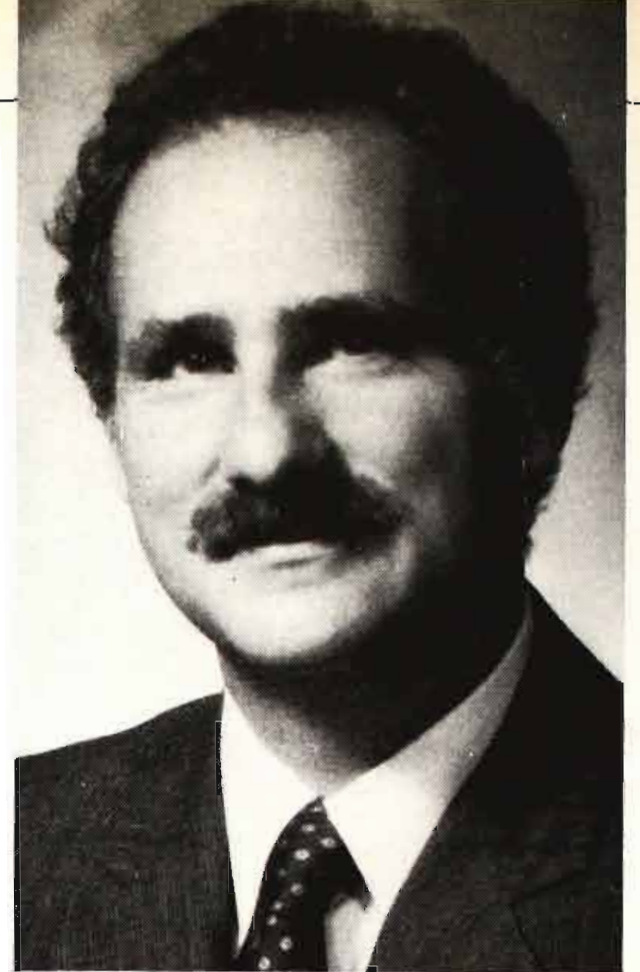
"...we work with more than 200 advertisers and with 75 different agencies. The smaller guys can't do that."

■ A new barter operation, Crestwood Entertainment, is set up by industry veteran Steve Mathis to sell national advertising for Fries Distribution Co., Samuel Goldwyn Co. and ABR Entertainment.

■ Multimedia Entertainment and GTG Marketing set up a joint arrangement, initially for GTG's *USA Today* and ME's own product, but is now branching out to accept outside barter deals.

■ LBS Communications takes over the selling of Twentieth Century Fox Television product, and barter sales for Columbia Pictures *Real Ghostbusters*

"I would definitely entertain picking up additional selective inventory."



Henry Siegel

and handling Warner Bros. first-run animated series *Police Academy—The Animated Series*, due for the fall 1989.

■ All American Television makes a deal with Fox/Lorber Associates whereby AAT will sell *The Dr. Fad Show*.

■ Group W represents Harmony Gold on HG's Premiere Network. Also, Group W adds Genesis' *The Great Escape* as a barter client.

■ Access Syndication makes separate deals with LBS Communications and Camelot Entertainment on two different projects. Camelot deal is second with Access.

■ Viacom Enterprises, which uses TeleTrib for most barter shows, signs a co-venture with Fox-owned station group and Nickelodeon on two Nickelodeon shows, in unusual arrangement whereby the cable company sells national spots on both series.

■ King World enters a research and program development deal with several station groups, with barter to be handled by Camelot.

The top barter company is TeleTrib, a subsidiary formed about eight months ago by Tribune Entertainment and Television Program Enterprises, a program production unit of Cox Entertainment. TeleTrib, according to Philbin Flanagan, president and general manager, does the barter sales on more than two dozen programs, including several under the TE and TPE banner, which he says will add up to about \$180 million in barter billings this calendar year.

Consolidations among syndicators, in the form of joint ventures and "farmed out" barter sales, have been

Agencies: Consolidation a question of who's got clout

To ad agency network and syndication buyers, consolidations among syndicators are a double-edged sword. On the affirmative end, the admen canvassed say the alliances offer one-stop shopping, while the negative is that consolidations will put too much bargaining power in the hands of a few. For Lawrence Grossberg, J. Walter Thompson senior vice president, negotiations, the alliances represent an opportunity for the agency to make "a multiple-situation deal. If I bring a lot of money to the table, I can generate a very good deal for a client because I am buying multiple programs. On the other hand, it can be a big deal to a small vendor because of the money he may get from my purchase. And if I commit to a lot of money, I can be top dog."

Mel Conner, senior vice president, director of network operations at DFS/Dorland, says that given a preference between aggregate entities and separate syndicators, his choice is with the individuals. "I would rather deal with 20 syndicators than only five or six. True, it takes more time to see them but when they are representing a lot of companies, their hands are tied on what they can do, as far as negotiating is concerned.

"They know what they can do with their own product. For example, if we were dealing with Group W, they know how far they can go, but now they have a partner, and there are obviously some numbers which will be preset. That's what happened to us with TeleTrib, who we have been dealing with over a

number of years. That's very difficult to deal with. They have to go back to the other guy, and that takes time."

One of the problems in dealing with syndication product generally, points out Wes Dubin, senior vice president, director of national broadcast and programming at DDB Needham Worldwide, is that there are a number of very marginal shows. "The networks have them too, but there are a raft of them in syndication. With alliances, many of these are being used as a packaging device, making us take the bad as well as the good. That's becoming harder to combat. There's a position being taken by the syndicator that a gross rating point is a gross rating point, so it makes no difference which product is bought in the package.

"One of the major reasons, aside from costs, for advertisers to get into syndication was to get away from the packaging that's done by the networks. Syndicators used to use that as a selling point. Now, the irony is that there is a temptation on their part to do the same thing." He adds that when fewer people can control the good shows, they, therefore, can set the sales terms, "which indicates you have to buy the lesser product as well."

Packaging is not new, says Michael Drexler, executive vice president, national media director, at Bozell, Jacobs, Kenyon & Eckhardt, who doesn't feel strongly one way or the other about which type of syndicator he deals with. "Our primary interest, obviously, is to get the best programs at the best

prices; however that's offered, that's our primary interest. Obviously, if the concentration by syndicators tends to push up prices, then that will be a major concern. That remains to be seen.

"There are alternatives to any marketplace, to some extent, and if the attempt is to try, through less competition, to push prices up, I don't think agencies and advertisers will go for it. And business will be lost because of that. Right now, I'm operating under the impression that it will be easier to work with less sources to get the best programs brought to us and at prices that will be successfully negotiated for everybody."

Dubin is inclined to look at consolidations more negatively than positively. "With all the new media opportunities out there, there is no question that it's harder to give everybody equal time to see what they have. But today's new wave of media barter—the buyer of the 1980s—is conditioned to the fact that they have to look at a variety of sources. While it may be convenient to have a fewer number of sources, a buyer today would rather try to figure out how to deal with a few more people, as inconvenient as it might be—in order to do the best job for your client. I'm definitely in the camp that looks at consolidations more negatively than positively. Ultimately, he continues, whether the product is packaged by a few people or many, the marketplace will decide. "In a soft market we will look to minimize what we will be forced to buy as opposed to what we want to buy."

Lawrence Grossberg



Opportunity to make multi-situation deal.

Mel Conner



Would rather deal with 20 syndicators than five or six.

Wes Dubin



Marginal shows are being used as packaging devices.

spawned for two obvious reasons, points out Flanagan: efficiency and economics.

Up until about two years ago, says Flanagan, most syndicators sold their own barter advertising, "which was an inefficient way to go and costly, and the agencies weren't thrilled with having 33 people from different companies calling on them. So it became natural that these consolidations would happen."

Similarly, Henry Siegel, chairman of LBS Communications, whose company does more than \$100 million in barter billings yearly, says the plus in such alliances among syndicators is that the advertisers are able to enjoy one-stop shopping.

"Before, not only did the advertising agencies have four networks, including Fox, and many cable people to talk to, but also there was an abundance of distributors they had to contend with," says Siegel. "Now, at least they have to deal only with five or six syndicators,

and they can look at all different day-parts in one swoop."

Also, Siegel points out, small distributors have an advantage in that many have had little dealings with advertisers. "On the other hand, we work with more than 200 advertisers and with 75 different agencies. The smaller guys can't do that."

Join an alliance

On the economic end, Siegel notes, smaller companies eliminate the additional overhead in doing its own barter business if they join an alliance. One catch is that syndicators farming out their barter shows generally must pay a straight 5-10% fee for the service. Siegel says, however, that deals vary, depending on the syndicator and the product involved.

In some cases, an equity position deal may be arranged, or a syndicator may buy the entire national advertising inventory in the syndicator's property.

The essential aspect to any deal, according to another syndicator, are the guarantees. "We have to guarantee that we will generate a certain figure in revenues," according to the syndicator, who wanted to remain anonymous. "It's similar to what is done in the cash business. Sometimes you can make the guarantee and sometimes not. In turn, the syndicator has to guarantee a certain level of clearance and in certain dayparts. In ratings, there is a three-step deal, and the higher the ratings, the more the producer gets back, based on three levels of ratings."

The shelling out of a fee, plus the loss of control of inventory were two important factors behind MGM/UA Telecommunications decision to cut its barter tie with Camelot Entertainment and to set up a joint venture with Group W Productions and D. L. Taffner/Ltd. Camelot will continue to handle MGM/UA's two first-run barter shows, *We Got It Made* and *Sea* (Continued on page 74)

Who distributes what in barter syndication

Teletrib

Program	Distributor	Length	Frequency	Terms
At the Movies	TeleTrib	Half-hour	Weekly	(B) 4/2.5
Lifestyles of The Rich & Famous	TeleTrib	Hour	Weekly	(B) 6.5/6.5
Runaway With the Rich & Famous	TeleTrib	Half-hour	Weekly	(B) 3.5/3.5
Soul Train	TeleTrib	Hour	Weekly	(B) 8.5/5.5
Star Search	TeleTrib	Hour	Weekly	(B) 6.5/6.5
Smurfs' Adventures	TeleTrib	Half-hour	Strip	(B) 4/2
Dick Clark's Golden Greats	TeleTrib	Half-hour	Weekly	(B) 3.5/3.5
Monsters	TeleTrib	Half-hour	Weekly	(B) 3.5/3.5
Tales From The Darkside	TeleTrib	Half-hour	Weekly	(B) 3.5/3
Triple Threat	TeleTrib	Half-hour	Weekly	(B) 3.5/3.5
This Week in College Football	TeleTrib	Half-hour	Weekly	(B) 3.5/3
Bustin' Loose	MCA	Half-hour	Weekly	(B) 4/3
Charles in Charge	MCA	Half-hour	Weekly	(B) 4/3
Captain Power	Mattel/MTS	Half-hour	Weekly	(B) 4.5/2 (4th Qtr) 4.2 (1st-3rd Qtr)
Ghostbusters	Group W	Half-hour	Strip	(B) 3.5/2.5
G. I. Joe	Claster	Half-hour	Strip	(B) 4/2
JEM	Claster	Half-hour	Strip	(B) 4/2
Entertainment This Week	Paramount	Hour	Weekly	(C+) 0/6
Entertainment Tonight	Paramount	Half-hour	Strip	(C+) 0/1
Geraldo	Paramount	Hour	Strip	(C+) 0/2
High Rollers	Orion	Half-hour	Strip	(C+) 0/1
T & T	Hal Roach	Half-hour	Weekly	(B) 3.5/3
TV Net	Viacom	Two hours	Monthly	(C+) 0/10
Columbia Night at the Movies	Columbia	Two hours	Quarterly	(C+) 0/9.5
National Geographic	Genesis	Two hours	Monthly	(B) 14/12
Business This Morning	Viacom	Half-hour	Strip	(B) 3.5/3

(Continued on page 78)

Packaging clout pressures advertisers & stations

While the name of the game among the consolidated barter syndicators is efficiency and profit, don't overlook clout—lots of it on both the advertiser and station levels. And as for the small guy who chooses to remain independent, well, it's a tough life.

For example, All American Television's president George Back illustrates the current state of barter alliances from an experience he encountered at the recent NATPE convention. After pitching a major Hollywood program supplier on handling its barter sales, Back was turned down flat. He was told he had no leverage, so the programmer was giving its barter sales to one of the big five combinations.

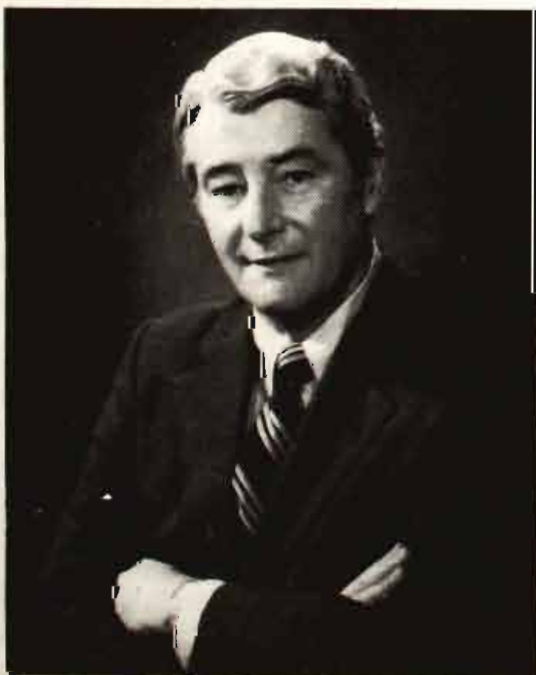
"It was his presumption that if his programs became marginally salable, the big guy would use leverage with agencies and get his inventory sold, and basically, on the strength of the large syndicator's other programming," says Back.

"I didn't have a big stick, and what was I to do if the programs became marginal? Who could I threaten and say, 'You don't get a spot in this unless you take a spot in that?'"

On the other hand, continues Back, "a little guy came to us, crying, with a good show and said the big guys wouldn't talk to him. Down the line, if

Only a few shows will get on the air, regardless of who owns the properties.

Philbin Flanagan



he can't do business with us, he has to go to the very small guy who has a secretary and two phones."

Back believes that a company of his size will remain viable and thrive in the tough environment.

Despite the difficulties, All American has managed to stay in the fight, handling not only its in-house upcoming barter series, *Liddy*, *Hollywood Countdown* and *The Latin Connection*, but it has gotten three outside clients as well: Vestron, on movies; Newsfeed Entertainment Report, a division of Westinghouse; and Fox/Lorber Associates, on *The Dr. Fad Show*, a children's series, and on *The Elvis Collection*, four specials.

Peter Schmid, senior vice president, marketing and sales at Fries Entertainment, asserts that "it's now almost suicidal" for syndicators to go out by themselves to sell the ad time on a show. That's one of the major reasons he says Fries entered into an agreement with Goldwyn and ABR for Crestwood Entertainment to sell the barter time.

The new company will handle Fries' *Queen for a Day* and *The New Generation*; *Body by Jake*, for Goldwyn; and *Yahtzee* and children's specials, for ABR.

By using Crestwood, Schmid says "we have formed a small circle with our three wagons, as compared to IAS, which has a thousand wagons."

Schmid says the company has circled the wagons before, which has given Fries product a decided edge. Last year Fries used Barris Advertiser Sales on Fries' two barter shows, a *Howdy Doody* special and *Born Famous*. Both sold out their inventory, says Schmid.

More recently, before the Crestwood deal, Fries farmed out *Cover Story* and *Off the Wall*, two-weekly half-hours, to LBS, which "did a fine job." Schmid notes that he had no leverage before the LBS tie-in. "I couldn't package with a *Wheel* or a *Star Trek*, so I was pretty much on my own, just selling the lineup and the quality of the product. It was very frustrating trying to sell both shows, and it was almost impossible to get into an agency's door."

The packaging of shows, a significant byproduct of the biggies' clout, has long skirted the edges of antitrust and has been a concern of many in and outside the industry.

One source says that not only does the practice affect the advertising community in terms of pressure, but also it can control the number of station clearances for a given show.

"I'm concerned about both aspects," says the source, who didn't want to be

identified. "It's against the law, or whatever, to monopolize a station in terms of bulk. But in reality, the larger syndicators do exert pressure for all their stations to carry all their programs, even the lesser ones.

"So in that case, the stations are forced to make multiyear commitments to the bigger syndicators. The power they bring in therefore, almost guarantees a high enough clearance to make the less desirable show a go."

The situation, this same source adds, is similar to what happened years ago

George Back



Turned down on a pitch to handle barter sales because he had "no leverage."

with movie companies, which also owned their own distribution chain and theaters. Eventually, the government stepped in and they were forced to divest.

Clearances therefore, are, hard to come by, especially when it comes to major markets, a "must" for new first-run shows to get off the ground.

Brian Byrne, executive vice president of ad sales at Orbis Communications, and who also is in charge of the IAS barter-sales consortium, admits that small syndicators that have only 30-40% of the U.S. households cleared probably can't even get into an alliance even if they chose to do so.

However, a syndicator "sitting there with a 70%-plus coverage, and who has a feeling he can't sell the inventory as

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Agency execs weigh the implications of putting so many eggs in three baskets

Radio network sales consolidation: Whose market is it?

By EDMOND M. ROSENTHAL

With sales efforts heavily consolidated now in network radio, nobody's calling it a fixed horse race, but the oddsmakers are taking a hard look at the implications of more horses coming from fewer stables.

Apparently the doomsayers are in the minority when they forecast declining services, higher prices and less attention to commercial clearance. One concern expressed anonymously by an agency radio buying executive is that a single salesperson selling a long list of networks is less inclined to offer all the product available in smaller buys. But the majority opinion is that narrowing down the player list to the strongest entities will lead to better product and more competition.

The three highly strengthened players are Westwood One, through acquisition of the Mutual and NBC Radio Networks; ABC Radio Networks, which now sells for Satellite Music Network, owns a minority interest in it and—according to Wall Street speculation—may ultimately take control; and United Stations, which, already having acquired the RKO Radio Networks,

now represents Transtar for ad sales. Just the same, there are now about 20 networks if all formats are counted, where 20 years ago there were only four.

One of the first agency executives to voice concern over recent developments was Tom Bell, director of media at Ogilvy & Mather, Chicago (*In the Picture*, TV/RADIO AGE, Feb. 22). He observed, "It took a lot of advertiser confidence to contribute to the 153% growth in network radio revenue during the seven years from 1980 through '87, and we'd hate to see anything happen to subtract from that confidence. But with concentration of network control in the hands of fewer but much bigger players, the interests of individual advertisers could get lost in all the bigness."

Emphasizing that the problems he's concerned about are yet to surface, Bell elaborated, "Concentration can mean less competition and a paring of staff. For instance, Mutual and NBC used to fight for the same ad dollars. Now one Westwood salesman sells both. The same applies to ABC and Satellite Music, and to United Stations and Transtar.

"Is that one salesman going to assure

our clients the same attention to commercial clearance that two competing salesmen used to do when competition was the driving force? And when there were more people on larger staffs to make sure the job got done?" He added that less competition could also lead to higher rates.

Also raising the red flag is Robert Daubenspeck, senior vice president, director, national broadcast unit, Foote, Cone & Belding, Inc. He asserts, "It's kind of like having the same station rep for four stations in the same market. I have nothing but bad vibes about it. If the networks are so far apart in target appeal that they don't compete for the same dollars, that's something else. But I have a hard time coming to grips with one representative for competing networks. What would you think if three networks got rid of their sales staffs and hired a rep firm to rep all three of them?"

Daubenspeck is less concerned with the effect on account servicing: "When you don't have good service it's not the network; it's the person assigned to your agency."

A cautionary note

Mike Drexler, executive vice president, national media director at Bozell, Jacobs, Kenyon & Eckhardt, perceives concerns voiced by agency executives like Bell and Daubenspeck as "cautionary notes" rather than "indictments."

"What's being suggested," explains Drexler, is "If you believe you have a corner on the market and can push prices up, then you're going to be in trouble—because don't think anyone is wedded to the network radio medium and will accept anything that's not in the best interests of the advertiser." He adds, "There's no reason to believe at the present time that these concerns will be put into action in any way, shape or form.

"The indications are that the networks will provide better service and expand their resources. But if we see prices rising inordinately, or availabilities diminished in any way, or packages offered not being what we want, then network radio would not be in the plan."

There are plenty of alternatives, he points out: "Syndication in radio is much more viable today and can be an alternative. We also work with rep groups in unwired networks. And we can go to cable."

Drexler has mixed feelings about the seller's ability to package more networks together: "On one hand, the value is that you can get the overall cost of premium properties down by packaging. On the other, you don't want to

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Robert Daubenspeck



"It's kind of like having the same station rep for four stations in the same market. I have nothing but bad vibes about it."

Network executives state why fewer is better

The three network organizations that have increased their inventory through acquisition and sales agreements are toasting the good health of one and all. Key executives of Westwood One, ABC Radio Networks and United Stations are saying what's good for them is good for advertisers.

Norm Pattiz, chairman and CEO of Westwood One, holds, "We think it's very positive for the network business as a whole any time you have a player who's been willing to invest \$150 million over the past three years in the continued health of network radio. Mutual is a significant contributor to our earnings, and we expect NBC Radio to be in the black this year. If Mutual and NBC went away, it would have taken a significant amount of inventory out of the marketplace." This, he explains, would have made inventory considerably more expensive.

The level of service has not gone down, and rates have not escalated as a result of consolidation, Pattiz says: "I think just the opposite will happen. We now have two companies that were headed the wrong way that are now very healthy." Speaking of the industrywide consolidation, he observes, "The distribution of product is in the hands of fewer but more well-financed companies. The same choices are still available, and my experience is that advertisers like going to fewer sources for more product."

Lou Severine, senior vice president and director of ABC Radio Network sales, points out there are the same number of networks today that there were three years ago if, for example, an

agency is targeting 18-34s. He holds that packaging can keep the cost of radio network time down.

"Packaging is something that has been going on since deregulation three or four years ago. When we started with four networks in 1968, we had four out of the seven, and every network had to be sold separately. Now there are 20 networks out there, and a buyer can buy whatever he or she wants to buy."

Increased packaging, he says, allows agencies to spread out their buys over networks they may not have wanted to buy initially but allowing for better reach, frequency and pricing. He points out, "We put them together only in the demographics they want."

He says servicing "has been and will continue to be the Number 1 priority here. We will never allow our clearances to drop." He adds that stations that continually fail to clear will be dropped from affiliation.

Severine also sees greater flexibility in makegoods: "We do about 50% of our business upfront, and every upfront advertiser is guaranteed a number. If there is a shortfall, it's made good in the course of the contract. We could possibly use another network in the same demographic. If there's no spot in the Contemporary Network 10 a.m.-3 p.m., we may use two spots in another daypart or a spot on another network with the same demographics."

While the staff level for Satellite Music Network has been reduced with ABC selling for it, Severine says ABC has been increasing its staff: "Our staff already had been growing in the last two or three years because we concen-

trate on new business."

Price increases on the ABC networks, Severine says, have been tailored strictly to demand. While the scatter market at ABC is up 10-20% this year over '87, he says, upfront increases have been "very small"—4-7%.

There's no question there will be more competition for market share now, Severine attests. He concludes, "There are entrepreneurs in the network business where there haven't been before. The Norm Pattiz's of the world are not afraid to take chances."

According to Richard Kelley, senior vice president, sales, United Stations Programming Network, "The concentration of sales into fewer entities must be seen as a positive factor. As a result of radio networks' consolidations, weak and tertiary elements of the networks' business will be eliminated as the new entities strive to supply the best in a highly competitive environment. Ultimately, the client will have the selection of what has evolved into the very best products, coupled with the very best services."

"Although the consolidation was not done for convenience, buyer convenience is a very real byproduct. More important, though, is the fact that the buyer has the ability to purchase a broader package with greater flexibility. Greater choices in packaging result in greater value accruing to the advertiser. "Finally, market pricing will always be a function of market conditions. Prices will be in keeping with the quality of the product being offered rather than the number of entities offering it." □

Norman Pattiz



The same choices are still available; advertisers like using fewer sources.

Lou Severine



Packaging can keep the cost of radio network time down.

Richard Kelley



Prices will be dictated by product quality, not the number of competitors.

Buyers take measures to ensure spots cleared on special longform programs

Are agencies getting what they pay for in syndicated radio?

By GEORGE SWISSHELM

Although at least some of radio's major networks and program syndicators have come a long way since 1985 and RKO Radio Networks' troubles with commercial clearance reporting, buyers still feel insecure about how many stations in lineups for radio's syndicated specials might not be carrying their commercials, or might be delaying them.

Tom Bell, senior vice president, director of media at Ogilvy & Mather/Chicago, notes that some syndicators sell longform programs by adding up the Arbitron numbers for the stations in their lineup, but that "This assumes 100% clearance, when the fact is, we don't actually know the real extent of the clearances."

What can buyers do to protect their clients?

Bruce Heim, vice president, associate director, network operations at Bozell, Jacobs, Kenyon & Eckhardt suggests "staying with the big networks and syndicators—ABC, Westwood

One or United Stations. These companies have a reputation to uphold. The last thing they need is a repeat of the RKO mess, and they're leaning over backwards to avoid it." (See next story).

In Heim's view, "It depends on who the syndicator is. The big ones, in it for the long term, have built solid relationships with stations they can be confident will carry their specials. If we deal with these people we can feel reasonably comfortable we'll get close to the same 89 to 90% clearance we can count on from a regular RADAR-measured network radio buy. And you always ask for a post-buy report, and the big companies deliver. You'll get redress for any station that didn't carry.

Buyers still feel insecure about the number of stations in lineups carrying their spots.

"On the other hand, you have to be very careful if some new operator walks in who you've never worked with before and says he's going to line up stations for a concert. Then it's 'Buyer beware.'"

Beth Seib, vice president, associate media director at D'Arcy, Masius, Benton & Bowles, St. Louis, says the best way to protect clients is, "Just say No: No affidavits, no pay."

She calls this "the simple way of saying we'll pay you half when we get half the affidavits and pay another 25% when we see 75% of the affidavits. When we get all there are to get, we'll know how much of a rebate the client has coming to him."

Another move, adds Seib, is to "Insist on adding your own clause that guarantees the client a specified number of listeners, or bonus spots to make up the difference."

She says with syndicators who run major networks, "It's not a big problem because they have full time people on staff who do nothing but keep after the stations for affidavits. But for every big company like an ABC or Westwood there are probably dozens of small operators who don't have anybody to coordinate 300 or more different station managements to insure compliance."

At Ketchum Advertising/Pittsburgh, associate media director Pat Springer says she sets the standards up front: "I require not only the affiliate list by market, but a submission of the exact time clearances we're going to get, rather than settling for broad day-parts or even broader spans like 6 a.m. to midnight."

Springer says she automatically
(Continued on page 81)

Tom Bell



Pat Springer



Beth Seib



Moves made to upgrade clearance reporting

The major radio networks—also among the major specials syndicators—have put a lot of money, ingenuity, people power and computer power where their mouths are to upgrade their commercial clearance reporting.

ABC Radio vice president, research services, Bill McClenaghan recalls when ABC launched its first longform music program in 1978 with an Elvis Presley special and decided to measure its audience, "We found no precedent. Stations could evaluate the impact of a weekly program by looking at the hour-by-hour estimates in Arbitron or use Arbitron's on-line AID facility. Radio networks had nothing comparable. So we decided to use an omnibus-type survey, with questions about the special asked along with questions other subscribers to the omnibus submitted."

Simple adjustment

McClenaghan recalls that as ABC expanded its longform menu over the years, it used a combination of omnibus surveys and Arbitron estimates. When a buyer wanted market-by-market delivery, ABC adjusted the Arbitron figures to equal the results from the omnibus survey. "There was no secret about this," he says. "ABC's published audience estimates indicated in the source that the estimates were adjusted, and other networks soon adopted similar procedures."

Then in 1984 ABC put its four biggest music shows into RADAR, starting with the spring 1985 survey. The network felt agencies would feel more

comfortable seeing longform shows based on cleared audiences in RADAR and hoped other networks would follow suit, so everyone's longform programs could be evaluated with the same comparable yardstick.

McClenaghan recalls that while advertisers and agencies were all for it, "At least one competitor disagreed," and wouldn't go along, though some of the other webs did. But with some networks in and others out, buyers fell back on what McClenaghan calls "unadjusted" Arbitron estimates. The trouble with that, explains McClenaghan, was that many of the networks provided Monday-Sunday, 6 a.m. to midnight estimates for one- to four-hour programs scheduled only for weekends, a practice he says "generally gave buyers an overstatement of the audience compared to the real audiences for the times the program actually ran."

Also, he says that although ABC had longform programs measured by RADAR, "Arbitron had become the industry standard for longform. "While we did as well or better than the competition using Arbitron, we were not given credit for this because buyers looked only at RADAR for ABC. This put us in a very unfavorable marketing position, so with no prospect of the other networks putting their specials in RADAR, we removed our longform programs after the spring 1987 survey. NBC followed suit, and today only United Stations is in RADAR, and only for one program."

Once out of RADAR, ABC switched to Arbitron-based "exact time clearances." McClenaghan explains, "These estimates are developed by crediting a station's audience for the time when the program actually aired. But it's expensive because hour-by-hour Arbitron estimates for weekends, when most music specials run, are available only on tape. Networks and syndicators have to subscribe to Arbitron's Nationwide Tape Service and pay on-line usage fees to extract the data. And it's time-consuming: Each station must be accessed and processed separately as opposed to processing all stations for a single daypart, such as, say, Sunday, 10 a.m. to 2 p.m."

But he adds, despite the higher costs, "The exact time clearance procedure is worth it. Estimates developed this way, accompanied by a station lineup showing the exact clearance times, give buyers a much better understanding of where the estimates come from. And if the buyer requests a post-buy report, the same procedure can be followed by entering clearance times from station affidavits."

United Stations

McClenaghan is nevertheless convinced that "The perfect solution for longform is RADAR. It always has and always will be. But in the absence of RADAR, the exact time clearance procedure using Arbitron hourly estimates is an excellent alternative."

(Continued on page 82)

Ron Werth



Affiliates are submitting affidavits more accurate than the average.

Bill Battison



Ten-step process called "100% positive proof of performance."

Bill McClenaghan



"The perfect solution for longform is RADAR."

It may be the American pastime, but baseball is no longer free

Cable's ballgame: from peanuts to crackerjacks

By **JOE TERRANOVA**

With the possible exception of a fast food franchise, there would seem to be few better business opportunities than the rights to a major league baseball team. And yet, six teams will not have cable television coverage this season. And while this is an improvement over the seven franchises which had no such coverage last year and the nine that had none the year before that, it remains an enigma in an era of rampant cable growth.

Of the 20 professional baseball teams that have made cable deals, 10 receive coverage from regional sports networks, two (Montreal Expos and Toronto Blue Jays) from a national cable sports network, four from PPV operations, two from superstations, and two from a premium movie channel. For the most part, each of the noncable teams has developed its own broadcast affiliates network in the hope of offsetting any lost revenue. But most franchises also have those broadcast networks to bring games to other markets

in addition to cable arrangements.

Of the six teams—the Cleveland Indians, Milwaukee Brewers, Kansas City Royals, Oakland A's, Seattle Mariners and Cincinnati Reds—each has its own story, about a fly-by-night entrepreneur, of a market resistant to change or slow to wire, or simply the old tale about the right buyer not happening along at the right time.

The fact is, the right programmers are coming along, albeit slower than some would have liked. In some cases, they come as operators, bringing their own systems with them. In others, the team itself has picked up the ball, marketing the games through their own compiled network of cable affiliates. Perhaps the most interesting occurrence of all is referred to by SportsVision of Chicago's Jim Corno, who says of two early regional sports networks (RSN), "They may have just been ahead of their times."

Of the new, surviving and reborn cable programmers carrying professional baseball, all have an evangelical gleam in their eye when discussing "The One

True Way" of delivering Major League Baseball to wired audiences. But all theory aside, the common stumbling block to all these ventures, team owners' fears of cable cutting into stadium attendance, is beginning to fade.

As any RSN operator will tell you, start-up costs for a regional sports network are far more severe than those of a pay movie service. There is the immediate pressure of the rights fee for the team, which may be set by ADI as well as subscriber-base. At the same time, advertising revenue is based on total subscribers. So the revenue stream is more like a trickle at the outset, while the rights and production costs remain relatively high throughout the life—or death—of the enterprise.

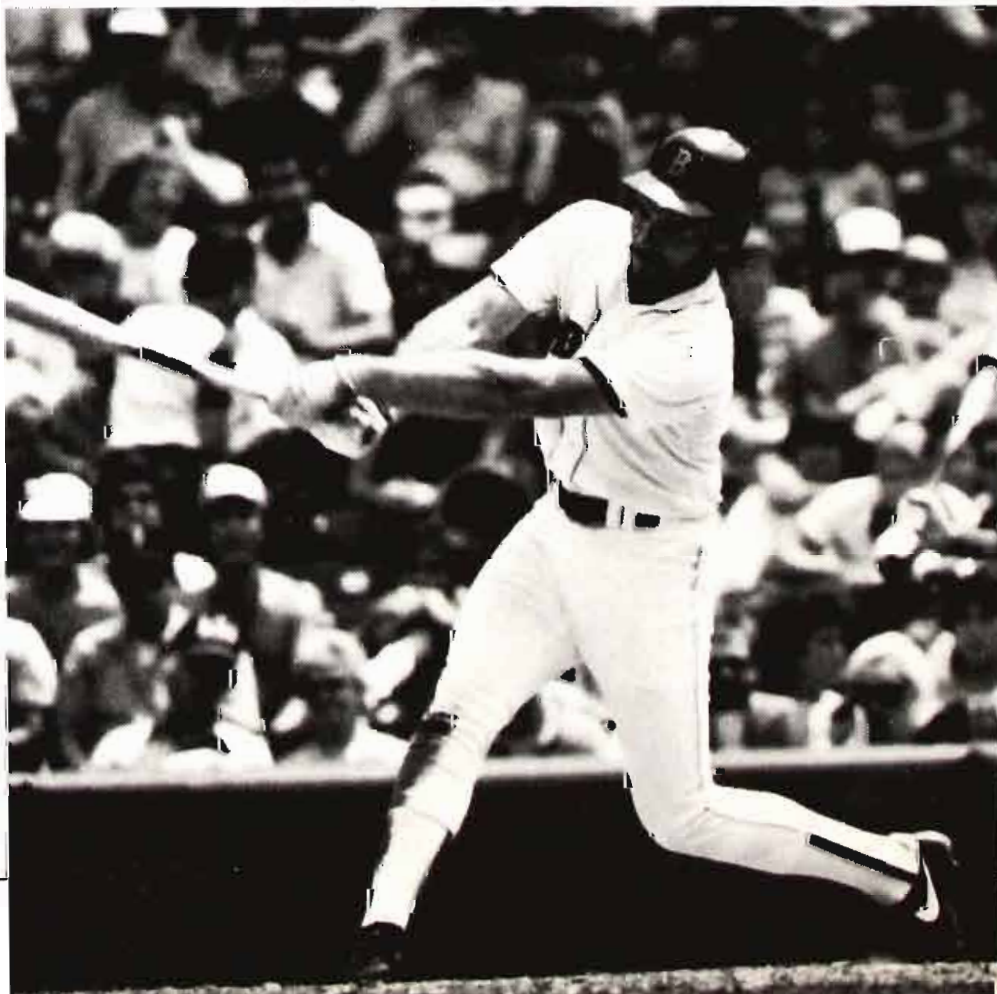
Not to make it sound like a game show, but if the programmer is fortunate enough to pass through door number one, successfully rounding up the rights to a professional sports team—and two are almost essential for a stand-alone business—a variety of rickety bridges and trap doors await.

In the profiles that follow, 13 RSNs, programmers and teams outline these pitfalls as well as the high spots in the marketing journey from red ink to black, from ball park to subs via basic, tier, pay and PPV service.



The award for Most Industrious Club in providing cable coverage must be shared by two west coast teams, the San Diego Padres and San

Boston's Wade Boggs puts one into the cheap seats



"In the summer, home runs are better than reruns. And maybe even bad baseball is better than no baseball."

San Francisco Giants. Both utilize pay-per-view almost exclusively, the Padres being the first to do so and the Giants one of the more recent.

But while the Padres are partners with a cable operator in this, the Giants have opted to go it alone, assuming full responsibility for compiling a cable network and selling the time.

This is GiantsVision's second year. During the first, the new venture received the biggest boost a PPV operation could ever hope for, a *winner*, as the Giants won the National League West for the first time in 16 years. Traditionally, PPV is much more sensitive to team performance than pay or season package sales. But even package sales were up around 9,000 last season, according to GV marketing manager Eva Bustos, and this year she expects to sell 12,000-15,000 packages. Add to this the 6,000 average PPV per game purchases last season, and the fledgling GiantsVision could potentially have the most successful operation of its

kind in Major League Baseball.

Part of the reason for Bustos' optimistic outlook for package sales this year comes as the result of a fortunate miscalculation. It seems GiantsVision's "Early Bird Special" last November, which offered taped highlights of the pennant-winning season, was meant to attract renewals. Instead, just the opposite occurred, with a large turnout of new subscribers joining the service. The marketing manager counts these new arrivals as gravy, while last year's faithful waited until the new year to shuffle in.

Potential is 1.4 million

The Giants handle the marketing of GiantsVision to systems as well as subscribers. Bustos puts the total number of cable systems carrying the service at 57, located throughout Northern California, and estimates a potential customer base of 1.4 million households. But not all of those systems are ad-

dressable and of the ones that are, not all subscribers have interactive converters. In those cases, GiantsVision can only offer to sell the entire package of games, at \$150, and must rely on the operator's willingness to offer boxes to accommodate PPV buys (\$6-8).

All ad sales are performed by local contractor Al Dougherty, who says PPV sales are not the only thing affected by team performance—the same is true with advertising revenues. Consequently, Dougherty's job is "a lot easier this year."

Also, because of a late sales start last year—not until spring training—he views his first go-around with GV as "more of a missionary-type role, exposing a lot of advertisers who weren't familiar with the product." (Particularly interested were eastern advertisers looking for a broad-based introduction in northern California.)

But whether it was team performance or Al's preaching, last season's work seems to be paying off in a big

Major League Baseball on cable

Network	Team(s)	Subs (000s)	:30s	Games home-away	Contract years	Distribution	Other pro properties
GiantsVision	San Francisco Giants	9*	36	36 0	team owns	100% PPV	none
Home Sports Entertainment	Houston Astros Texas Rangers	700	44	77 2 60 0	3 of 5 2 of 5	15% premium	Mavericks, Rockets
Home Team Sports	Baltimore Orioles	897	28	65 25	10+	10% premium	Bullets, Capitals, Blast
KBL Entertainment Network	Pittsburgh Pirates	980	55	22 36	2 of 5	100% basic	Penguins
New England Sports Network	Boston Red Sox	230	32	56 38	team owns	100% premium	Bruins
Prism	Philadelphia Phillies	420	48	32 7	3 of 5	100% premium	Sixers, Flyers, Wings
Pro-Am Sports System	Detroit Tigers	453	44	55 25	team owns	28% premium	Pistons, Red Wings
St. Louis Cards Cable Network	St. Louis Cardinals	10*	56	50 0	1 of 2	100% PPV	none
S.D. Cable Sports Network	San Diego Padres	8.5*	48	41 0	team owns	100% PPV	none
SportsChannel of NY	New York Yankees New York Mets	1,125	42	53 47 38 37	N/A 10+	50% premium	Nets, Islanders, Devils
SportsVision	Chicago White Sox	1,287	50	56 24	10+	100% basic	Bulls, Blackhawks, Sting
TwinsVision	Minnesota Twins	4.4*	51	25 0	1	100% PPV	none
Z Channel	Los Angeles Dodgers California Angels	85	0	35 0 0 35	5 5	100% premium	none

* 1987 season package sales for PPV distributors.

way, with Anheuser-Busch, Safeway Supermarkets and Isuzu already on board, and more deals pending.



In some ways, the enormous growth recorded by Texas-based Home Sports Entertainment—from 215,000 to 620,000 subscribers in 1987 to 700,000 by the start of this year's baseball season—is characteristic of the pay/basic/tier RSN.

The basic service of these operations has benefited from the continued growth of the cable industry as a whole and, specifically, the increasing acceptance of regional sports networks among advertisers and subscribers alike.

It depends on the individual deal between club and programmer, but generally the sub must pay a premium to receive a home game within a designated "shadow" of the stadium. How that "premium" is interpreted, however, differs by market (i.e., in one top 20 market, it is defined as the basic monthly fee). But depending on the age of the franchise, performance and market, team interest may skyrocket or drop dead outside the shadow.

Home Sports Entertainment is prepared for any baseball and technological eventuality. For starters, it owns

the cable rights to two clubs, the Houston Astros and Texas Rangers. So as a company, HSE has the equivalent of "a two-horse entry" hedge against poor team performance. It also has the luxury of fan loyalty well beyond the Dallas/Fort Worth and Houston ADIs, throughout Texas and four contiguous states (Louisiana, Oklahoma, New Mexico and Arkansas). HSE also markets a wide range of product in more ways than any other RSN, including basic, tier, pay, PPV and to satellite dish owners.

Basic strength

As for his company's impressive growth in basic service, marketing vice president Jay Finegold says the majority of HSE revenue is subscriber-generated. Indeed, with a 15% pay-cable penetration, HSE is second only to SportsChannel of New York among regional sports networks delivering MLB games. And while Finegold admits "you have a lot more nondiscretionary viewers" with basic subscribers, he cites purchased research which shows "something like 75% of our [premium] viewers" turn on HSE at least once every night.

When those fans tune in this season, in addition to Astros and Rangers games, they will see plenty of Anheuser-Busch, Texaco and local Chrysler spots. And because the number of potential HSE viewers has been increased threefold, those advertisers

will be paying 25% more than last season.

Finegold says sales are pacing well ahead of last year, is confident HSE's sales future will remain bright and, in general, is bullish on regional sports networks.

To prove it, HSE has joined 11 Florida MSOs in starting a new RSN in the Sunshine Network, which will compete head to head with also new SportsChannel of Florida. In addition to a 49% interest, HSE is taking 25 games each of the Astros and Rangers to the deal, plus RSN coverage of 50 other MLB games.

HSE is owned by Houston Sports Association, a limited partnership which also owns the Astros and operates the Astrodome.



The Channel You Cheer For

This is another case for the expansion record books. Home Team Sports went from 300,000 to over 600,000 subs in 1987, and is projecting over one million subscribing households in the Baltimore-Washington area by the end of April.

In addition to her department's own efforts, affiliate marketing manager Maria Puglisi credits deregulation and the rate hikes which followed for some of the increase.

She explains: "A lot of systems in outlying markets used our service as a basic inducement—because we are a premium service—to soften their rate hikes."

According to Puglisi, the repeal of must-carry also helped, as small systems with smaller-still channel capacities opted for HTS in favor of more distant signals.

Marketing a regional sports network must be done on three fronts: subscribers, systems and advertisers. The largest acquisition campaign of the year usually takes place over one spring weekend when HTS offers basic subscribers a look through the hole in the fence. This month the "freeview" promotion will run for nine days and include NBA and NHL playoff action, plus the season open for the Orioles, "which is always a good sell" adds Puglisi.

As for commercial minutes aired during the game, HTS runs about half as many spots per event as most broadcast and sports channels. Puglisi cautions cynics that this is the result of a policy decision and not lagging sales.

(Continued on page 84)



Regional sports networks typically assume all production and staffing responsibilities for games carried. But there are exceptions, such as with Bud Sports-produced Cardinals Cable Network announcer Ken Wilson, l., and Cencom Cable Associates vice president of marketing/programming John Clark.

Unwired web adds packages

ITN, indie network, offers women, teen, kid demographics

By ALFRED J. JAFFE

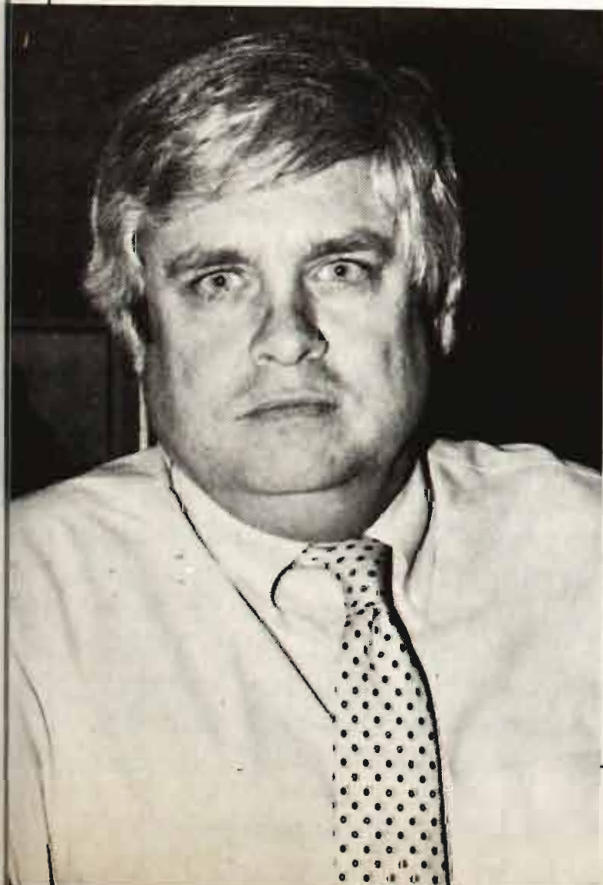
The Independent Television Network, the unwired network of independent stations, is confidently expanding into new dayparts after a short, but successful, history of selling time in primetime movies.

ITN kicked off a daytime package about a year ago and launched packages aimed at working women, teens and kids at the NATPE International convention in late February.

The pioneering operation is estimated to have sold about \$35 million in time last year, and its founder and president, Mike Kammerer, is reported targeting a \$60 million figure this year. In fact, Kammerer is confident that his company will be "a major player" in the primetime upfront market this spring and summer. As evidence of the broad acceptance of his concept, in which independent stations set aside inventory for ITN within their own programming, Kammerer points to a list of about 80 clients who used the

ITN chief is said to be aiming at \$60 million gross figure this year

Mike Kammerer



network last year. These include such blue chip advertisers as American Home Products, Anheuser-Busch, Chevrolet, General Foods, Gillette, Lever Bros., Sterling Drug and Warner-Lambert.

Kammerer's new packages are shaped in terms of dayparts. His original package was movies in primetime. His daytime package counter-programs against network schedules between 10 a.m. and 4 p.m. In pitching a working women audience, he offers time in weekend movies opposite sports on affiliates. To reach teens, he offers indie programs between 5 and 7 p.m. weekdays. To reach kids, he offers programs between 7 and 9 a.m. and 3 and 5 p.m. on weekdays. And he's starting to sell a non-movie, non-news primetime buy.

Understanding needed

The ITN chief is convinced that, though he's been around more than three years, a lot of agency and client people still don't understand how he operates. But he has generated some imitators—opinions vary as to how many are substantial entities—and earned the hostility of reps, who feel that, like barter syndicators, he's taking away spot business.

Kammerer says he's not in the spot business at all. An ITN client can't buy his "affiliates" individually and can't even buy them regionally, he points out. The only flexibility is that copy can be split by regions.

Otherwise, what ITN sells, says Kammerer, is a minimum of two exposures a week per daypart on all or most of his affiliates. That means, he notes, 85 indies, which covers practically all of the substantial indies in the top 50 markets and a few beyond. The coverage is about 80%.

What makes Kammerer's network different from most other "networks"—wired or unwired—is that clients get their commercials placed on multiple stations within one market. For example, ITN has pacts with all three V-indies in New York, all four V-indies in Los Angeles, four indies in Chicago, four in San Francisco and Boston, five in Dallas, etc. This includes all four passive superstations.

With in-depth coverage like this, Kammerer can guarantee a 14 rating (per week)—actually 14 gross rating points—for his primetime movie package. Kevin Murphy, ITN senior vice

Independent Television Network advertiser list

A&W Beverages
Ace Hardware
Alberto Culver
Alpo
American Cyanamid
American Home Products
Anheuser-Busch
Aris
Beatrice
Beechum
Beechnut
Bic
Black & Decker
Burma Castrol
Carnation
Carter Wallace
C. B. Fleet
Chevrolet
Church & Dwight
Clorox
Colgate
Combe
Searle
Faberge
Ford
General Foods
Gerber
Gillette
Hanes
Heinz
Howard Johnson
Jet Dri
Keebler
Kentucky Fried Chicken
Kellogg
Kinney Shoe
K-Mart
Kraft
La-Z-Boy
Lever Brothers
Meade
Mennen
Milton Bradley
Mrs. Smith
National Dairy Board
Nike
Nikon

(Continued on following page)

Advertiser list

(from preceding page)

Nissan
 No Nonsense
 Noxell
 Nutra-Sweet
 Parker Brothers
 Pfizer
 Pillsbury
 Playtex
 Publishers Clearing House
 Quaker
 Remington
 Rorer Pharmaceuticals
 S. C. Johnson
 Schering-Plough
 Sears
 Seven-Up
 Shop-Vac
 Stanley Tools
 Star-Kist
 Sterling Drug
 Stouffers
 Stroh Brewing
 Sunkist
 Tambrands
 Timex
 Upjohn
 U.S. Sprint
 Villa Banfi
 Warner-Lambert
 Wash N' Vac
 Weight Watchers
 Wesley-Jessen
 Western Union

president for marketing, figures the 14 GRPs equal a reach of 12 to 13. In the top markets, getting exposure on all the major indies means more than 14 GRPs, of course, but that is offset by the smaller markets where there is only one independent. ITN also guarantees demos.

It may have become obvious that there are more complexities to ITN than meets the eye. Since ITN spots are scattered all over the map, how do you put it all together in a rating? How do you keep track of all the movies in just the primetime package, a total that probably tops 20,000 titles a year?

The ratings information comes under the heading of a system developed by Nielsen and Kammerer, which he calls CARE—Commercial Audience Rating Evaluation. It involves another version of merging time period tuning information from the NTI sample and program time period information from the stations.

By the Tuesday following the week

of telecast, explains Kammerer, his station relations people have collected from the stations the timing information for all the spots placed on ITN schedules. This data is sent to Nielsen, which has a special computer program to handle ITN data.

This provides ITN clients with a post-buy analysis. A typical sheet will include household rating information and 21 demos, shown by average audience and "gross average" audience, the latter representing the sum of two exposures, the former being the unduplicated audience.

How does the client know that the spots actually ran? Affidavits from each station. The client does not get market-by-market rating information, however, but gets national figures, since the audience data is based on NTI. "It's the same for the other networks," comments Kammerer, referring to the Big Three, the barter syndicators and the cable networks.

ITN's similarity to other networks extends to its billing. The agency gets one invoice from ITN and pays one bill per month for each brand. ITN pays each station monthly. The payments to stations, not so incidentally, are based on rates negotiated for the full year, according to Murphy. ITN also duplicates and ships the commercials, for which it charges—one way or another.

As for keeping track of 20,000-plus movies annually, Kammerer maintains that ITN does keep tabs on all features in which its primetime package runs. This includes, on occasion, special instructions to stations about what kinds of films certain clients want to avoid. ITN does, as a matter of policy, ask stations to avoid horror films for its clients. Whether its attention to such matters is adequate for certain sensitive clients is questioned by some agencies, however.

While ITN is largely regarded by

agencies as a tonnage buy, with the emphasis on efficiency, the network is also selling the positive aspects of independent station audiences. Kammerer got into the unwired network business when a client presented him with a problem: how to get out from the pressure on rising costs of network TV. The client, Hanes Hosiery, "was paying 10 to 15% more every year for network TV, while, like most package goods companies, its sales were going up 2%," explains Kammerer.

After spending thousands of dollars on special Nielsen tabulations, Kammerer made a startling discovery. "I found that the audience lost by the networks was not going to cable, but to independent stations."

In positioning ITN against the Big Three currently, ITN promotion pieces stress such facets as its superior reach in the Northeast and Pacific regions, in Nielsen A counties and among households with \$30,000-plus income.

Taking advantage of the fact that independents, including superstations, are now shown in the weekly Nielsen pocketpiece alongside the three conventional webs, ITN has come up with comparisons demonstrating their equivalence or superiority vs. the three networks.

Referencing the pocketpiece of Nov. 2-8, 1987, an ITN brochure shows the independents' primetime rating tied with ABC at 12.6 and "only 9% smaller than 2nd ranked CBS." In daytime, indies are shown in third place with a 5.3 rating, ahead of NBC's 4.7. This is from the pocketpiece of Dec. 14-18, 1987. And on Saturday afternoon from 1:30-6 p.m. (Dec. 12, 1987), a pocketpiece shows, according to ITN, that "independents deliver bigger ratings than all three major networks combined!" The indies have a 10.9, while the three major webs combined tally to a 10.4.

(Continued on page 84)

ITN clients get weekly post-buy analysis sheet detailing reach and demographics from special Nielsen run. "Gross average audience" covers two exposures.

2021-72000 NIELSEN SYNDICATION SERVICE INDEPENDENT TV NETWK PRIME MOVIE-WK						
1 WEEK(S) ENDING 01/10/88						
PROG TYPE:IFF	DUR:120	STNS:56	CVG%:79	OF T/C:11		
	AVERAGE AUDIENCE			GROSS AVERAGE AUDIENCE		
SUN	%	(0,000)	VPVH	%	(0,000)	VPVH
HHL0	11.6	1028		14.0	1240	
TOTAL PERSONS						
2+	7.4	1698	1652	8.5	1939	1563
LOH 18-49 WITH	9.5	86	84	<<	<<	<<
CHILD UNDER 3						
WORKING WOMEN						
18+	8.0	312	304	<<	<<	<<
18-49	8.0	253	247	<<	<<	<<
WOMEN						
18+	8.1	744	724	9.5	876	706
18-34	6.6	225	219	7.5	256	207
18-49	7.7	448	436	8.8	512	413
21-49	8.2	432	420	9.4	496	400
25-54	7.9	403	392	8.9	452	364
55+	9.2	258	251	11.5	322	259
MIN						
18+	8.6	717	697	9.9	818	660
18-34	7.8	263	256	8.8	296	239

Viewpoints

Steve Sternberg



Vice president, manager of broadcast research, Bozell, Jacobs, Kenyon & Eckhardt, in a special report

Saturday morning kidvid audience in perspective: Making two wrongs right

When Nielsen switched from diaries to people meters, the industry expected people ratings for network television to decline. But for Saturday morning kids' programming, ratings for kids 2-11 have declined considerably more than in any other daypart. This raises two important questions:

- Are kids properly pushing the people meter buttons on Saturday morning?
- Are people meters more accurate than diaries for measuring Saturday morning kids viewing?

We have examined the current state of the Saturday morning kids' daypart and have arrived at the following key findings:

- People meters do not accurately measure kids' viewing on Saturday morning, but neither did the old diary measurement for individual programs.
- We estimate that about 50% of the falloff in reported kids' viewing on Saturday morning is due to the change in measurement methodology, while the rest is real viewer loss.
- Kids-oriented prerecorded tapes may also be being substituted for on-air viewing, on Saturday morning, contributing to declining kids' ratings.
- We recommend that the industry use "households with children under 12" for evaluating Saturday morning kids' programs. "Households with children under 12" is measured via the passive set meter, which automatically records when the television set is tuned to a particular station. It does not measure individual persons viewing, so it does not require viewer interaction. "Households with children under 12" is more accurate, more stable, and more projectable than the "kids 2-11" demo. It also makes sense that, in households with children, mostly children are watching children's programs. This is further indicated by the fact that, directionally, Saturday morning programs rank the same, measured against kids 2-11 or households with children under 12.

- Both the "households with children under 12" and the "kids 2-11" demo directionally rank the same.
- While kids 2-11 usage has declined by about 20% via the people meter, usage among households with children under 12 has actually increased by about 2%. This indicates that, overall, the change in methodology has not had a significant impact on this demo.

Overall, ratings for kids 2-11 have declined by about 30% on Saturday morning since last season. Obviously, this is an inflated decline, caused partly by the conversion from diaries to people meters. A daypart doesn't just all of a sudden lose 30% of its audience in one season. Either diaries were wrong, people meters are wrong, or they're both wrong.

We believe that anywhere from one-third to one-half of the ratings falloff among kids 2-11 on Saturday morning is due to the new measurement methodology.

The networks are understandably disturbed as they see their Saturday morning programming being devalued by huge rating declines among kids 2-11. But to cite the differences from diaries, which were unquestionably inaccurate, to prove that diaries were a better form of measurement is not sustainable. If diaries were wrong, they should not be used as a standard for comparison.

Nielsen concedes that button-pushing among kids is a severe problem and has taken steps, such as incentives, consulting with a child psychologist, face-to-face coaching and training videos to try to improve the situation. It is highly questionable, in our view, whether these will have any longterm positive impact on button-pushing.

People meters are probably no worse than diaries in measuring kids viewing on Saturday morning. They are just inaccurate on the low side whereas diaries were inaccurate on the high side (which has led to the network complaints). But we believe that, until a totally passive device can measure people, nothing will be able to accurately measure kids' viewing on Saturday morning.

It's all relative

We do believe, however, that people meters provide an indication of the relative strength of Saturday morning programs among kids 2-11. This is borne out by the fact that, directionally, kids 2-11 rank the same as households with children under 12, which is measured via the passive household meter.

Bozell, Jacobs, Kenyon & Eckhardt encourages Nielsen, and the industry, to continue to strive for a better way to measure childrens' viewing on Saturday morning. Certainly the ideal is to have a measurement system that can accurately gauge *all* persons viewing to all dayparts, to the satisfaction of the industry.

Unfortunately, while people meters are vastly superior to diaries, it has yet to be demonstrated that either system is adequate for measuring kids' viewing on Saturday morning. Until such a time, we recommend that the industry use "households with children under 12," which is measured via the passive set meter and is clearly more stable than "kids 2-11," for evaluating the Saturday morning daypart.

Programming/Production

Grant likes MTM's old formula; patterns new company on 'quality'

Bud Grant's dream is to become "what MTM used to be—a boutique of quality comedy shows." It may take five years, but the chief executive officer of recently launched Grant/Tribune Productions in Hollywood, has the network expertise and funding to make a go at that challenge.

The former president of CBS Entertainment, who resigned last October after 15 years with the network, asserts that MTM remains today "a quality organization" and one he hopes to pattern his own production company after once he begins selling ideas to the networks.

Grant recently hired Mitch Nedick as chief financial officer, his first appointment. Nedick was formerly director of finance and administration at Tribune's KTLA-TV Los Angeles, where Grant's company now occupies the third floor.



Bud Grant

In time Grant will fill the offices with between 12-15 people in finance, business and creative affairs, the latter department handling development of six to 10 half-hour projects Grant hopes to have under way this year. "If I get one show on midseason for '88-'89, I would be very happy," he says.

Grant will offer CBS first refusal on all his projects. Also, he gets a consulting stipend from CBS to provide advice when asked. He says he doesn't feel this is a conflict with building his new company.

Timing. Grant finds the timing to his advantage in hiring people for the company, since "the networks are closed to development deals now because they're in the process of producing pilots already selected, and the writers' strike has brought things to a halt.

"The purpose of this company," he says in his large office outside all the

empty space, "is to create assets, a library of software. If that product eventually ends up on Tribune stations, so much the better. But my target is to sell shows to the networks." Tribune Broadcasting is funding the production firm.

Grant says he's got ideas about shows which he's going to attempt to interest writers in. His contact book is filled with the names of all the top people he's worked with over the years.

Although he left CBS during one of its lowest ratings periods, after relinquishing the lead to NBC in 1985, Grant is optimistic about being a program supplier.

He says he'll be actively involved in the selling of ideas to customers, having enjoyed the experience pitching children's programs at NBC. And while he's looking for someone to assist him in creative affairs, he jokingly says, "I don't want another Bud Grant. One is enough in this town."

Now a supplier, Grant says he knows the pitch to make to a network buyer. "Be direct, enthusiastic and passionate. It goes without saying you need a good idea."

Grant says one network he's not naming has asked him to do a project. "I said I'd get back to them." The president of another unnamed network called to congratulate him and asked what he could do for Grant. "I said nothing, only introduce me to the proper executive and I'll take it from there. He said he wanted to sit in on the meeting, and I said 'only if he invites you.'"

A formula. As for the kinds of shows he hopes to develop, Grant explains: "I have a feeling most television series that are successful are rooted in some degree of familiarity. There are certain forms consistent on radio and television. What makes something different

is the execution."

But, he adds, "I would not close my mind to a different idea or notion that is somewhat unique."

Grant's budgets for half-hour shows run in the \$400,000 to \$475,000 range per episode, with a four-camera situation on the lower end, and one camera on film, as the top cost. He envisions movies of the week costing \$2.5 to \$2.8 million and one-hour series in the \$1.1 to \$1 million range per episode.

"Most TV series are rooted in familiarity. What makes something different is the execution."

Without the finances or organization of a CBS, Grant takes a lean look at running a company. "There will be no layers of management. You can't overspend to get into the business. Maybe some companies have bought their way into TV production, but I think that's short-sightedness. "Budgets are controllable by being careful about what projects are selected."

How did Grant get with Tribune Broadcasting? "I had had some conversations with people at the William Morris office about what I wanted to do," he says. Bob Crestani, Geraldo Rivera's agent, heard about this and set up a breakfast meeting with Jim Dowdle, the head of Tribune Broadcasting three weeks after I left CBS."

Looking back at his CBS tenure, Grant says he's most proud of starting the trend toward primetime soap operas with *Dallas*. He also exalts the "dozens of TV movies with social significance" he oversaw, such as *Promise*, a story about mental illness.

As for starting from scratch, Grant admits "it takes a long time for a production company to get going. My partners at Tribune Broadcasting are aware it doesn't happen tomorrow."

Midsummer night's dream for '13th'

In an unusual move for a first-run series, Paramount Domestic TV plans to offer stations four new episodes of the hour-long weekly series *Friday the 13th* during July. "The broadcast schedule for *Friday the 13th* was structured to allow original episodes to air throughout the season, in order to take advantage of periods when viewers may seek out fresh programming," says Lucille S. Salhany, president of Paramount's domestic TV division. By July, of course, the networks are well into their rerun cycles.

Friday the 13th begins its second season next September. The barter advertising time, which is handled by International Advertising Sales, has been sold out since the premiere of the series, says Salhany.

Goldwyn's after a broader image with a batch of new programs

Samuel Goldwyn Television has three new projects in development in addition to its first telefilm, *April Morning*, which aired on CBS April 14, and its initial network miniseries, *A Long Way Home*, slated for the same network next November.

The three projects, all geared for fall of 1989, include a 60-minute weekly live-action show for syndication, a half-hour game show entry for early fringe syndication and a four-hour miniseries remake of a classic film for an unspecified network.

These projects are designed to broaden the company's image as a program supplier in addition to its film library packages, geared principally to its classic Goldwyn catalog, plus titles acquired from other sources.

April Morning is a Hallmark Hall of Fame presentation about the American Revolutionary War battle at Lexington, Mass. It stars Tommy Lee Jones, Robert Urich, Chad Lowe, Susan Blakely and Rip Torn. It was budgeted between \$2.5-\$3 million.

A Long Way Home, stars Julie Christie in her TV debut in the true story of two Australian youths who were hanged in 1986 for drug smuggling in Malaysia. It airs in two-hour parts on two evenings and had a budget in excess of \$5 million.

Its classic film library will always sell, but Askin has bigger plans.

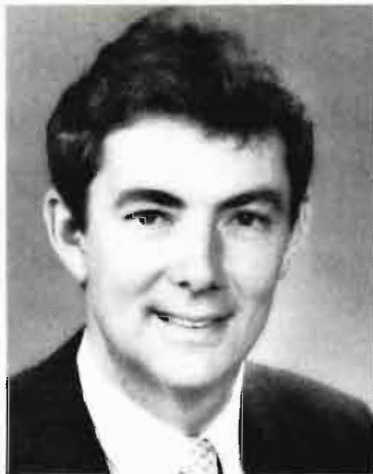
Dick Askin, president of the TV division, says "it just worked out" that CBS landed the first two network projects. Steve Mills, CBS vice president for movies and miniseries, was interested in *April Morning*, owned by Samuel Goldwyn Jr., for example. And when producer Steve Krantz wanted to do *A Long Way Home*, "we married up with him to coproduce," says Askin.

Classic reputation. With the Goldwyn name representing classic quality movies (Samuel Goldwyn Sr. produced 82 films during his career, including several Oscar winners), Askin says the historical identity in no way hinders the kinds of projects the company can get involved with. "In a lot of ways it's more of an asset," he claims.

The firm's first attempt at a first-run syndication show, *Body by Jake*, with celebrity workout specialist, Jake

Steinfeld, is designed to tap into the health-fitness genre, which Askin says hasn't had a celebrity-driven show since Richard Simmons went off the air several years ago. "It's not an exclusive exercise show," explains Askin, noting there are also tips on dieting, nutrition and lifestyle problems.

As an integral part of its expansion program, Goldwyn is seeking to acquire small syndication firms, and has begun discussions with one firm, according to Askin.



Dick Askin

With a recently announced \$10 million budget to acquire film titles, the company has secured four thus far: *Rosary Murders* from Take One Productions; *Keeping Track* from Shapiro Entertainment; *Dark Places* from James Hannah and *Cold Steel* from Cinetel Films. Askin indicates the company is offering on average \$2 million a title for a standard 20-year distribution license.

And in a first move, Goldwyn will remake one of Goldwyn classic films for that network customer, albeit Askin cannot yet say which film or for which network. Askin also speaks of redoing other classic films for syndication. Some classics, however, will not be remade or even colorized, Askin emphasizes, like *Wuthering Heights* or *Pride Of the Yankees*. "They're best left sacrosanct."

Niche approach. In the job since last May, Askin admits he can't compete head-to-head with the major studios, which have large product flows. "We take a niche approach with our packages," like November Gold 2, which consists of 20 titles in what Askin calls "adventures."

These are action-adventure films, geared toward males with a limited number of major stars. "They are designed to run in sweeps periods by in-

dependents."

Askin says Goldwyn's film package prices are often 50% lower than other suppliers' fare. November Gold 2, offered at NATPE as well as at INTV, was secured by such station groups as Gaylord, TVX and Koplax. Goldwyn's next film package will be out this summer.

"Body by Jake" is the company's first attempt at first-run.

There are some Goldwyn theatrical releases which aren't appropriate for commercial TV because of theme or short time lengths. *Hollywood Shuffle*, for example, did \$7 million at the box office, but because of racy language and its 75-minute length could not be sold to commercial TV. So it was sold to HBO and Showtime for airing later this year. Ditto for *Turtle Diary*, sold two years ago to all the pay-cable services.

Notes Askin: "We'll always be in the film package business; it's our bread and butter. With first-run you can have a high return, but you also face a high risk."

The company has thus far offered 40 of its classical films for syndication in its Goldwyn Gold I and II series. There are still films by Marlena Dietrich, Loretta Young, Charlton Heston, Laurence Olivier and Gary Cooper which haven't hit the small screen yet.

"The classics," continues Askin, "will always be ours to sell. Which means we don't have to have a first-run series on the air to survive and be profitable."

'Countdown' at 22 and counting

Clearances on *Hollywood Countdown*, weekly half-hour series distributed by All American Television, have reached 22 markets, representing 28% of the U.S. households. According to Carl Menk, senior vice president, station sales, stations signed include WDIV-TV Detroit, WFAA-TV Dallas, WTMV-TV Tampa, WSVN-TV Miami, KRLR-TV Las Vegas and KMGT-TV Honolulu.

Menk says he expects to clear stations in New York, Los Angeles and Chicago shortly. *Countdown*, which is planned for an October debut, is a pop culture magazine show designed for the 18-34 demo. It's being offered via barter: three-and-a-half minutes for local and two-and-a-half minutes for national sale.

Programming/Production

(continued)

AFP, Todd-AO to produce jointly

Andy Friendly Productions has formed a joint venture with The Todd-AO Corp. to produce programs for all TV media. Under the arrangement, Todd-AO will fund the overhead of AFP and be a "deep pockets" partner, financing specific projects on a "first-look" basis.

Andy Friendly, president of AFP, has already been making the rounds, "planting the seeds" on a number of projects for production. Specifically, Friendly said in an interview, there are four programs currently in development. Two of the shows are talk-driven. "They are not talk shows, per se, as are *Donahue* or *Oprah Winfrey*, in that there is a central talk show host."

AFP is looking for deals with syndicators, networks, basic and pay cable, home video and pay-per-view. Which media route the projects will take will be a judgment call, notes Friendly. "In some cases it might be network, in others it may be with pay, depending on the project," he says.

AFP most recently produced a pilot for possible series, *Getaway*, with syndication handled by Group W Productions. But the show never made it to the home screen for fall 1988. However, Friendly says he's looking for a cable network home for the program, either as a weekly or as a strip.

Clark says Turner's '89 budget may not pack quite enough TNT

Ted Turner's forthcoming TNT cable entertainment network may face some problems with the Hollywood production community because of the \$38 million budget he's established for first-run programming for 1989.

Dick Clark, one of the 100 production executives who attended a meeting in Hollywood recently with Turner to hear projections for the new 24-hour venture, scheduled to launch on Oct. 3, says the budget "will have to be used with imagination. It has to stretch to accomplish his goals."

Turner's initial goals are to create original short miniseries and made-for-TV movies which are "uplifting" in nature.

"I used five words to inform the executives: inform, educate, inspire, enlighten and entertain," Turner said, citing such role-model programs and films as *The Cosby Show*, *Roots*, *Shogun*, *Red Badge of Courage*, *Boys Town*, *Sound of Music*, *Mr. Smith Goes to Washington* and *Gone With the Wind*. "The networks," he said, "don't usually program at that level. They program *Dallas* and *Falcon Crest*. With half our revenue from subscriptions and the other half from advertising, we don't have to be No. 1 in the ratings with every program. We can be like HBO which goes for a satisfaction quotient.

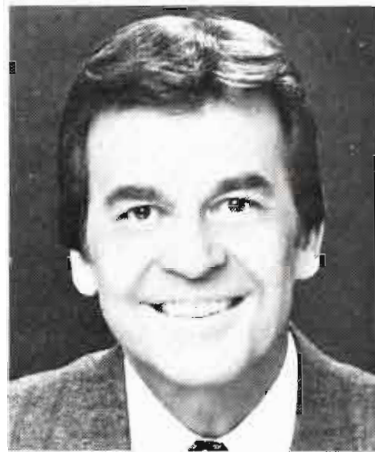
"A lot of network shows have sleazy sex and gratuitous violence. We'll stay

away from that," said Turner.

Turner has assigned Scott Sassa, newly-named executive vice president of TNT, and Gerry Hogan, president of the Turner Entertainment Networks, to work with him in dealing with the Hollywood creative community.

The studios? According to Clark, "his biggest problem will be with the major studios. Turner said he was willing to discuss who owns the negative rights, and that will become a tug of war. But these aren't problems which cannot be solved."

Noted Turner: "We're willing to pay network rates for certain amounts of programming. Owning syndication rights won't be a prerequisite. We would like to have the distribution, but won't necessarily want 100% ownership. Some participation yes."



Dick Clark

The made for TNT projects will air first on the new network, then on TBS and after a few years will be offered for broadcast syndication. They will become available immediately for international syndication.

Turner indicated 80% of TNT's revenues will be earmarked for production for the first four years, since he owns 3,000 film titles from MGM, Warner Bros. and RKO, and already has in place sales, distribution, marketing and satellite operations for his other three networks, TBS, CNN and CNN Headline News.

The projected programming budget will escalate to \$150 million in 1991 and \$230 million in '92. Operating expenses for TNT, Turner noted, would run \$70 million in '89, \$136 million in 1990 and \$218 million in '92.

He expects to break even in 1990, and plans to split showing colorized films on TNT and TBS.

TNT will offer one "high profile event per month in '89" with the bulk of the programming coming from the billion dollar film library.

Turner also suggested he would bid for major events like the Oscars and

Cutting through the red tape



The 3M company has donated 2,000 audio and videotapes to the Museum of Broadcasting in New York, which will use them to preserve many of its valuable collections. Shown from left to right, Robert M. Batscha, president of the Museum of Broadcasting; Don Rushin, 3M business manager; and Frank Russomanno, 3M business development manager.

seek baseball for TNT. TBS airs the Atlanta Braves, which Turner owns, as well as NBA basketball.

"TNT is intended to be in addition to but not a replacement for TBS," he said.

Five affiliates have signed, Prime Cable, Jones Intercable, Galaxy Cablevision, Cardinal Communications and Prestige Cable, and Turner indicated he has "general understandings with several other MSOs," none of whom he wished to name.

Syndication shorts

The Silverbach-Lazarus Group says that its new first-run hour weekly *Faerie Tale Theatre* is "most definitely a go" with 26 episodes already complete. That's according to Toby Rogers, senior vice president.

Victory Television, which distributes *Hill Street Blues* and *WKRP in Cincinnati*, has picked up *The Computer Show*, a series produced by **Ocean Communications**.

Genesis Entertainment has renewed *The Judge* for a third season. So far 40 stations have signed up for the fall start. The program has a current lineup of 101 stations, representing 80% of the U.S.

Access Syndication has renewed *Beverly Hills Teens* for a second season. The half-hour animated strip is from **DIC Enterprises**. Meanwhile, Access has cleared two major station groups for a June-August test run of *Slime Time/Treasure Mall*, two live-action game shows for kids. Gaylord and Chris-Craft/United Stations have committed to the strips for the test run.

Body By Jake, **Samuel Goldwyn TV's** new first-run half-hour health and fitness strip, has picked up 15 additional stations since NATPE, including three more Group W stations—WBZ-TV Boston, WJZ-TV Baltimore and KYW-TV Philadelphia. The three other Group W stations signed on earlier. *Body By Jake* has cleared nine of the top 10 markets and 24 of the top 30.

The Wall Street Journal Report has topped the 100-station clearance mark after five years on the air. The current lineup now stands at 102 stations, according to **Dow Jones** which syndicates the weekly financial news series.

LBS says the first-run **Warner Bros.** series which it distributes, *Police Academy—The Animated Series*, is a go for next fall. LBS says more than 30% of the U.S. has been cleared, including commitments from the Chris

Craft and TVX station groups. The series will open with a two-hour animated special the week prior to the series launch.

Four Star International says its first-run celebrity gameshow strip *The New Liar's Club* is a "firm go" with the addition of NBC o&o's WNBC-TV New York, KNBC-TV Los Angeles and WMAQ-TV Chicago. Four Star says the show has reached the 50% clearance level and expects to reach the 70% mark when it airs next fall.

Peregrine Film Distribution has cleared 35% of the U.S. for its half-hour late-night strip *Improv Tonight*. New stations include KNBC-TV Los Angeles, KBHK-TV San Francisco, WXYZ-TV Detroit, WDCA-TV Washington and WCMH-TV Columbus.

High definition Osmond film

More Precious Than the Gold, an action-adventure TV film, is being shot with high definition technology at the Osmond Studios in Orem, Utah. Film is a coproduction of the Oxford Development Co. and Powermoon Productions.

While the studio is owned by Jimmy Osmond, Oxford is a publicly-owned investment firm in Salt Lake City, which recently named Osmond and Mark Burdge to its board of directors.

Oxford plans developing and producing high definition TV projects for first-run syndication, cable and the foreign TV market. Burdge has been working with Osmond on TV projects for the past three years.

Master Sound Studios masters art

Television producers looking for any number of services, from film-to-tape transfer to digitally communicating with studios worldwide, will find their needs tailored to the latest state-of-the-art equipment at Master Sound Astoria, whose studio is located in the Kaufman Astoria Studios complex, in New York.



Ben Rizzi

'Geographic' goes for cash now

The Best of National Geographic is switching to a cash only basis by Genesis Entertainment. Its first two seasons in syndication were on a barter basis. The series of 96 hours, including a two-hour *Great Moments* special, has been sold thus far to 55 stations, representing 60% of the nation.

Ten newly-produced first-run shows are included in the package which has been bought by such stations as WWOR New York, WTTW Chicago, WTAF Philadelphia, WSB Atlanta, KTVU San Francisco; WWL New Orleans and WTSP Tampa.

Zooming in on people

At **Paramount Television**, **Alan Cole-Ford** has been promoted to the newly created position of senior vice president for business development. He had been vice president for video distribution for the past three years. Also at Paramount Television **Jack Waterman** is promoted to vice president, planning. He was executive director for planning. And at Paramount's Domestic TV Division, **Vance Scott Van Patten** has been promoted to senior vice president for business affairs.

Fran Reiter, formerly with **The Entertainment Network**, joins **Syndicast Services** as senior vice president, syndication sales. Two other transfers from the Entertainment Network also join Syndicast: **Joseph Weinflash** to midwest region sales vice president, and **Paul Green** becomes senior vice president for network media sales.

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Programming/Production

(continued)

that we are transferring only numbers, which can be reassembled on the other end, so that the numbers become music or pictures again." In analog, there is a generation loss. Digital is a clone of the original.

Rizzi says his facility is the only one of its kind in New York with its own fiber-optic node. "We have had movie people call us from the coast asking us to replace dialog of an actor in New York while they mix the film in California. We hooked it up to the fiber optic node, and 45 minutes later it's back to California.

Master Sound's key to such technological capabilities is the video ADR system, a fully computerized unit that has a number of distinct advantages, according to Rizzi, making it a viable and time-efficient alternative to post-production technique for TV producers.

These include: the system being 40% faster than the standard ADR; as video ADR currently utilizes a multi-track recorder, a client has a large number of choices available; talent can be cued by a variety of methods, beeps of any time, frequency or duration, lights or video cues; less reel changes and greater edit capabilities. The client's edit decision lists are stored on computer, enabling the client to see immediately the exact positioning of the corresponding ADR. This also provides a transferable reference for late post work.

Master Sound Astoria opened some 15 years ago in Long Island City as Master Sound Productions, changed its name and moved to Kaufman Astoria Studios in 1985.

AWRT names 39 winning programs

The American Women in Radio and Television has once again applauded programs which go against the stereotype route of portraying women as homekeepers or in other non-independent roles. This year, the AWRT awarded 39 programs for their realistic portrayal of the roles of women in society. Twenty were chosen as winners, and 19 received honorable mention.

The winners are:

TELEVISION:

Entertainment—*A Year In The Life* for the episodes "What Do People Do All Day?" Universal City Studios, Inc., Universal City; **Documentary**—*A League of Their Own*, KCET-TV, Los Angeles and "Whisper Minnesota," KTCA-TV, Minneapolis/St. Paul; **Portrait**—*Triumph Over*

Darkness, ABC NEWS' "20/20," New York; **News Story**—*Farm Wife Financier*, WMBD-TV, Peoria; **News Series or Feature**—*Women of Love—Women of Power*, WJLA-TV, Washington; **Advertisement**—*Woman's Dance*, McDonald Davis & Associates, Milwaukee.

Editorial—*Sexism in City Hall*, WMAQ-TV, Chicago; **Public Service Announcement**—*The Spirit of Southern California*, KNBC-TV, Burbank; **Children's Programming**—*Supermom's Daughter*—ABC Afterschool Special, ABC, New York; **Talk Show**—*Victims Fight Back*, WWOR-TV, Secaucus; **Magazine Show**—*Between the Lines: National Women's Studies Association*, WTBS-TV, Atlanta.

CABLE TELEVISION

Promotional Announcement—*Generations—Reflections on Women*, Lifetime Cabletelevision, New York.

RADIO

Entertainment—*American Music Makers: Ruth Crawford Seeger*, WGBH Radio, Boston; **Documentary**—*Breaking The Silence: Voices on Battered Women*, KUOM Radio, University of Minnesota, Minneapolis; **Portrait**—*Sampler: Michigan Pioneer Women*, Michigan Public Radio Network, Kalamazoo; **News**—"Are Women Making It In America?," WTOP News Radio 15, Washington; **News Series or Feature**—*Invisible Voices: Women in the Dane County Jail*, WTSO Radio, Madison; **Commercial Advertisement**—*The Women's Well (All of Me)*, Stolz Advertising Co., St. Louis; **Talk Show**—*Topic: Rape*, WINS Radio, New York.

Radio syndication

WIMZ Knoxville is back with **Burkhart/Abrams/Douglas/Elliott** on the company's AOR client roster. Dwight Douglas, president of B/A/D/E, will handle the station. WIMZ was a client until a year ago.

The Far East Radio Network of the Armed Forces Radio and TV Service has renewed the Radio Drama Hour for the 10th year. **Charles Michelson & Sons** distributes the action/adventure programs to the AFRTS. Programs are updated every six months from Michelson's library. The 1988 schedule includes five newly released properties: *The Black Museum*, *The Hidden Truth*, *The Clock*, *Box 13* and *The Falcon*.

Jack Bivans has joined **Darrel Peters Productions** as national marketing manager, a new post. Bivan joins DPPI from Century Broadcasting's Chicago headquarters.

Bill Wolkey, account executive, has

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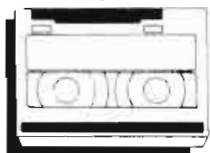
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been promoted to director of client services at **Broadcast Programming**, Seattle-based programming company. It recently acquired the radio division of Peters Productions, which produces and markets 15 radio formats ranging from classical to contemporary hit radio.

Janice Ginsberg has been named director of talent acquisition at **DIR Broadcasting**. Before joining DIR, she was with United Stations.

Home video

RCA/Columbia Home Video and **RCA/Columbia International Video** will distribute both Columbia Pictures and Tri-Star Pictures product in the domestic and international home-video markets. NBC and Columbia Pictures each owns 50% interest in the joint ventures.

John J. Agoglia, executive vice president, home video operations, NBC, business affairs, was named to the RCA/Columbia board of directors and will have overall supervisory responsibility for NBC.

Harry M. Rubin, vice president, home video operations, NBC, will represent NBC in day-to-day management, and **Arnold W. Messer**, executive vice president, Columbia Pictures International, will represent Columbia. **Patrick Campbell**, president of the Columbia International unit, will manage the home-video ventures internationally.

KING-TV Seattle has entered the home video market via its new production of *Snow White and the Seven Dwarfs*. The VHS tape is available at \$24.95. *Snow White* is the 1986 adaptation of the classic for the Seattle Children's Theatre.

Paramount Home Video is reporting orders of more than 500,000 videocassettes of *Beverly Hills Cops II*, claiming a sales record for rental-priced home video releases. According to Eric Doctorow, senior vice president and general manager at PHV, recent industry estimates are that the average hit release in 1987 sold about 225,000 units against an installed base of about 50 million VCR's. he adds that a two-tiered ad approach helped push *Cops* to record orders.

This included a presell TV flight, commencing three weeks prior to in-store availability and ending on delivery, and a booster flight, which will air four to six weeks following release, part of a "Hits Blitz" campaign with other titles.

Also at Paramount, **Timothy A. Clott** has been promoted to executive vice president at Paramount Video Division.

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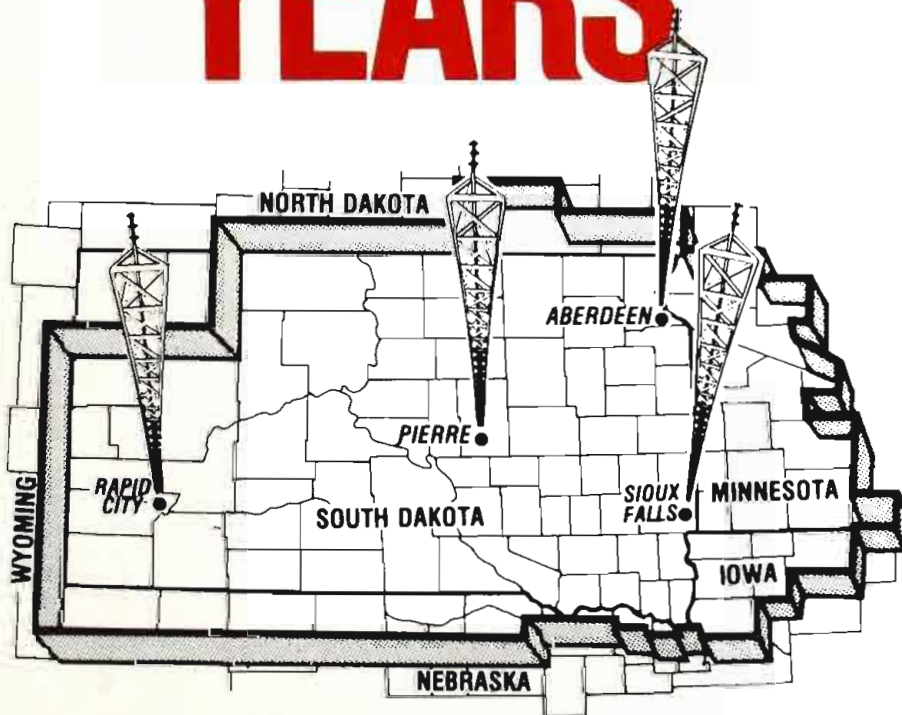
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TELEVISION/RADIO AGE

Spot Report

April 18, 1988

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Spot Report

April 18, 1988

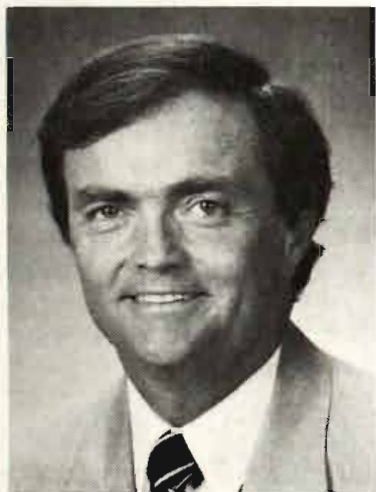
L.A. spot TV sales outlook: stations say national's down, local's up, politics uncertain

Los Angeles television stations are expressing mixed feelings about ad revenues from this year's political campaigns for state and national office. There's also a bevy of controversial propositions which will undoubtedly attract additional political advertising.

Overall, local business is growing; national is lagging.

"This will be a tremendous year," states John Riedl, KABC-TV's general sales manager.

"In 1984 there was no election money because Mondale ran out of money and Reagan was the incumbent," says Riedl. This year it's very different situation, Riedl points out, adding there are five propositions alone seeking to modify aspects of the



John Riedl

National sales are lethargic, with advertisers holding back to the last moment.

state's insurance regulations. Ironically Riedl doesn't sense a windfall coming from the upcoming California primaries June 7. "But the national elections will be huge," he says.

Riedl believes the old quadrennial theory of the Olympics and elections being automatic sales stimulators "doesn't have as much credence as it did in the past." There are so many more avenues for advertisers to spend their money in, "especially the barter syndication route."

Riedl says local sales have been good thus far. Coming out of the Super Bowl and Olympics, which parent ABC televised, KABC "will overachieve in the second quarter, and we sold the hell out of the Super Bowl and the Olympics."

The station's national advertising is lagging behind the pace a couple of percentage points, Riedl admits, noting that last year in early April, the station achieved its biggest national sales week for the quarter.

National spot sales are "lethargic, not terrific or awful, just not humming along," which is also what network business is like, he notes. "A lot of advertisers are holding back for the last moment again, looking for cheaper routes like barter syndication or just holding back their funds."

Riedl says his biggest competitor is *The Los Angeles Times*, "which outbills all seven (VHF) stations combined." The station is seeking to increase its business by persuading advertisers to use more TV.

"We try to show them the value of broadcast, which is the best medium to move products. The reaction response time is faster than with print. Almost everybody in L.A. uses broadcast; we're trying to cut into print more."

The station has a research program called "Trac L.A." involving awareness level field surveys which are shown to specific retailers. "We try to show them how their customers react to TV," Riedl explains.

With a sales force of 10, Riedl points to Mike Kincaid, the local sales manager, and Dennis McCauley, who oversees national business, as two of his key personnel working on assaulting the L.A. market.

KCOP cautious. At independent KCOP(TV), general sales manager Peter Mathes says his outlook for the year is "cautious," based on his gut feeling that political spending will not be that overpowering.

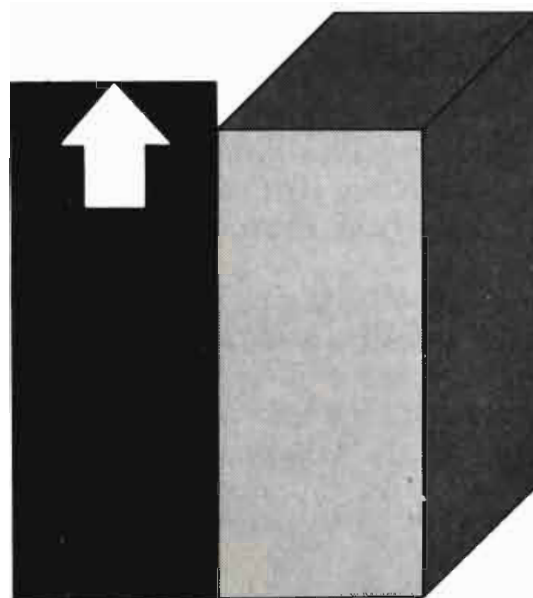
"Jesse Jackson has not been spending any money," he remarks. "What will make a difference will be the propositions. The insurance initiatives will generate more revenue."

Combined local and national sales during the first quarter were up 7% over last year, Mathes notes, with

February

Local business (millions)

+9.5%



1988: \$367.6 1987: \$335.7

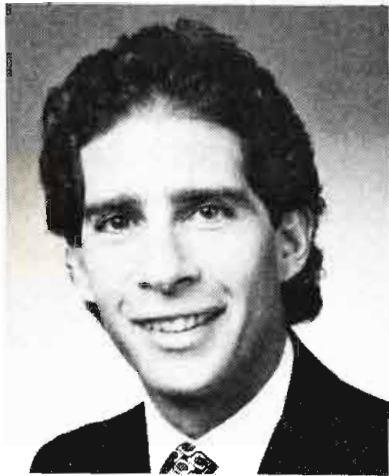
Complete TV Business Barometer details p. 30

local projected to account for 68% of the station's overall revenue this year.

Why is there more local business? Quips Mathes: "Regionalization of the agencies. This has become a local business because of agency consolidations. The tendency is going from national to local."

This fall KCOP will air *The Cosby Show*, *Webster* and *Night Court* for the first time, which prompts Mathes to buzz optimistically: "We're looking for a big fourth quarter."

National spot business during the first quarter was up a little, but Mathes doesn't see any major in-



Peter Mathes

KCOP reports national & local sales were up 7% over last year's first quarter.

creases. "The national market doesn't seem to be that great during the second quarter."

KCOP's endeavors to increase business center around persuading traditional advertisers like supermarkets to buy into the 7-8 p.m. period and weekend movies. "Instead of buying early news and daytime," says Mathes, "we say take a look at 7-8. With more working women and the average L.A. commute to one's job now around 47 minutes, if everyone's sitting in their car late in the day, there's no reason to put money into early news."

"We're also trying to change the pro-affiliate perceptions by agencies and their clients. We're pointing out to people who buy primetime that if national HUT levels indicate independents draw a 62 while the HUTS for primetime on network affiliates are 63 or 64, then agencies should reconsider just what is primetime."

By aligning itself with an event, like the Los Angeles Marathon, KCOP creates local ad opportunities. It will televise the final Philharmonic concert this summer at the Hollywood Bowl. It will become an AIDS Lifeline outpost (much like KPIX(TV) in San Francisco), offering programs and PSAs on the disease.

The third annual marathon on March did a 13 rating on a Sunday morning from 8 a.m. to noon, Mathes points out. "It gave us a different profile in the market." It also drew such sponsors as Mercedes Benz, Security Pacific Bank, Kodak, Disney World, 7-Up, Dennys, Rico Copiers, Ralphs and Alta-Dena Dairy, among others.

KTLA up 9%. At KTLA(TV) local sales are up 9% for the first quarter. Notes Tom Arnost, the station's general sales manager: "Relative to many other markets, that's decent. Local sales are pacing national,

which is 4%-5% ahead of last year's first quarter.

"Local is leading because retail seems to be strong. Movie openings are very strong and autos are doing well. More primetime dollars are being spent locally." Arnost's prediction for the year: "pretty good."

The second quarter seems to be running like the first. "April," he notes, "looks to be 7% ahead, with May estimated to be 15% plus and June 20% plus. Some of this is due to dollars being placed early."

Political dollars are naturally a concern. Arnost says there will be some political funds from the upcoming primaries, but he's not enthused. "It will be nowhere near the 1986 level, which saw \$26 million in political advertising spent in the L.A. market."

Hispanic market. One station which is breaking down sales barriers is KMEX(TV), one of two Hispanic UHF outlets. As more and more companies "discover" the untapped Hispanic market, Spanish-speaking TV stations like KMEX and KVEA-TV are receiving ad schedules.

Boasts Craig Kinney, general sales manager at KMEX: "We're bringing clients around for the first time. We've seen a 100% increase over previous years."

The L.A. Hispanic market for both documented and undocumented Latinos ranges from 4-6 million people. It is a sketchy estimate, but a market which companies like Budweiser, Miller and Coors beer, the fast food chains, Ford, Chevrolet, Nissan and Toyota are eager to reach via KMEX.

"We have a heavy retail base," Kinney says. "Banks are one of the weaker product categories."



Craig Kinney

As companies discover the Hispanic market, Latin stations are doing well.

We're still having to prove to banks that we are viable. We're putting together data on credit card ownership and usage."

The station uses both video and print presentations to cite the Hispanic market to potential clients. "We can tell them how often Hispanics eat out and how often they register cars," Kinney says, in breaking out a few examples from his agency research package.

Local sales in the first quarter, he says, are up 20% over last year's comparable period. "We expect total sales to fall between 20%-30% ahead of last year because a lot of accounts are coming to Spanish TV for the first time. National sales are about 10% over last year's first quarter and should come in between 10%-15% over last year."—**Eliot Tiegel**

Appointments

Representatives



Sandra W. Boesch has been named manager of the San Francisco sales office of Blair Television. She moves in from MMT Sales San Francisco to replace **James McGuire**, now vice president, sales manager in Dallas, reporting to **Michael C. Howe**, vice president and manager there.



Kirk Combs has been promoted to vice president/regional manager of the Atlanta sales office of Hillier, Newmark, Wechsler & Howard. He came to the rep in 1983 from Vitt Media International and now moves up from co-regional manager of Hillier's New York office.

Mike Nicassio has been elected executive vice president and named sales manager for Eastman Radio. He originally joined Eastman in Los Angeles and became Western Region sports director before transferring to New York in 1984. He has most recently been Eastern Regional manager in charge of sales for New York, Atlanta, Boston and Philadelphia.

Michael Quaid has been appointed sales manager in the Chicago office of McGavren Guild Radio, responsible for sales in both Chicago and Minneapolis. He was previously a sales manager with the Chicago office of Katz Radio.

Ward Lewis is now manager of the two Chicago independent sales teams at MMT Sales. He joined MMT four years ago from posts with WJW-TV and WQAL, both Cleveland.

One Seller's Opinion



Expert questions audience measurement in longform programs

Schiavone

When we discuss the misapplication of research, we often pass over the question of whether the data were fit to be used. But if we are to understand the core problem, we must know whether our research is sound to begin with.

To a great extent, worthless data are rooted in poor research development. A classic example is the radio industry's misuse of day-after telephone recall to measure listening to network and syndicated longform music programs and sports events. While estimates produced by this adulterated technique always seem higher than they should be, many buyers and sellers need to believe in these bogus numbers. But in so doing, they ignore their basic instincts, if not common sense. Even more vexing is the fact that these custom measurements are, in many cases, simply unnecessary. Once RADAR became continuous in 1983, vehicles possessing adequate continuity of programming, clearance and affiliation were suitable for inclusion in radio's syndicated measurement.

Even if RADAR were unavailable, there still would exist a need to come to terms with the lingering doubts and suspicions connected with the typical measurement of long form programs and sports events. To that end, we conducted an experiment. We used the typical measurement method of radio networks and syndicators to estimate television's total audience ratings for a series of NFL games. If this method of estimating radio audiences could not capture the dimensions of the larger television audience, then we have a problem.

Accordingly, we measured the total television audience for each of eight football games during the NFL's 1986-87 season. The results were compared with results of the Nielsen measurements for the same games. We assumed the NTI/NAC data represented a suitable benchmark for comparison. We believed the extent to which the custom research differed from the syndicated research suggested the degree of caution necessary to use the estimates based on these custom studies.

In sum, this is what we found: For all measured games, the typical custom research methods used by radio networks and syndicators provided estimates of television total audience substantially larger than the Nielsen standard. Differences ranged from 19 to 31 rating points. On average the custom research produced estimates 67% larger than the syndicated benchmark.

What is one to conclude from this experiment? First, day-after recall is not day-after recall. Day-after telephone recall is only as good as its execution and its appropriateness to the measurement task. Sample designs vary. Degree of effort to reach predesignated respondents varies. Questionnaires vary.

Secondly, the evidence to me is such that intuition can no longer be ignored. Estimates from the typical measurements of longform radio programming cannot be accepted on face value if our goal is to have a media planning process based upon accurate and reliable data.—**Nicholas P. Schiavone**, vice president, TV network sales research (formerly vice president, radio research), The National Broadcasting Co., before the Advertising Research Foundation.

New Stations

On the Air

KWKT-TV Waco, Texas; Channel 44 ADI Waco-Temple. Licensee, Southwest MultiMedia, 8803 Woodway Drive, Waco, Texas, 76712. Telephone (817) 776-3844. Tom Mathews, general manager; Ron Cooke, general sales manager. Represented by Independent Television Sales. Air date was March 13, 1988.

Buyer's Checklist

New Representatives

Banner Radio is now the national sales representative for KDHI/KQYN(FM) Twenty-nine Palms, Calif. and WRRF/WDLX(FM) Coastal-Greenville, N.C. WDLX features contemporary hits and WRRF is a news, talk, and easy-listening station. KDHI programs contemporary country music and KQYN has a rock 'n hits format.

Eastman Radio has been named national sales representative for WWWE/WDOK(FM) Cleveland. WDOK airs an adult contemporary format and WWWE is a news-talk station. They're owned by Sports Marketing, Inc.

Harrington Righter & Parsons has been selected national sales representative of KEYT-TV Santa Barbara, Calif. The ABC affiliate is owned by Smith Acquisition Corp.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WPLP Tampa and KLLY(FM) Bakersfield, Calif. KLLY offers a soft rock/adult contemporary sound and WPLP carries news and talk.

MMT Marketing Division has been appointed national sales representative of KOKH-TV Oklahoma City and WRLH-TV Richmond, to put all five Busse Broadcasting TV stations under the wing of either MMT Marketing or MMT Sales. WRLH is a Fox affiliate and KOKH is an independent.

Republic Radio is now national sales representative for WCZE/WLOO(FM) Chicago and KPIG(FM) Salinas-Monterey-Santa Cruz, Calif. KPIG offers a progressive country format, WLOO features easy listening and WCZE programs Format 41.

Settel has been appointed national sales representative for KSCH-TV Sacramento. The independent broadcasts via Channel 58.

New Affiliates

CBS Radio Network has added WPCH Atlanta and KPRC Houston to its affiliate lineup and WJJD Chicago and WFAN New York are among recent additions to the lineup scheduled to carry the network's major league baseball and National Football League broadcasts.

Transactions

A.P.A. Communications has sold WATN/WTOJ(FM) Watertown-Carthage, N.Y. to **Clancy and Mance Communications, Inc.** for \$1,675,000. John Clancy and David Mance head the buying entity and A.P.A.'s principals are Frank Penny and Dean Aubol. The broker is Kozacko-Horton Co. of Elmira, N.Y.



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- 09 Other (please specify)

Television/Radio Age

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Wall Street Report

Recession-resistance makes Infinity a hit on Oppenheimer list

Infinity Broadcasting is "relatively recession-resistant," according to Dennis McAlpine, analyst for Oppenheimer & Co., which has added the company's stock to its recommended list. The stock has had a 12-month range of \$12-27 per share, and McAlpine estimates its private market value at about \$35 per share. "This indicates that the stock has an upside potential of about \$29 per share," McAlpine states. "By the end of 1989 we expect that value to increase to over \$45 per share, with an upside target for the stock of \$36.50 per share."

As a result of several acquisitions, Infinity is now one of the largest operators of radio stations in the U.S., with 10 FM stations—including the pending acquisition of WOMC(FM) Detroit—and five AM stations. The company has stations in each of the 10 largest radio markets. McAlpine considers the company relatively recession-resistant both because of the size of the markets and the strong position of most of its stations in those markets.

Improving performance

"The company has been quite successful in improving the performance of the stations it has acquired," the analyst points out. "Two of its stations are the highest rated stations in their respective markets, while most of its stations rank highly within their target demographic audiences. Overall, Infinity's radio properties are achieving an operating profit margin

of 44% despite several underproducing properties, most notably its two Spanish-language AM stations."

Infinity's net revenue grew 30.4% in 1987 over '86 while operating income rose 119% to \$31.2 million. Revenues totaled \$85.3 million vs. \$51.9 million, and McAlpine states, "While much of this gain was attributable to the acquisitions during the year," particularly KVIL AM-FM Dallas, "revenues and operating income for stations owned in both 1986 and 1987 rose 18% and 38% respectively."

Operating margins were 44% for the year. Operating income after corporate overhead, depreciation and amortization rose 180% to \$22.7 million. Net income for the year was \$2.9 million, or 32 cents per share, versus a loss of \$2.1 million in 1986.

The analyst is projecting net revenue to grow 35% to \$114.9 million in 1988, excluding WOMC, and another 10% in 1989 to \$137.9 million, including the Detroit station. Compared with 1987's net income of \$2.9 million, he expects the next two years to show \$5.4 million and \$8.6 million.

Pending acquisition

Infinity has agreed to acquire WOMC for \$20 million in cash plus \$3 million for a three-year noncompete covenant. The station has an adult-contemporary format similar to that of KVIL and has revenues of about \$5.5 million, with budgeted 1988 operating cash flow of \$2.3 million. This indicates an acquisition price of 10 times cash flow, which McAlpine indicates is toward the lower end of current market multiples. Five of Infinity's stations have revenues of greater than \$10 million annually, with three stations having operating margins of more than 50%. Management has indicated an interest in acquiring FM stations in Atlanta and Houston, but according to the analyst, "so far has been unable to find one available at what it considers a reasonable price."

Broadcast properties

Market	Station	Frequency	Acquisition		
			Format	Date	Price (\$mil.)
Los Angeles	KROQ(FM)	106.7	AOR	9/86	\$43
New York	WXRK(FM)	92.3	AOR	11/81	32
	WJIT(AM)	1480	Spanish	11/81	(1)
Chicago	WJJD(AM)	1160	Big Band	7/84	14
	WJMK(FM)	104.3	Oldies	7.84	(2)
San Jose-San Fran.	KOME(FM)	98.5	AOR	5/73	1
Washington, D.C.	WBMW(FM)	106.7	New Age	12/86	13
Dallas	KVIL-AM	1150	AC*	7/87	82
	KVIL-FM	103.7	—	7/87	(3)
Houston	KXYZ(AM)	1320	Spanish	6/83	2
Philadelphia	WYSP(FM)	94.1	AOR	11/81	(1)
Boston	WBCN(FM)	104.1	AOR	2/79	4
Detroit	WOMC(FM)	104.3	AC	Pending	23
Tampa	WQYK-FM	99.5	Country*	12/86	27
	WQYK-AM	1010	—	11/87	2

* AM and FM stations carry the same programming. (1) Acquired at the same time as WXRK-FM. (2) Acquired at the same time as WJJO-AM. (3) Acquired at the same time as KVIL-AM.

Barter boomers

(from page 46)

Hunt, in an arrangement that runs through the current season.

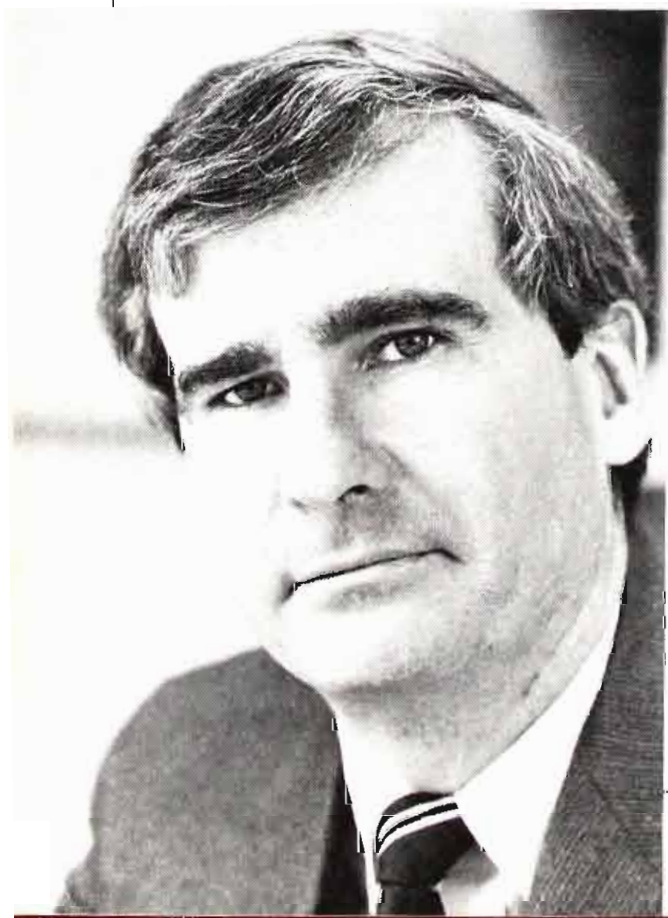
MGM/UA, before making its Group W-Taffner deal, proposed a coventure operation with Camelot. When this failed, MGM/UA looked elsewhere, according to a source close to the talks. Steve Hirsch, president at Camelot, simply says: "We didn't want to enter in a coventure with them (MGM/UA). We wish them luck."

Norman Horowitz, MGM/UA Telecommunications president, sees barter sales co-ventures as the wave of the future, "You can't afford to give away that large a piece of the business to a barter syndicator and not be able to control it any more than a major company can afford to give its programming over to somebody else to distribute it, he says. "You need control and you need inventory, and a lot of dayparts, so you can deal with the needs of the advertiser."

The new venture plans not only to handle the barter of its three entities, but will take on outside properties as well, as the case at Group W Television before the alliance. The new arrangement now makes Group W an even heavier barter entity among the top firms, potentially winding up in the \$130 million billings range this next season.

For MGM/UA, the joint venture will handle MGM/UA's Premiere Movie package, plus its new first-run series, set of the fall, *Group One Medical* and *Twilight Zone*; Group W's future series such as *Life's Embarrassing Moments* and *Good Company*, as well as continue selling its present crop of shows, in-

Dan Cosgrove



"You need control and you need inventory, and a lot of dayparts, so you can deal with the needs of the advertiser."

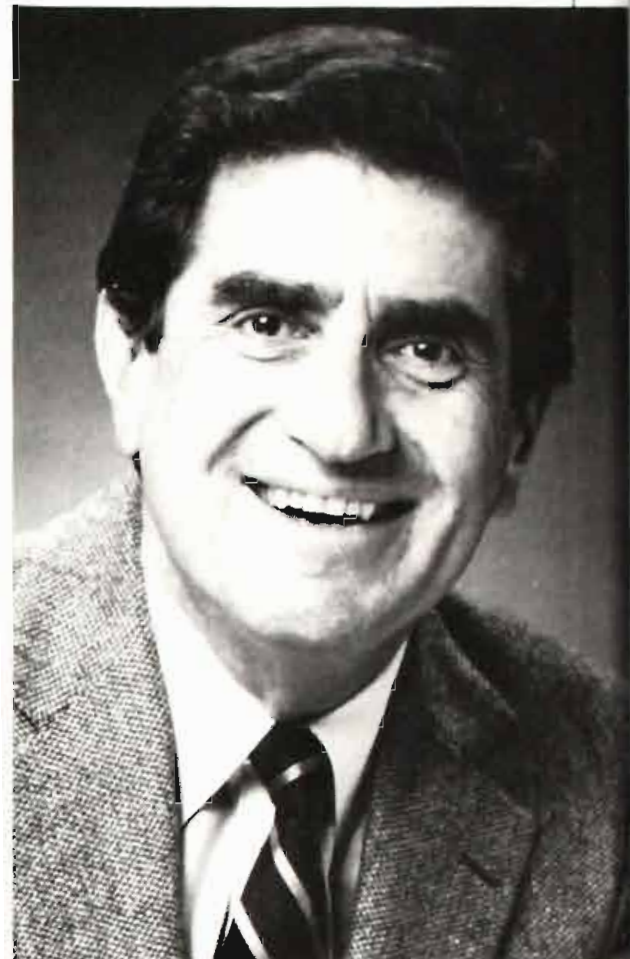
cluding *Hour Magazine*, *She-Ra: Princess of Power* and *He-Man and Masters of the Universe*, for which it also does the station clearances.

In addition, the new entity will represent Genesis' *The Judge* and *Great Escapes*, and Harmony Gold's Premiere Network, the latter under a Group W deal.

The futures

In the case of Taffner, Dan Cosgrove, vice president media sales at Group W, who will head the to-be-named entity, says "they are in it for the futures. They just want to make sure that with all the mergers going on, they are aligned with the right people. They have two shows that are close to being

Group W, because it has more first-run shows than partners MGM/UA and Taffner, will take in more dollars.



Norman Horowitz

launched: *Who's Baby?* and *Igor's World*, both for the fall."

While the new operation is being termed a joint venture, the three companies will not share in the barter billings equally, at least during the first year. Each company will keep the sales revenues it receives from its own product. Group W, because it has more first-run shows than the other two entities, will take in more dollars than MGM/UA and Taffner, for example.

The "protection" that companies such as Taffner are seeking in light of the proliferation of consolidations, has become a necessity for the smaller distributors.

No sleep loss

Syndicators such as Casablanca IV, Orion and Republic, all have ties with at least one of the five majors, and LBS's Siegel sees this move accelerating regarding barter sales. "They are going to have to realize that they will have to do business with companies like ourselves because there are five companies which represent such a heavy amount of the barter business."

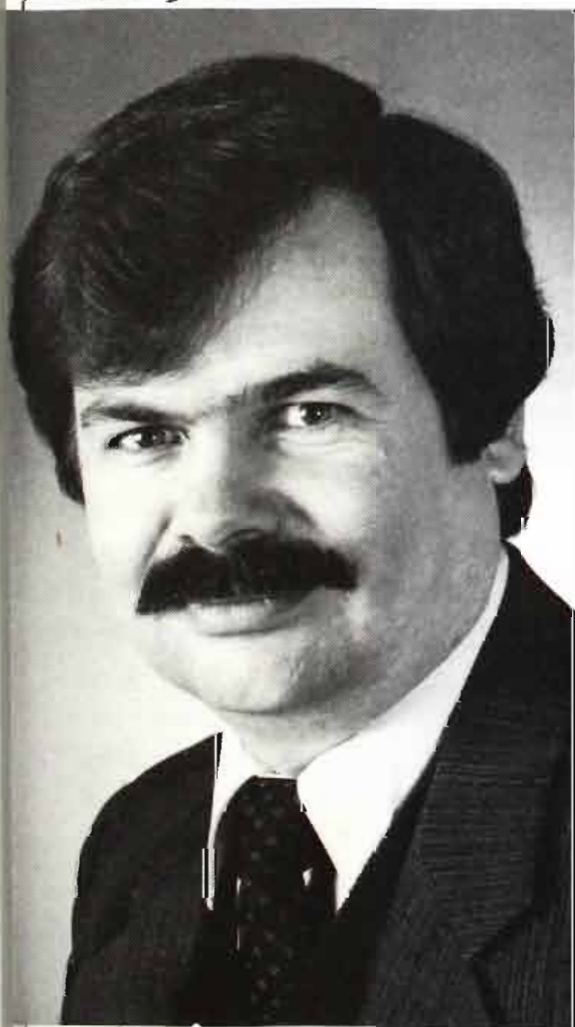
For its part, Camelot is not likely to be devastated by the loss of MGM/UA. It handles several thousand spots, says Hirsch, including not only its *Wheel of Fortune*, *George Schlatter's Comedy*

Club, Jeopardy and Oprah Winfrey Show, but also Buena Vista properties. These include Siskel & Ebert, Duck-Tales, Disney's movie package Magic One, and Win, Lose or Draw, plus specials. Upcoming fall shows to go the barter route via Camelot are Buena Vista's *Live With Regis and Kathy Lee*, *Chip 'n' Dale's Rescue Rangers*, and "whatever else Disney comes up with in the barter field," says Hirsch.

Also, Camelot just concluded a barter-sales arrangement with Access on a one-hour special/pilot, *Don King's Only in America*, due to air this month.

"There are additional syndicators interested in becoming part of IAS..."

Brian Byrne



King marks the second venture between both companies. The initial tie was with two Motown specials, *Motown 25: Yesterday Today and Tomorrow* and *Motown Returns to the Apollo*, both airing in the fall.

Camelot, continues Hirsch, is leaving its door open to additional business. "I would definitely entertain picking up additional selective inventory. There are other areas than what we handle at present, we can get into. For example, another late-fringe show, additional kids properties and perhaps the sports arena, although I'm not suggesting we would get into that."

In addition, Hirsch sees further room for expansion coming from the industry's growth. "As we go from three-quarters of a billion dollar industry to a billion-dollar industry, as estimated by ASTA, that's another \$250 million that can be taken up by additional inventory."

One of Camelot's new potential customers on the barter end will be the R&D Network, coventure set up recently by King World and four station groups, Gillette, Midwest Communications, Post-Newsweek and Scripps-Howard (TV/RADIO AGE, March 7), to develop, test and syndicate programs. The partnership represents a \$6 million seed-money investment, and shows will be produced at WBIV-TV Detroit.

The Viacom Enterprises/Fox Television Stations agreement is still another example of a syndicator and station groups banding together for first-run syndicated programs. In this case, the barter shows are *Finders, Keepers* and *Double Dare*, being produced new by Nickelodeon, where the shows originated and have been airing. Nickelodeon is handling the barter sales on both shows. *Dare*, which began airing in syndication in February, is currently seen in markets representing 87% of the country.

At the other major barter operation, International Advertiser Sales (IAS), there have been no recent announcements of large-scale barter pickups. But it too has a full plate as a partnership involving Paramount, Orbis Communications and Columbia Pictures Television as the main revenue providers. Also on IAS' roster are Peregrine Entertainment, ITF, Atlantic/Kushner Locke and Kelly Entertainment.

The president of IAS is Brian Byrne, who also is executive vice president of ad sales at Orbis Communications. He notes, "There are additional syndicators interested in becoming part of IAS in some way, shape or form. We are open to expansion and talks are going on."

But while IAS is looking for expansion,

it may be undergoing some changes within its original structure. CPT, which, as Coca-Cola Telecommunications, helped to form IAS, is said to be planning to quit the affiliation.

Initially Columbia's plan in setting up the triumvirate barter company was for IAS to handle Columbia's first-run product that would be developed down the line, plus to derive profits from other syndicators in the fold. However, Columbia has never gotten heavily in first-run, and the only barter it has is Columbia Night at the Movies, an ad-hoc quarterly network whose barter sales are in TeleTrib's hands. Another reason for CPT's expected withdrawal from IAS is that the new Coke management is tightening financial strings and, according to one insider, considers the joint venture as costly and serving little purpose.

At IAS, Byrne was noncommittal on whether CPT is planning to ditch IAS, and hierarchy at CPT has a longstanding policy against returning phone calls. Byrne didn't indicate whether there would be a CPT replacement, but there are unconfirmed reports that MCA TV Enterprises may join the IAS fold in one way or another on its future first-run barter product.

The barter sales of two MCA series, *Bustin' Loose* and *Charles in Charge*, are shared by MCA and TeleTrib, with MCA also doing the station clearances.

Shelly Schwab, president of MCA TV Enterprises, does not close the door to barter deals with IAS. "We are keeping our options open. But if you're big enough you can remain independent. On the other hand, we have been approached by every consortium, and we will do whatever is best for the company."

Consolidation activity is also humming among "second plateau" barter syndicators. Recently, GTG Marketing and Multimedia Entertainment entered a joint barter venture, to be headed by Joseph F. Cifarelli, vice president, media sales at ME. The yet-not-named entity was designed to sell the time in *USA Today*, GTG's magazine entry for the fall, plus ME's first-run product including *Donahue*, *Sweethearts*, *Sally Jessy Raphael* and whatever else comes down the ME Pike.

However, Peter Lund, president of ME, is not adverse to making barter deals with outside distributors, although he figures he can do well without them. "We're available for additional business, but it's no big deal either way. We didn't create the company for outside people. It might make sense. But the real reason we started this was because of the efficiency and the economics of it." □

FEEDBACK

What's your opinion of the FCC proposal to allow the TV networks to represent their affiliated stations in advertising sales?



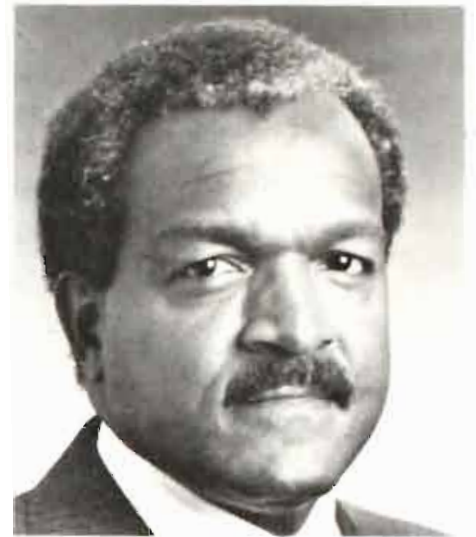
"I don't have any trouble with it. But I don't see NBC, ABC and CBS doing it. I think it's more for Fox Broadcasting. If the networks had wanted to get into the affiliate sales business, they would have petitioned the FCC. It seems to me the networks have enough other things to keep them occupied without getting into the rep business."

*Joseph A. Carriere
President/general manager
KBIM-TV Roswell, N.M. (CBS)
KCBD Lubbock, Texas (NBC)*



"I do not resist anybody selling anything for this television station so long as I don't lose control over pricing and content. I have to maintain my position as licensee and operator. My major concern is whether this is going to fragment spot budgets that already exist. We've seen a deterioration in the revenue base as far as national advertising is concerned. I'd hate to see it become more fragmented without affiliates realizing longterm benefits."

*Wayne M. Roy
General manager
KTAB-TV Abilene, Tex. (CBS)*



"Frankly, I'd prefer my network to spend more time on primetime programming, news and sports. It's amusing, though, that someone like Jim Rosenfield left CBS to go into the rep business at Blair and now has CBS as a potential competitor. It's a free marketplace, and the more competition the better, and it's nice that the networks may be able to do it—and they can do it anytime they want, as far as I'm concerned—but I hope it's 50 years from now."

*Ronald Townsend
President
WUSA (TV) Washington (CBS)*



"I'm kind of one for a free and open marketplace, and I can't see why they shouldn't be given that option. I for one would not use them. There's a relationship there in programming, and I wouldn't want sales creeping into it."

*Philip A. Jones
Vice president, general manager
KCTV Kansas City (CBS)*



"Depending on how it's handled, it could be good for us. NBC has a great concern for high definition television, which could end up going direct to homes. The next logical step will be for it to sell the new technology, and that concerns me since it could compete with us. Bottom line is I'd rather we be independent from our network."

*Allan C. Buch
General manager
KSNW Wichita, Kansas (NBC)*



"As an affiliate station enjoying the best of both worlds—a strong network [NBC] and a vital, creative parent company [Group W]—I think the proposal would weaken the very competitive spirit that makes local stations like KYW-TV best serve their communities. As proposed, the networks could create a virtual monopoly in the sales arena and would eventually control the very programming of the stations they represent. Under the current system, the affiliates are ultimately in control of the programming they give their communities, and, since they are ultimately accountable for it, that control needs to be maintained."

*James B. Thompson
Vice president, general manager
KYW-TV Philadelphia (NBC)*



"We have had a long and happy association with our rep, Seltel, and they do a good job for us. I'd like to evaluate what works best for my company. What are the advantages going to be in switching off a longtime relationship? During my performing days I was with NBC. And now I own a station which has been an NBC affiliate 21 years. What are the advantages going to be with our network handling our sales? What is the commission structure going to be? Will the network have to build a new division or is NBC Sales strong enough to handle the whole thing? It's a provocative subject."

*John Conte
President/general manager
KMIR-TV Palm Springs, Calif.
(NBC)*

Focus on barter alliances *(from page 47)*

well as someone who has consolidated, does have an opportunity to join a consolidated group," says Byrne.

At TeleTrib, the top barter company, Philbin Flanagan, president and general manager, says what doesn't change is that only a few shows will get on the air regardless of who owns them. "That number will not increase dramatically because there are only a certain number of time periods that are available. Take, for example, kids' barter. There are really seven-and-a-half hours per day when kids are home from school, on a Monday-through-Friday basis. Those shows will be distributed in one way or another, without the number of shows changing. If there are only seven [hours], there won't be 14 shows. And that really is where this comes from."

It's the same thing for prime access.

Right now, there are or will be *Wheel of Fortune*, *Jeopardy*, *USA Today*, *Entertainment Tonight*, *Family Feud* and maybe *Hollywood Squares*. "The players may change but the numbers will remain the same," says Flanagan.

At this time, says Flanagan, TeleTrib has a full plate of barter business, "so we haven't been beating the bushes to get more syndicators' barter sales. If we can handle all that we have during this first year of our operation we will have done a Herculean job."

On the other hand, Flanagan adds, shows being aired will eventually need to be replaced. "I hope that we, in deals with our parent company, will get shows down-range which will replace what we have at present. If this doesn't hold up, we will have to go and get individual syndicators to come into our group, or we won't be here. All of our

sales are based on shows, and all our shows are terminal, as are our competitors'. "In our case, it comes down to Television Program Enterprises developing programs as well as Tribune Entertainment. I'm sure the Camelot people look very heavily toward Buena Vista and King World, and LBS has always done its own thing."

However, Flanagan doesn't see the top barter billers taking over the world. "Like in most narrow industries, barter will be restricted in the sense of syndicators handling it," he says. "There will be four or five key companies doing it as now, and four or five other companies moving into it."

Back of All American says there is another reason why the top barter billers won't get any stronger. He believes the advertisers/agencies don't want to get into a buying bind whereby only a few companies can control the inventory flow. □

Who distributes what in barter syndication *(from page 46)*

Program	Distributor	Length	Frequency	Terms
Camelot Entertainment Sales				
Wheel of Fortune	King World	Half-hour	Strip	(C+) 5.5/1
Jeopardy!	King World	Half-hour	Strip	(C+) 5.5/1
Oprah Winfrey	King World	Hour	Strip	(C+) 12/2
Schlatters' Comedy Club	King World	Half-hour	Weekly	(B) 3.5/3
Disney Magic I	Buena Vista	Two hours	Movie	(C+) 12/10
DuckTales	Buena Vista	Half-hour	Strip	(B) 4/2 (4 Qtr) 3.5/2.5 (1-3 Qtr)
Don King's America	Access	Hour	Pilot	(B) 6/6
Motown 25: Yesterday	Access	Two hours	Pilot	(B) 12/12
Motown Returns to Apollo	Access	Two hours	Pilot	(B) 16/20
DuckTales Specials				
Nov. '88 Spcl	Buena Vista	Two hours	Pilot	(B) 12/12
Feb. '89 Spcl		Two hours	Pilot	(B) 20/16
Win, Lose or Draw	Buena Vista	Half-hour	Strip	(C+) 5.5/1
Siskel & Ebert	Buena Vista	Half-hour	Weekly	(B) 3.5/2.5
Siskel & Ebert X-Mas Special	Buena Vista	Hour	Strip	(B) 6/6
Siskel & Ebert Oscar Special	Buena Vista	Hour	Strip	(B) 6/6
Live With Regis and Kathy Lee	Buena Vista	Hour	Strip	(C+) 10/2
Sea Hunt	MGM/UA	Half-hour	Weekly	(C+) 5.5/1.5
We Got it Made	MGM/UA	Half-hour	Weekly	(C+) 5/1.5
Kidsongs	Together Again	Half-hour	Weekly	(B) 3.5/2.5
Spiral Zone	ATL/Kush & Lock	Half-hour	Strip	(B) 4/2 (4 Qtr) 3.5/2.5 (1-3 Qtr)
Galaxy Rangers	ITF	Half-hour	Strip	(B) 3/1
Wipeout	Paramount	Half-hour	Strip	(B) 5.5/1
Headlines on Trial	NBC Prod.	Half-hour	Weekly	(B) 3.5/3
Love Court	Saban	Half-hour	Strip	(B) 3.5/3
Guinness Book of Records	Peregrine	Half-hour	Weekly	(B) 4/2.5
Star Trek: The Next Generation	Paramount	Hour	Weekly	(B) 7/5

Program	Distributor	Length	Frequency	Terms
War of the Worlds	Paramount	Hour	Weekly	(B) 7.5
Friday the 13th-Series	Paramount	Hour	Weekly	(B) 6/6
Hee Haw	Gaylord	Hour	Weekly	(B) 6/6
Public People/Private Lives	Kelly	Hour	Weekly	(B) 7/5
Weekend Warriors	HBO	2 hours	Strip	(B) 14/10
3 Titles TBA	Orbis/AFT	2 hours	Strip	(B) 13.5/10.5
War of the Worlds	Paramount	2 hours	Weekly	(B) 14/10
Star Trek: The Next Generation	Paramount	2 hours	Weekly	(B) 14/10

Group W

Hour Magazine	Group W	Hour	Strip	(C+) 0/1
Good Company	Group W	Hour	Strip	(C+) 0/2
Life's Most Embarrassing Moments	Group W	Half-hour	Weekly	(B)
Lifquest Prime Specials	Group W	Quarterly	Hour	(B) (B-M)*
Bravestarr	Group W	Half-hour	Strip	(B) 4/2
Group One Medical	MGM/UA	Half-hour	Strip	(C) 0/1
Twilight Zone	MGM/UA	Half-hour	Monthly	(B) 3.5/3
MGM Premiere Theatre	MGM/UA	Two hours	Monthly	(B)
The Judge	Genesis	Half-hour	Strip	(C+B)
Great Escapes	Genesis	Half-hour	Weekly	(B) 3.5/3.5
Harmony Gold Premiere	Harmony Gold	Four hours	Varies	(C+)
King of the Olympics	Harmony Gold		Varies	
Man Who Lived at Ritz (Nov.)	Harmony Gold		Varies	
Who's Baby?	Taffner	Half-hour	Weekly	(B) 0/1
Igor's World	Taffner	Hour	OTO	(B)

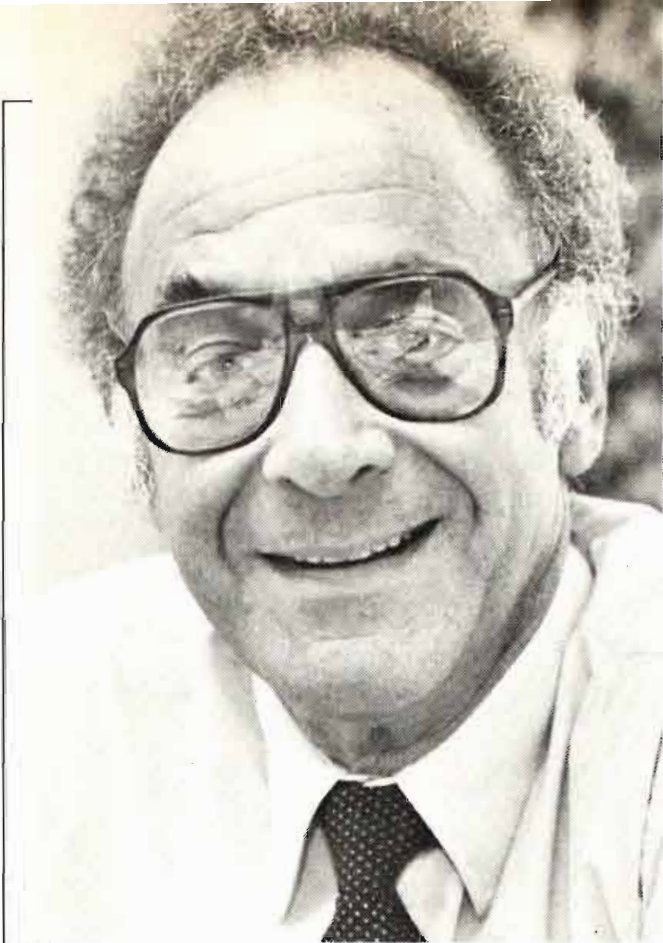
LBS

Family Feud	Mark Goodson	Half-hour	Strip	(C+) 5.5/1
Gidget	Columbia	Half-hour	Strip	(B) 4/2.5
Hardcastle & McCormick	Columbia	Hour	Weekly	(B) 7/5
Care Bears & Friends at the Movies	LBS	90 minutes	Strip	(B) 12/6
Teddy Ruxpin	LBS	Half-hour	Strip	(B) 4/2 (4 Qtr) 3.5/2.5 (1-3 Qtr)
Police Academy	WB	Half-hour	Strip	(B) 3.5/2.5
Live Event Specials	LBS	Two hours	Strip	(B) 14/12
Slime Time/Treasure Mall	Access	One hour	Strip	(B) 4/2
Long Hot Summer	LBS/Fox	4 hours	OTO	(B) 13/10.5 per 2 hrs
Smithsonian	LBS	Two hours	OTO	(B) 12/12
Spectrum I	LBS	Two hours	OTO	(B) 12.5/12
Test Series	LBS	Quarterly	Quarter	(B) 3.5/3
Treasures of Titanic	LBS	One hour	OTO	(B) 8/5

GTG/Multimedia

Donahue	Multimedia	Hour	Strip	(C+) 0/2
Sally Jessy Raphael	Multimedia	Half-hour	Strip	(C+) 0/.5
Young People's Special	Multimedia	Half-hour	10/Year	(B)
Sweethearts	Multimedia	Half-hour	Strip	(C+) 0/1
StarTalk	Multimedia	Half-hour	Strip	(B)
22nd Annual Music City News				
Country Music Awards	Multimedia	Two hours	OTO	(B) 3.5/2.5
USA Today	GTG	Half-hour	Strip	(C+) 0/1

(B) = barter. (C+) = Cash plus barter.



Leonard Stein

“The networks know we are monitoring our schedules and performance is the only end result that will guarantee continued revenue flow.”

Radio network sales consolidation (from page 48)

have to pick up certain properties that are not compatible with your interests. If I don't want something, they're going to have to give me some reasonable alternative or I'm going to walk away.”

To Gary Carr, senior vice president, manager of national broadcast, Lintas USA, consolidation among radio networks is no different than that in any other industry, affording those involved the opportunity to pick up extra properties to sell and to glean higher profits. He expects more packaging and feels that could mean lower pricing, adding, “The demand for radio is not growing by leaps and bounds, and there's the same amount of inventory out there.”

Carr hopes consolidation will put the networks in a better financial position that will lead to making better programs. On the sales side, he observes, “There are slightly fewer people coming in. Obviously, if they consolidate and fire a lot of people, it's going to make it harder for them to sell. Hopefully, this won't affect the sales servicing area. And station clearance is the biggest thing we demand from the networks. I can't think they'd let that fall down.”

Perhaps no one on the agency side takes more exception with Bell's cautionary notes than Leonard Stein, vice president, radio, Young & Rubicam, New York. Stein volunteers, “I disagree with his appraisal of the situation, and I think that he is missing the point that what has controlled network pricing in the past and will continue to do so in the future, no matter how many mergers or consolidations of

sales organizations take place, is supply and demand.

“By entering into mergers or other sales arrangements, Westwood One, ABC and United Stations have only increased their control over a large portion of the available network radio inventory. They will not be able to control the final prices paid now because they were not able to do so before. While networks may set a price for their inventory, we, the agencies, directly affect the actual selling prices and inventory consumption because we negotiate what prices we will pay for that inventory on behalf of our clients.”

Increased inventory will push the networks toward concentrating on a larger market share, Stein holds. He contends that, while ABC has held the greatest share in the past, “I'm sure

there will be some erosion of their position. Exactly what percentage is very difficult to say, and I'm sure ABC will do everything it can to maintain its share.

“I have not witnessed an erosion in the service provided by the networks because of any downward adjustments in staffing. The competition to sell as much inventory as possible is still there, and networks fully understand that they must continue to provide all the services they can in order to continue to benefit from our business. Good salespeople and sales forces will continue to provide good services.

“Mergers and consolidations have not negated the networks' responsibility to provide proper verification and proofs of performance in order to receive payments; it is still there. The networks know that we are monitoring our schedules and that performance is the only end result that will guarantee continued revenue flow—or to put it more simply, if they don't take care of our clients, we will not do business with them.

“The networks basically have two things to offer an advertiser—programming and audiences. Since audiences are so important to their income, networks will continue to do whatever they can and have to do to maintain their strong affiliates and to improve their lists whenever they can.”

Whether increased packaging by the networks will be beneficial, Stein says, depends on how they position those packages: “They will have to reshuffle their offers around to come up with the kinds of packages that agencies are happy with.”

Stein also sees the possibility of the networks' greater inventory helping the makegood situation. He points out that, when agencies make an absolutely guaranteed CPM buy upfront, the first priority is to make up the audience on

Mike Drexler



“If I don't want something, they're going to have to give me a reasonable alternative or I'm going to walk away.”

the network where the time is purchased. But, if inventory is scarce, the ability to make up time on a compatible network affords greater maneuverability, he adds.

Such maneuverability, adds Natalie Swed, manager of network radio at BBDO, allows the salesperson to narrow down the inventory offered to what's appropriate to the agency strategy. She notes, "They obviously have more control, and they're more streamlined. I don't see as many submissions or proposals now. I'm getting one proposal instead of three."

Swed has nothing against increased packaging. She explains, "As long as I know what I'm paying for each property, I can tell if the package is appropriate."

She adds, "When fewer people are calling on you, it's more difficult to handle the servicing. I see the networks expanding their staffs to cover this." And she sees the networks tightening up the clearance situation: "We're dealing with networks that have been handling this well all along, and the RADAR monitoring scores continue to go up."

Swed concludes, "Instead of the marketplace becoming less competitive, it's going to be more competitive. The networks are going to make a greater effort to affiliate stations and maintain audience shares because they're fighting against bigger, stronger competitors." □

"The demand for radio is not growing by leaps and bounds, and there's the same . . . inventory out there."

Gary Carr



Getting what they pay for (from page 50)

eliminates syndicators or networks who can't or don't submit exact times, adding, "I also require a copy of the run with ratings for each station for these exact times so I can see what each station contributes—which ones fall short of the average expected rating and which ones do better. I grant you it's physically impossible to check every affidavit from a 350-station lineup, but we can check the most recent RADAR for commercial clearances and see that some networks do better than others."

Running a check

Jill Gordon, vice president, network program supervisor for DDB Needham Worldwide, says one step taken when the agency gets the syndicator's station list "is call a few of those stations in the major markets and ask whether they're planning to carry the concert as the syndicator has indicated. If this checks out, we consider it an indication of the way a syndicator does business. On the other hand, if we come up with several stations who say they're not part of it, even though they're on the syndicator's list, we won't do business with that syndicator."

Gordon explains, "If you buy well up front you get their list early enough to do this kind of spot check. The station list is subject to revision as the air date gets closer, and the fewer the number of station substitutions is still another indication of how well organized the syndicator is."

And Gordon is another buyer who asks for "an hour-by-hour clearance report, rather than settling for reporting across broad dayparts, which gives the stations too much latitude to move you around. If you don't specify, the seller may just submit 6 a.m. to midnight, which is even more latitude."

At Time Buying Services, executive vice president Jack Caplan observes, "You can close on a new house you're buying without a lawyer, but it's safer with the lawyer. Some of the things you can do as a partial check are to call up some of the key, big-market affiliates on the syndicator's list and ask if they're going to carry the show, and if they're carrying it in the time period the syndicator is promising. And if your client's product is sold in food stores or drug stores, arrange for his local food broker or distributors to listen to their local stations who are supposed to be carrying it, and report in if they didn't hear the show and the commercials when they were supposed to hear them."

Gordon says she's asked some of the major syndicators and networks "to

run their affidavits through their computers for us. They found clearance wasn't 100%, but it wasn't a disaster, either. It was pretty much as represented in the larger, more important markets, though there can be fluctuations in some of the smaller ones."

She explains, "For RADAR-measured networks, RADAR actually records on tape a sample of 24 representative affiliates. But the syndicators don't have that. And even with their monitor, RADAR finds even measured network clearance only about 85%. It's true the networks and syndicators will bring you all the station affidavits you ask for—enough to paper all four walls and your ceiling, too. But we'd have to put on a staff of 20 more people to really check each one out."

Gordon adds, "Stations can make honest mistakes. The DJs are only human. They can get so involved in the beat of their own music, they'll forget to log a commercial, just like a diary keeper forgets to record what she heard when she heard it and goes back and fills in the blanks later. You'll always get a few unintentional inaccuracies from people relying on their own memory later about something they did or didn't do earlier."

Why take a chance?

If syndicated specials come with such built-in problems, why don't buyers simply stick with the regularly scheduled, RADAR-measured and spot-monitored network buys?

The answer boils down to: "Because they're special."

Says Bozell's Heim: The plus is the program. If I can get into a special weekend or holiday concert by a group enjoying peak popularity at the moment among my client's target audience, we can generate extra excitement that can carry with it the opportunity for some effective merchandising to multiply the impact."

Caplan notes, "It's only in the past two or three years that most buyers have started to realize the values clients can get with these shows. It's only a few years ago that United Stations took over The RKO Radio Networks and got *Solid Gold Saturday Night*. You could get a client opening and closing billboards and sponsorship for a whole hour of the show. There can be merchandising built around nationally-known personalities who are current favorites of the kind of audience that uses the client's product. Sometimes you can get people as well known as Dick Clark to speak at your client's sales meeting." □

To upgrade clearance reporting (from page 51)

United Stations affiliates have been required to submit exact air times for every commercial scheduled since October 1985. Ron Werth, senior vice president, research, says that as a direct result of this exact air time requirement, "Our affiliates are submitting affidavits that are more accurate than the industry average, as measured by Statistical Research, Inc. [RADAR]."

Last year United Stations also installed its IBM 38, using software specifically designed for the network. This "NORAD" system (Network Operations, Research and Delivery) is linked to an optical scanner that "reads" all incoming affidavits which the affiliates complete on standard forms sent out from United Stations headquarters.

As these forms come back and are passed through the scanner, a laser beam "reads" the line at the top of the page showing the week the commercials ran, the call letters of the station and the station's ID number. And for each commercial, it also reads a printed event number that ties all the information together.

Then the scanner moves to the right side of the form, where it reads all the clearance information for each commercial fed by the network.

Werth explains that the system "allows us to continue to track exact times, faster and more efficiently. Being an affiliate of a network known for stations that submit accurate affidavits is extremely positive for each station on our lineup."

Westwood One

At Westwood One Bill Battison, president and chief financial officer, describes a 10-step verification and proof of performance process installed in 1985 that he calls "100% positive proof of performance."

He explains that there's a minimum lead time of four to six weeks between the time Westwood signs an artist or group for a special and its station relations people start lining up the stations to reserve the time it's scheduled to air. He adds, "Many of our specials are prescheduled for holidays, and these can be bought in the upfront market because those dates are carved in stone—not by us, but by the people who make calendars."

Westwood One staged 47 radio specials last year that ranged from one hour or 90 minutes, like the Frank Sinatra concert scheduled this week over affiliates of the Mutual Broadcasting System, to last year's 12-hour marathon for Amnesty International.

Stations that want to be part of a

Westwood concert special go into the network's computer file, and at the same time the network's sales force can start showing the resultant station lineup to prospective buyers.

Battison cautions, "Things can happen between the time we first show a buyer the list we sell off and actual air time. Some stations will be sold, some will switch formats, and so on, and the final station lineup will be a little different."

Meanwhile, station relations sends affidavit forms (Westwood calls them "certificates of performance") for the upcoming special to all stations on the final lineup to complete and sign as soon as possible after actual airdate of the program.

Each form bears a code bar like the UPC bars on food packages. The coded information indicates the stations, the

program, and the week it ran. Like the Denver shoppers in Arbitron's Scan-America panel who pass a "wand" across the UPC bars on their food store purchases, Westwood One's affidavit checkers pass the same kind of electronic wand across the bar code on each returned station affidavit. This act automatically enters the information from the code bar into the computer's data bank on the special.

Stations failing to return correctly completed affidavits after two reminders are cut from Westwood's affiliate list. This, says Battison, "is the discipline that got us up to our present 96.2% compliance level."

Compliance, he adds, "means returning our correctly completed affidavit forms for every one of our specials they carry, so every advertiser is assured he's not being charged for any station that failed to carry our program and his commercials." □

Take it from the buying services

To Jack Caplan, executive vice president at Time Buying Services, the problem of insuring clearances on radio's syndicated specials "is a problem that can be solved, and I think it will be as more advertisers want to take advantage of syndicated long form programming."

Caplan says it can be solved the same way it was done for syndicated television shows. He recalls that back in 1974 when the Hughes Television Network and National Telefilm Associates were trying to put together program packages to form a "fourth network," they tried to "push Nielsen into providing special measurements for nationally syndicated programs. That fell through, but later, in the early '80s, Lexington Broadcast Services (now LBS Communications) was finally able to lead another charge, and today Nielsen puts out NSS—*Nielsen Syndicated Service*—and this is the buyer's affidavit for TV syndication."

Caplan says that in order for RADAR or Arbitron to do this for radio, a syndicator would have to provide the rating service with a list of affiliates in advance—the same list they provide to agencies and media services—then the rating service can take over from there.


Media consultant Neil Faber, president, Neil Faber Media Inc., sees the difficulty of insuring clearances, "hardly unique to syndicated radio specials" because "It's also true we're never 100% certain we're getting 100% commercial clearance in either television syndication or in RADAR-measured and monitored network radio."

Faber's view is, "Beyond 80 or 90% clearance of U.S. households, it's even more important that syndicators meet such other buyer-specified criteria as station strength and a format that will give the client's commercial the compatible programming environment it needs for maximum impact."

Faber advises that a buyer "can come closer to meeting these criteria, plus the clearance objective, by checking the syndicator's track record and specifying the desired program environment and dayparts: even the hour."

He recalls that when he used to be involved in buys for Campbell Soup, "We wanted the commercials to appear within only one hour: the hour between 11 a.m. and noon, perfectly placed as a before-lunch reminder."

Finally, concludes Faber, "Each buy and the post analysis adds fresh stats to the syndicator's track record. When the information comes back from the special, the buyer can see how closely the delivery came to meeting each target benchmark so that adjustments can be made wherever delivery falls short."



The 28th Golden Rose of Montreux

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Unwired web adds packages *(from page 56)*

An elaborate direct mail campaign now under way, directed to 5,000 buyers, marketing directors and brand managers, poses the question: "Guess who beat ABC's Winter Olympics coverage?" Again using pocketpieces, ITN cites figures from the three Olympic weekends to show that independents topped the ABC rating by half a point—11.3 to 10.8.

Murphy also notes that "independent viewership overachieves its reach in cable homes." This is because, he says, cable brings independent signals to viewers who otherwise have no access to indies, or to those particular indies.

The ad agencies generally look with approval on ITN, but some buyers have reservations. A typical comment comes from Robert Igiel, senior vice president and group media director for programming and network negotiations at N W Ayer: "It's another opportunity to buy cost-efficient impressions nationally."

Igiel notes that "there are a lot of other opportunities besides ITN" and that Kammerer didn't originate the idea of an unwired network of independent stations. But he adds, "It takes hard work and imagination [to set up an entity like ITN] and I give him credit for what he's done."

Stephen Grubbs, senior vice president and director of network TV buying at BBDO, says he found it difficult to believe at first in Kammerer's ability to deliver what he promised. "But I have no reason to doubt him. All tests have been positive so far." As a competitive medium, ITN, Grubbs estimates, has a little higher cost-per-1,000 than cable networks but "is competitive or lower than most barter syndication buys."

Larry Grossberg, senior vice president, negotiations, at J. Walter Thompson, finds ITN to be "a clean, honest operation" and its post-buy verifications accurate. He recalls that ITN served a needed function last summer "when the primetime scatter market exploded" and agencies found ITN to be a viable alternative. "It helped a lot of people."

Also giving a pat to ITN's post-buy system is Loretta Volpe, senior vice president and director of media operations for Lintas USA. "We have a tight stewardship at the agency," she says described the ITN setup as providing "one of the best" post-buy reporting systems.

Volpe feels that monitoring movie titles provided by ITN in connection with its primetime package can be a help. She adds that it's very time-consuming to do so but says that, in gener-

al, the agency's experience with ITN "has been good."

But Volpe's trust in monitoring titles is not shared by everyone. JWT's Grossberg doubts that ITN can completely control commercials placement in its movie package for a client who is especially sensitive about program content. "A sensitive client," he says, shouldn't be on ITN." He recalls one instance when an uncensored movie was run on WSBK-TV Boston, creating some red-faced agencies, and resulting in the dropping of the station from the ITN list. (Kammerer says the incident was an exception that proves the rule.)

Another major agency executive, commenting anonymously, says "It's difficult to accept assurances about [movie] titles." He also argues that he can buy independent stations inexpensively via other routes. Another comment not for attribution was, "It's hard to believe they can buy so cheaply and make a profit." One agency executive, also speaking anonymously and agreeing that ITN "was a no-no for a sensitive client," comments that ITN sounds better in theory than practice. Speaking from the point of view of extending reach lost by network erosion, he argues that a negotiator would have to buy a "roadblock" (spots run at identical times on difficult channels) to really extend reach. "Otherwise, you would be reaching some of the same people on ITN that you've reached on the major networks."

Kammerer, though not directly responding to this argument, feels—though he admits he can't prove his theory—that the audience which watches movies on independents is different from the audience which watches sitcoms on the networks. (There is also a conviction among some agency buyers that the independent audience differs from the average in the sense of being skewed toward younger, urban viewers.)

Meanwhile, ITN appears to riding high. Kammerer estimates he's filling 10% of the primetime spots on independent stations and remains convinced that his operation can handle the problems of a "sensitive client."

"Last year at this time [late March], I had only five people. Now I've got 40. We've had to create a station relations group that talks directly to the traffic people. We've been in this office a year [747 3rd Ave., Manhattan] and we've already outgrown it. I've taken half a floor upstairs." Murphy explains that the big increase in the ITN staff is due to the multiplication of the mechanical and trafficking functions. □

Cable's ballgame

(from page 54)

But while committed to avoiding clutter, she makes no apology for the time that is sold: "We're not a movie service, we're a sports service. And there are very high rights fees tied in, which is no mystery to anyone, sports fans alike. Although our survival is definitely based on subscriber revenue, ad sales are an integral part of that mix."

According to marketing/sales director Jeff Wagner, HTS already is mixing it up as far as ad sales, with over 85% of its time sold by the first week in March. And he is certain that by opening day, everything will be long gone—whether the Orioles hit the ball over the wall or not.

"Last year," observes Wagner, "during the Orioles worst losing streak in the history of their franchise, we sold out."

If the last three years are any indication, that's not unusual for either the team, which is experiencing some hard times on the playing field, or HSE, which is selling out like clockwork regardless. Wagner has a simple theory for all this. "In the summertime, home runs are better than reruns. And maybe even, bad baseball is better than no baseball."

Regional sports networks package their spots pretty much the same as VHF broadcasters do for baseball sponsors, including billboards, seventh inning stretches and contests tied to team performance.

But this year Wagner represented HTS and five other regional sports networks (Prism, PASS, SportsVision, Home Sports Entertainment and Prime Ticket) in putting together what he is sure will be the first multiregional sports buy. The sponsor is Foot Locker; the "Infomercial" spots were produced by HTS.

Home Team Sports is owned and operated by Group W Satellite Communications, a division of Group W, which is a subsidiary of Westinghouse Electric Co.


Entertainment Network

KBL is a division of Tele-Communications Inc., the largest franchisee in western Pennsylvania. So it should come as no surprise that the service has achieved impressive local saturation. But there are 12 other MSOs in that region, and every one of them has recognized a good thing in KBL and also signed on.

This is KBL's third year carrying the Pirates, during which it has put together a 17-system, five-state network of 980,000 subs. But in that time, KBL has gravitated from distributing the games from tiered to basic service.

When questioned about how such a policy conforms with MLB rules regarding local cable coverage, KBL sports program director Gil Lucas commented, "The way the baseball rules read is you must pay a premium in order to see those [home] games." And for KBL's part, Lucas interprets payment of cable's basic subscription rate as fulfilling that requirement.

Perhaps as a result, KBL carries fewer home games than any other regional sports network. But if last year is any indication—where 78 of 81 Pirates home contests were covered via KBL, KDKA-TV or superstation—Pittsburgh fans should have plenty of access to their team's exploits. Meanwhile both KBL and KDKA are planning to increase their home coverage by two games each this season.

Churn factor

Even 22 home games make a big difference as far as churn, according to Lucas, who acknowledges that the traditional RSN malady was a real problem in May and June before securing the cable rights to the Pirates. Since then, "Churn has dropped dramatically."

With two strong pro franchises in the Pirates and the Penguins (NHL), plus their unusual 100%-basic philosophy of distribution (shared also by SportsVision), KBL appears to have cornered its own portion of the RSN market.

Lucas demonstrates this confidence when comparing last baseball season to the one about to start: "We're light years ahead in sales, acceptance and efficiency."

The "acceptance" reference is to the continued growth in the number of KBL-carrying systems, while Lucas uses teamwork between his operation and the club as an example of improved "efficiency."

Sales are more quantifiable. With over a month to go before opening day, Lucas reports he is 35% sold out for the season. And while that figure is not as impressive as Home Team Sports' 85%, KBL runs 55 30s per game, over twice the number of the Washington, D.C., based RSN.

KBL ad sales are handled locally through Cable Ad Net and Nu-Flex, and on a national basis by RASCO. Returning from last year are major sponsors Anheuser-Busch and Giant Eagle Supermarkets. And, "if everything goes right," says Lucas, "five more will join those shortly."

NESN

NEW ENGLAND SPORTS NETWORK

General manager John Claiborne isn't impressed by big numbers—as in "subscribers"—unless they carry over to the bottom line. Accordingly, NESN made a "true bottom line profit in '87. I don't know how many [RSNs] can say that."

In light of that philosophy, NESN subs are fewest among the dedicated regional sports networks carrying local MLB games (except for PPV ops and Z Channel in Los Angeles, primarily a movie service). But all 230,000 of those NESN subscribers pay a premium for the service. And that figure puts the RSN into the upper echelon of premium sports services, right behind Rainbow Program Enterprise's, SportsChannel of New York and Prism in Philadelphia.

Claiborne gives three reasons for his company's decision not to go basic outside the Boston area: limited access to certain games due to network blackouts; consumer problems with adjacent systems offering service on different tiers; and greater advertiser confidence.

But building a pay service of this size requires more than corporate policy. It takes marketing. Explains Claiborne, "When you make that move from basic cable into pay, whether it's HBO, NESN or Disney, you better get out there and make it known to people that you are available because now *they're* [as opposed to the system] buying it."

Which is exactly what the four-year-old NESN has done. But at this juncture, Claiborne's efforts to proliferate must change as New England reaches the 2.6 million cable household mark.

In the marketing

"Shrewd marketing" is what he terms the process of maintaining a high NESN profile as cable saturation is reached and the service can no longer rely on huge newbuild promotions. The methods used by NESN to accomplish this—bill stuffers, TV ads, etc.—are not new, so one can only assume that it is in the execution that the RSN shines.

But not brightly enough for Claiborne. He puts "increased market share" at the head of his "future challenges" list. Yet once again, he identifies a simple, direct tack to achieve that goal: "The idea is to get someone to subscribe for the Red Sox or the Bruins, then keep them with the other programming." Or what he calls NESN's "overall look."

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To further fight churn, Claiborne sets his sights on the New England graduate by featuring almost 280 local collegiate events. The result, according to the NESN G. M., is that "last year we reduced our churn .4%. Now that doesn't sound awesome, but it's in the right direction."

This slow but steady growth on the part of NESN has to worry SportsChannel of New England, which has focused its own business plans on basic cable sports. But the competition will have to succeed without the Red Sox or Bruins, part owners with WSBK-TV of NESN.

In the meantime, Claiborne will continue his shrewd marketing to New Englanders and "pretty good ad sales" to the likes of Anheuser-Busch, Polaroid, Nissan, Chevrolet and Texaco.

PRISM

With the local pro baseball, basketball and hockey franchises, plus hit theatricals, churn is not one of Prism's problems. In fact, the Philadelphia service sounds more like a regional HBO than a RSN, though vice president/general manager Donald Heller rejects such comparisons: "They're [HBO] more like a national Prism."

Semantics aside, Heller is confident his service and HBO are "right there together" in the competition for local pay units. And for Prism, that amounts to a hefty 420,000 subs, second only to sister-company SportsChannel of New York among RSNs carrying professional baseball.

The key to that success, according to Heller, is "that it's consumer oriented. It provides the most complete entertainment package that you can buy in pay TV."

That completeness, however, is not meant to imply quantitative coverage, at least as far as Phillies baseball is concerned. At 39 games, Prism carries less MLB coverage than any pay or basic RSN service. Again, Heller responds with a juxtaposition. The "key," as he sees it, is quality, not quantity.

While acknowledging that WTAF-TV's 20 home games are a lot for broadcast television, he says, "To be honest with you, I wouldn't want to pay to put a baseball game on Sunday afternoon," in the summertime, when people "are doing different things."

Instead he paints a Rockwell portrait describing the Prism philosophy of cherry-picking primetime weeknight games: "People come home from work, have dinner, sit down on their patio

and tune in and watch the game."

Heller's concern for those folks on the patio is evidenced by his defense of an RSN carrying movies: "One of the difficulties regional sports services have is that, if people are not watching the sporting event they want to see, then a lot of the other programming—while it's good programming—is not the home run event." Heller's answer to that is a cable pay-window movie because, "When you're running a premium service like we are, you have to put premium product on almost all the time."

It is that kind of aggressive programming which has paid off for the service, which reaches a 125-mile radius of Philadelphia, in terms of subscribers, and for the club in terms of ad sales. The Phillies perform and maintain those sales, which Dave Montgomery of the franchise estimates will exceed last year's revenues by 10-30%.

PASS

PASS ad sales are handled by Cable Media of Michigan whose president, Barry Harrison, describes the rise of RSNs from a multicable (including ESPN, CNN and USA), multi-market (over 200 nationally) perspective.

"We've got a lot of bruises on us because we've been doing this for a long time," says Harrison. But in that time, he has seen the big agency media planner warm to the regional cable buy. It's not always been voluntary; sometimes it's been client demand that's turned up the heat. As for the scarcity of ratings data to support the regional buy, Harrison has sometimes had to burn one down the middle in challenging traditional agency-think: "A guy doesn't pay \$40 a month for [pay cable services] for it to sit there and not be used."

On a more personal level, Harrison thinks "regional sports networks make a lot of sense. If I live in Detroit, I want to see the Tigers...not Atlanta." It seems that over 453,000 PASS subscribers—up from 325,000 the year before—who *do* live in Detroit agree. Which is not to say that the Tigers, which had the best record in baseball last season, or 80 games of PASS coverage, didn't also have something to do with viewing habits in the Motor City.

As for the performance of the sales team, they were pacing 10-15% ahead of last season by March, with 90% renewals already recorded. That, combined with the rights to two other local pro franchises in the Pistons (NBA)

and Red Wings (NHL), almost assures PASS as well as its owner, the Tigers, of another great season.



**ST. LOUIS CARDINALS
CABLE NETWORK**

For the third year in a row, the St. Louis Cardinals Cable Network, alias Cencom Cable, is running the largest PPV operation in Major League Baseball with 50 home games.

This is generally considered risky for this type of programming, and many other PPV operations have chosen instead to more stringently cherry-pick based on playing times and opponents. But St. Louis went to the World Series last season, the team had the highest local TV ratings in the sport and, consequently, PPV purchases went through the roof for Cencom, showing a 242% increase over the Cards' more disappointing '86 season.

As far as season subscriptions, Cencom kept to its '86 pace of 10,000 subscribers last year, and corporate vice president of marketing/programming John Clark, rather than put all his eggs in another pennant-winning season, has identified season-sales as the area to work on this year. And he is doing so with broadcast TV, radio, newspapers and on-air cross-system promotions.

Ad time, which he reports runs about 28 minutes per game, sold out last season and continues along that same brisk pace this year. But the greatest benefit derived from Cards baseball, according to Clark, is overall "lift, especially among older adults who, although they have been below average cable subscribers, are very strong baseball fans."

While Cencom has no regional sports network aspirations, Clark views the baseball-specific service as one of the most important, if not *the* most important, cable service available to his system.

SAN DIEGO
**CABLE
SPORTS
NETWORK**

As the San Diego Padres control the television, radio, signage, scoreboard and in-park concession rights for the franchise, there's no reason it shouldn't also have a piece of the cable action. And the Padres do. In a joint venture with Cox Cable, the

two interests own and operate the oldest PPV baseball business in the country, though it is more than just baseball.

Cox sets two channels aside for a wide variety of PPV programming, including events, popular and adult movies. The success of the baseball operation explains why there has never been, and may never be, televised home games of the Padres. In four years, the service has grown from the Cox-only system of 250,000 basic subs with 60,000 addressable units to a six-system, 500,000 subscriber operation with 200,000 addressables.

A comparison between the Cox-Padres growth and that of their younger northern California neighbors, the Giants, is inevitable. GiantsVision expects to exceed all other PPV operations as it begins only its second year, while the Padres have actually seen a drop in package sales during the past two seasons.

The difference of course is market size, with the Giants' cable universe just short of 1.5 million. Consequently, marketing costs for the GiantsVision service are also higher. Finally, the Giants must handle all responsibilities in-house, with the Padres having a partner in the cable business in Cox to handle addressability and other system-specific problems.

Lean and mean

Cox PPV manager Marty Youngman characterizes his operation as efficient and well-established in the marketplace. He explains the drop in package sales over the past two seasons with the Padres winning the NL pennant in '84. "So in '85, everything went skyhigh and packages more than tripled. We brought in other large cable systems in the area, and so single game sales also went great."

That last comment draws yet another parallel to GiantsVision, as that service also begins its second year on the heels of a division championship and its own successful drive to add new systems.

Only time will tell how much team performance will affect GiantsVision's business projections.

As for his own system, Youngman is projecting "a 30% increase based on a good offer. And also I think the team hit bottom last year and they should be much better this year." But in either case, according to Youngman, due to his veteran network of systems and cooperation from team ownership, the Padres-Cox operation should remain "extremely successful."

According to Youngman, the PPV service was successful from the very first year, even without ad sales. How-

ever, that revenue stream was added during the second season of the service and is now up to 24 minutes per game. Last year, Anheuser-Busch sponsored the pregame and Miller had the games. But since sales did not begin until mid-January of this year, late even for cable baseball, Youngman could not comment on pacing as compared to last season.



The Official Channel of
the New York Fan

It is the oldest and largest of regional sports networks, beginning as an in-house service for parent-company Cablevision Systems Corp. and available to other systems as of 1979. In that time, SportsChannel has secured the cable rights to the most valuable baseball franchises in the New York Mets and Yankees—in addition to the Nets (NBA), Islanders and Devils (NHL)—and accumulated 1,125,000 subs in the number one market.

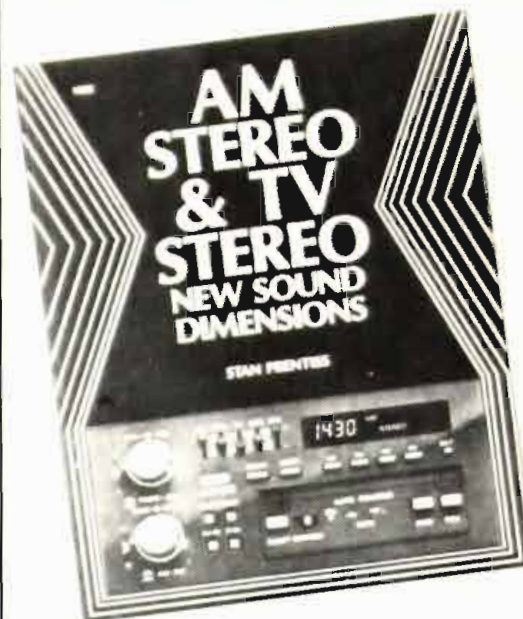
And while those subscription figures would put SportsChannel at the forefront for basic-service-only RSNs, 50% of those are premium channel customers.

Such a wealth of hot franchises does have its embarrassments—specifically, conflicting schedules among home teams. The problem for SportsChannel, according to affiliate sales/marketing director Jeff Genthner, was avoiding the wrath of fans whose teams were relegated to tape delay under such circumstances. The answer turned out to be a second channel for the 120 nights per year of overflow games.

SportsChannel Plus was offered to participating systems within 75 miles of Manhattan via microwave interconnect. Though there was no additional charge to those systems, clearing a second channel for many older New York operations—even on a shared basis—was challenge enough for the new service. But Genthner reports that SportsChannel Plus, celebrating its first anniversary this month, has achieved virtually 100% acceptance by SportsChannel systems capable of receiving its signal.

Now a service operated by CSC-owned Rainbow Program Enterprises, SportsChannel of New York—as well as SportsChannel of New England, SportsChannel of Florida, SportsVision and Prism—is represented by Rainbow Advertising Sales Co. And, according to RASCO president Bob Fennimore, ad sales are more than keeping up with the expanded programming schedule, pacing 35-38%

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ahead of last season for the Yankees and Mets respectively. Fennimore sees the addition of SportsChannel Plus as contributing to an improved Mets schedule, with 72% of the games moving to primetime. As for the Yankees, he says, "When you're carrying 100 Yankee games, you're going to have an excellent schedule too."

As for future challenges for the Goliath RSN, Genthner admits his operation has "pretty much" reached saturation point in terms of systems. The only other obvious marketing avenue is improved programming, and SportsChannel could well have also exploited that option. It could just come down to diminishing returns, as Genthner determines "how much product we can continue to grow with and offset that [cost] by still adding subscribers."

SportsChannel will be test marketing PPV to two or three systems this year and is already servicing approximately 3,500 commercial (restaurant/bar) accounts. But if Genthner gets his wish, any new product or method of distribution will be especially attractive to the moderate, as opposed to heavy, sports fan.

Under the category of future legal challenges must come the still unresolved flap among the Yankees, WPIX(TV) SportsChannel and Madison Square Garden Network.

For this year at least, SportsChannel has successfully exercised its option to carry 100 Yankee games. And though company officials refused comment on the years remaining on the SportsChannel contract, if the Yankees were to exercise their buyout option next season, the "N/A" in our table under "contract years" would be a moot point.



CHICAGO'S WINNERS ON CABLE

Vice president James Corno says of his precursor, "They were ahead of their time." A kiss of death if ever there was one, Corno's reference is to the original SportsVision, a jointly-owned venture of the White Sox, Bulls (NBA) and Blackhawks (NHL) in the early '80s.

Actually SportsVision still exists, in so far as it sells the cable rights for all three franchises—in addition to the right to use its name—to SportsChannel of Chicago.

That first "SportsVision," like another early RSN in St. Louis-based SportsTime, failed even with solid product and marketing. Corno attributes their demise to: fan reluctance to

pay a premium for sports coverage, advertiser resistance to regional cable and limited wiring of the cities in question.

While those first two barriers have been lifted to regional sports networks, the third—cable saturation—remains a problem in Chicago. Even so, the RPE-owned SportsChannel of Chicago (d.b.a. SportsVision) has carved out 1,287,000 basic-only subscribers. At that level, it is the largest of the MLB-carrying RSNs.

Still, almost 70% of its business is derived from the only 33%-wired Chicago ADI. One can almost see the "what ifs" dancing in Corno's head as he reports of the local cable operators. "They have made great progress in recent months." And, he says, "As cable grows, so will we."

Something special

Which is not to say that SportsVision is sitting on its hands. Corno asserts, "We believe we contribute to [cable's] growth, being the special kind of regional sports service that we are." He also takes some credit for toppling advertiser coolness to his service in building a subscriber base which cannot be denied. And in attracting and keeping those subscribers with "diversified and community-oriented programming."

Perhaps the programming achievement for which Corno is most proud is an RSN-syndicated sports talk show called *The Sportswriters*. He says SportsVision is at the point in its business development—a little black ink is possible for '88—where it can branch out to include more creative programming and marketing.

This enviable position is in sharp contrast to the many demands on the new RSN, "which make it very difficult to go beyond what you have to do" to meet rights fees, plus build subscriber and ad bases.

SportsVision's own ad base is attended to by RASCO, whose president Bob Fennimore sees SportsVision saturation in Chicago as "just a matter of time." As for advertiser acceptance, sales are pacing 25% ahead of last season.



Beginning its second season—though general manager Bill Craig considers last year's 12-game schedule more of "an experiment"—TwinsVision is the youngest of the baseball-specific services.

In all likelihood the impartiality of

that experiment went right out the window when the Twins won the World Series. Still, the meager TwinsVision PPV schedule last season averaged 4,400 households per game, even with as little as 24 hours advance billing. And those viewers were willing to pay \$7.95 for each game, a high ticket price by baseball PPV standards.

TwinsVision owner Midwest Communications, however, is not new to this industry, or the Minneapolis-St. Paul market for that matter. MC also owns the local CBS affiliate WCCO-TV and WCCO, which holds the radio rights to the Twins. And while TwinsVision may be new, it has the potential to make great strides quickly as part of a larger programming service already familiar to local cable operators. WCCO-II is a seven channel interconnect/ad sales service providing ESPN, CNN, Lifetime, USA, MTV, a weather channel and, of course, PPV. That also means viewers are acquainted with making PPV purchases directly through in-home hardware, which is another TwinsVision advantage.

Some barriers

TwinsVision is not without its challenges, however. While the cable saturation percentage is slightly lower in Detroit and Chicago, the Minneapolis-St. Paul ADI (at 35%) has by far the fewest cable TV households of any top 20 market with 419,600.

A second barrier to his operation, according to Craig, is the area's general resistance to change. But residents have been known to contradict that trend when the technology fits the local lifestyle; for example, VCRs have made good headway in the market.

On the plus side for his operation is the Twins franchise itself, the cooperation of its operation as well as the performance of the team. The exploits of last year's Twins were responsible for a high 4.5 viewers per PPV purchase average, and Craig is counting on that fan enthusiasm to carry over this year. But team performance may be critical to his own performance, as another floundering PPV operation in town is finding with the Northstars (NHL).

While Craig's reaction to whether a full-fledged RSN may be in WCCO Cable's future is a modest one, the new NBA franchise coming to town for the '89-90 season makes the notion more than a pipe dream.

For this year, the TwinsVision schedule has been doubled to 25 games, and the sale of full and partial package offers are being considered. Even so, Craig was not willing to speculate on this year's subscriber sales, neither

(Continued on page 90)

In the Picture

Jay Schulberg



New executive creative director of the New York office of Bozell, Jacobs, Kenyon & Eckhardt describes the environment he believes most conducive to producing great creative work and cites advantages of making the producer part of the writer-art director team from the earliest stage of each new campaign.

BJK&E creative head works for simple, strong ideas to grab viewer attention

Jay Schulberg, now executive creative director of the New York office of Bozell, Jacobs, Kenyon & Eckhardt, says, "Forget your trends and fads. They're too shortlived. We should stick to simple, strong ideas, cleverly and artfully executed. Historically, the best advertising has been based on very strong ideas like those first great ads for the original Volkswagen 'beetle,' so well executed they jumped at the reader the second he opened the page."

Today, he adds, "We still see strong ideas reach out for viewer attention in those commercials for Club Med and for NYNEX Yellow Pages, with the armchair doing the strip to that old time burlesque tune. Advertising that good doesn't have to rely on exorbitant production budgets or high-priced celebrities. Or even a high-priced director. It's the idea that grabs attention." Schulberg is convinced that the first step in reaching for great ideas is "creating the right environment. If we get the right people in the right environment," he says, "the advertising will be right." And to Schulberg, "the right environment" is one in which "Making better advertising is fun, it's a challenge, and it's rewarding."

He says the rewards and excitement come "when you hit on an idea and a way of saying it that you're so proud of, you run into the next office to show it off and the guy in the next office wishes he'd thought of it. Creative people have an innate passion to break new ground. You can pay someone all the money in the world and it still wouldn't beat the excitement of coming up with something so great that all the people down the hall start slapping you on the back and talking about it. It's like scoring a touchdown in the last minute. Money doesn't buy that."

Nice, decent people

The environment Schulberg strives for is also one in which "our people feel at ease. I have two criteria for the people I hire: One is talent. The other is that they

be nice, decent people. They're coming into a family environment here, where they can put 100% into doing the best job possible, totally free from worry about office politics, jealousy and whether someone's out to stab them in the back."

He observes, "There are some roaring egomaniacs in this business, but luckily not too many of them. But one can get into an agency and puff himself up by trying to make other people look bad. Mostly, it's a coverup for their own insecurities."

On the other hand, Schulberg is quick to backtrack a couple of steps with, "A little ego is okay. We need people with the spirit and drive and fight to force themselves to do the best that's in them every time. What we don't need is people who think they're God and that everyone else hasn't gotten too far beyond the chimpanzees."

Schulberg is a firm believer in bringing the producer in at the earliest stage of each new campaign, "in there with the writer and art director from the first meeting so it's a three person team, not just two. Some agencies just hand the producer a storyboard and script and he's supposed to take what they give him and go shoot it for within X dollars.

"That's wrong. It's a long road from a great board to a great piece of film. If the producer is part of the team from the beginning, he's right there to warn the other two when they want to do something that can't help going into cost overrun. He can stop them before they go ahead and sell that unproducible board to the client, and the client falls in love with it, with no idea of what it would cost."

Producer as teacher

He says the other thing a producer can do when he's in at the start "is help train the younger art people and writers who tend to think about everything else except what it's going to cost to do everything they want to do."

In Schulberg's view, "One of the great things about advertising is, it never stands still. We never stop looking for a newer, fresher way to say it. If things go wrong, it's usually because people get tied up with the latest fad; then the only thing that comes out is more look-alike advertising no one needs."

He says he's swamped with job applications these days, but adds, "There's more to it than fall out from all the agency mergers: The people applying know we have a terrific client list. And they know if they make it, they'll be working with a great bunch of people in an atmosphere conducive to doing great work."

Schulberg entered the agency business through his ambition to be a screenwriter and do movie scripts "from the time I saw my cousin, Budd Schulberg, win the Academy Award for *On the Waterfront*. Budd's mother—my great aunt—was a literary agent so I sent her a script. She suggested I join an agency and write these short movies we call commercials instead of the two- or three-hour kind. Then I could go home at night and write screenplays. The hook was, after eight or 10 hours in front of a typewriter at the agency all day, I didn't feel much like doing it some more after dinner."

Cable's ballgame

(from page 88)

PPV or package, other than to say that he anticipated an improvement over last season.

But from an ad sales perspective, national sales manager Randy Jones was more enthusiastic, citing deals with Pizza Hut, Budweiser, Michelin and several others.

Top of the line

Both Craig and Jones reserved their greatest enthusiasm for the TwinsVision product itself. MCCO Cable is producing the games in a major-league way, utilizing five cameras and two replay machines. Programming is also

top drawer, with all 25 starts being primetime weeknights. Care is also being taken to make the broadcasts more "family-oriented," Jones says, referring to a "celebrity guest announcer" concept that TwinsVision tried last year and will repeat this season. For each game a local or national celebrity will join their regular color commentator in announcing the games.

Being identified as family-oriented programming is important to TwinsVision for more than just its conservative surroundings. As a new operation, it is competing against other premium channels attractive to usually more than one member of the household. Also, being identified with the moderate fan from inception has been shown to aid in longtime RSN growth. And

with guest announcers like last season's Pat Sajak and Hewey Lewis. TwinsVision could be well on its way.

Z

If Prism, one of the oldest RSNs, can run hit movies, it figures that the latest enterprise to carry pro baseball games would be a premium movie channel. But it may turn out to be more complicated than that.

Z Channel, a southern California regional pay service, had been in existence for 14 years before American Spectacore and American Cable Systems/Continental joined former owner

the marketplace

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Rock Associates and purchased the cable rights to the Los Angeles Dodgers and California Angels. The deal was not finalized until this past winter, and was to include this coming season in its five year agreement with both teams.

Put another way, that gave a movie service three months to staff two sports

Baseball on a premium movie service: a complicated proposition.

production units, move into larger quarters and market the new service to customers.

As for the production, there were many things still to be worked out as late as mid-March, but executive producer Charles Stark is confident that, "When people turn on their sets in April, it's going to look like we've been here all along." His current plans are to use five cameras and two replay machines on each of the games and, while crews will not be fulltime, their agreements will run for the length of the season.

Aside from all that Stark and his bosses have been able to accomplish in the past few months, there is one thing that may not be resolved by opening day. "By virtue of our contracts with

the motion picture studios, we're not sure if we can advertise within our sports," says Stark.

Since RSN games contain between 28-56 spots, that is a lot of ad sales to do without. What's more, Z Channel has no immediate plans for increasing its monthly subscription rate.

Stark is quick to agree that sports rights are more expensive than cable windows for movies, and he is relatively certain that viewers would expect commercial spots in cable coverage of MLB. But what if the studio contracts do not permit such advertising, even on Z Channel's sports productions; could subscriptions go up enough to make the baseball ventures profitable? Even Stark would have to admit, "That's a good question." □

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Washington Report

Patricia Diaz Dennis: a quiet, gentle approach to the minority cause



As occupant of the minority seat on the FCC, Patricia Diaz Dennis offers a demeanor in the job that is vastly different from that of her predecessor, Henry Rivera.

By the time he resigned his seat in 1985, four years into his term, Rivera had grown somewhat strident and very frustrated at his inability to affect telecommunications policy during the deregulatory fever that marked Mark Fowler's chairmanship.

Dennis, who some would say is only nominally a Democrat and even nominally a minority (she obviously is female and is Hispanic by birth), has worked more quietly, gently and deliberately, but perhaps no less effectively in pressing the causes.

Facing her second anniversary in the job as of this summer, Dennis now speaks with authority about commission issues, giving one the impression that she came to her decisions with no preconceived notions or prejudice, that they were the result of simple reasoning.

She also provides more information when she speaks these days. Months into her service on the commission, listeners came away from a conversation or a commission meeting where she had spoken with nothing to quote but some platitudes and tautological statements.

The tautology and platitudes are still there, but Dennis has come into her own as a commissioner. She is now a power to be reckoned with, and not only because during the current commissioner shortage her position occupies a greater percentage of the whole.

About her role as commissioner for minorities, she says, "I feel a very special obligation to provide an office in which those who find themselves feeling the brunt of differences in treatment should feel comfortable in coming to see me and discussing those issues."

She adds, "That's part of my responsibility. You have to lend a helping hand to those who come after you."

That means that as one-third of the commission's

voice, she has the technical power to influence decisions on equal employment opportunity matters, on preferences to women and minorities, and on any other issues in that arena that will come up in the future.

Dennis does hedge her bets, though. And, with cases still pending before the FCC, she is restricted in what she can say about the issues involved.

She regrets, for example, that Congress, in its Christmas legislation imposing restrictions on the FCC, chose to order it to close the books as courts had ordered it to do, on its consideration of whether there was in fact a connection between diversity of viewpoints and programming, and minority ownership. If the commission could not establish a factual basis for that assumption, then presumably it could not grant licensing preferences to women and minorities.

"I do regret that there was so much suspicion of the commission that we were mandated to close the docket and not bring that particular docket home," she says, "I think that if anyone is suspicious of this commission's commitment to concepts of full minority and gender participation in broadcasting, that they need only look at what we have done in equal opportunity rules for broadcasters."

She notes commission action earlier this year in putting several stations on notice that, just because they had reached parity in their minority employment, they still had not done enough to meet their affirmative action obligations.

"Certainly numbers are something that we look at, but they are not the end-all and be-all. There should be ongoing, continuous, and constant efforts by broadcasters to seek, find, hire, recruit, and promote qualified women and minorities."

'Special responsibility'

As a woman and Hispanic, she says, "It's a special responsibility that I bear. After all, I've been there. I know what discrimination is. I've seen it. I've met it. I've had to deal with it myself. I'm very acutely aware of the effects of discrimination."

Sometimes her self-assumed obligations to help women and minorities conflict with her somewhat conservative viewpoints. Children's television is an example.

She notes the booming population of Mexican-Americans and cannot imagine that television programmers will not take their numbers into consideration in creating children's shows. She doesn't want to have to deal with the matter as a commissioner.

"I am very wary of content regulation at all by government," she says. But, as a mother of three small children, herself, she confesses special interests in that area.

"I do screen very carefully what they watch and what they don't watch. I think that is ultimately, of course, the parents' obligation. But just as we have done in indecency [programming in which the FCC has set guidelines], we try to place parents in a position where they are better able to control what it is their children see and hear."—Howard Fields

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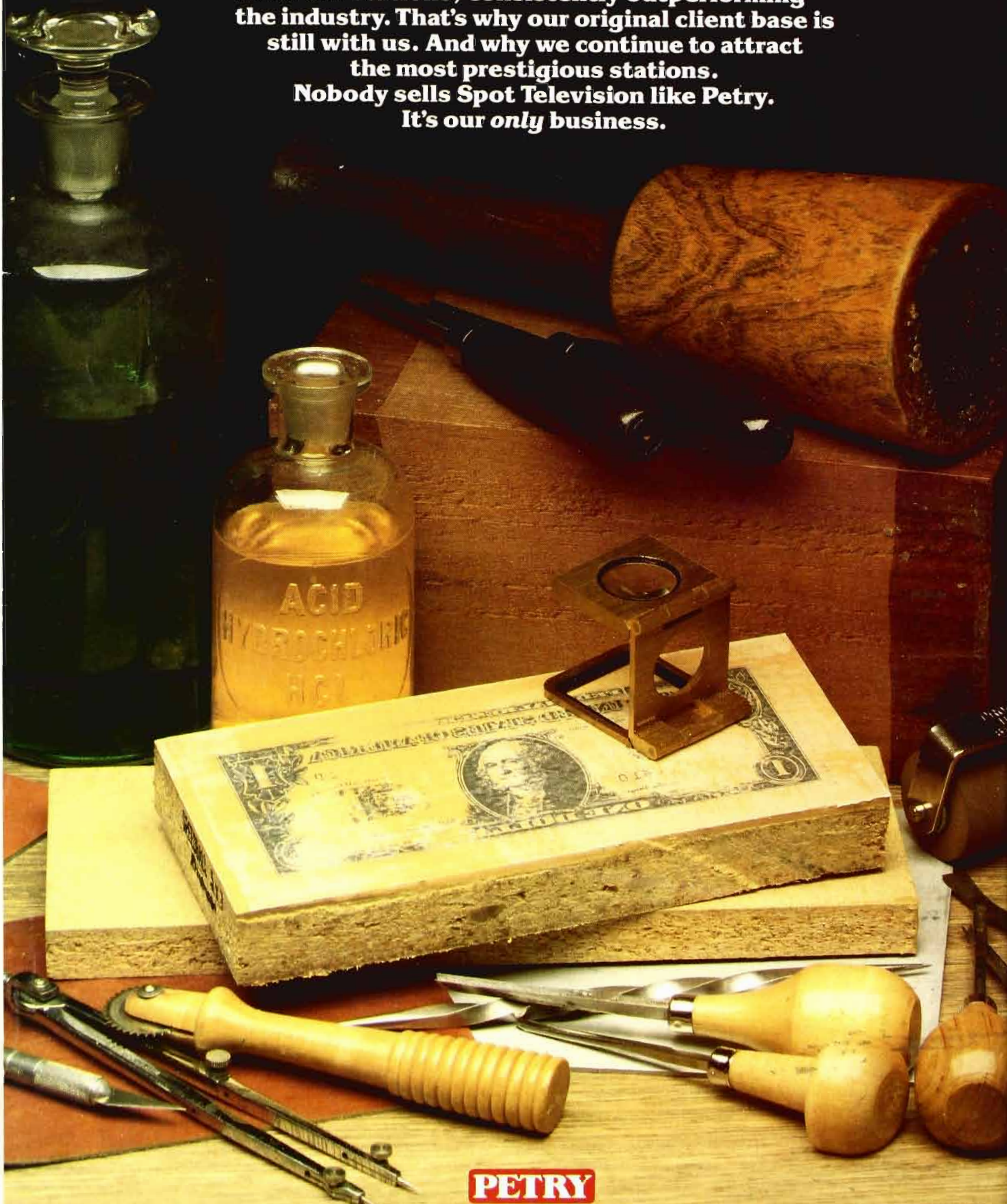
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