

Broadcast technology in '85: a mixed bag 67

ROAD TO NATPE-III: Pressure on new access ventures 72

THE HISPANIC MARKET: More spending, more stations A-1

Television/Radio Age

DECEMBER 10, 1984 • \$5.00

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Each year there are a lot of new shows to choose from, but only about one of every five is good enough to make it to year #2. That's why it makes sense to stay with a proven winner... like "Love Connection."

NEW YORK		WNBC	
MONDAY-FRIDAY 4:00PM			
		H.H. SHARE	ADULTS 18-49 (000)
OCT 84	LOVE CONNECTION	19	138
OCT 83	Love Connection	16	133
INCREASE:		+19%	+4%

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LOS ANGELES		KHJ	
MONDAY-FRIDAY 3:00PM			
		H.H. SHARE	ADULTS 18-49 (000)
OCT 84	LOVE CONNECTION	11	74
OCT 83	MV-3/What's Happening	5	32
INCREASE:		+120%	+131%

PHILADELPHIA		WCAU	
MONDAY-FRIDAY 9:00AM			
		H.H. SHARE	ADULTS 18-49 (000)
OCT 84	LOVE CONNECTION	18	32
OCT 83	20 Minute Workout	9	26
INCREASE:		+100%	+23%

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BALTIMORE		WBAL	
MONDAY-FRIDAY 9:00AM			
		H.H. SHARE	ADULTS 18-49 (000)
OCT 84	LOVE CONNECTION	15	17
OCT 83	Love Connection	7	7
INCREASE:		+114%	+143%

BUYIN TION!

LOVE CONNECTION

"Love Connection," the surprise hit of last season, continues to excel in market after market, showing significant growth in share and young adults over previous programming, and even bettering its own superb performance.

So why take a risk on a new, unproven strip when you can have a bona fide hit! "Love Connection," the best buy in syndication!

SACRAMENTO KXTV

MONDAY-FRIDAY 7:30PM

		H.H. SHARE	ADULTS 18-49 (000)
OCT 84	LOVE CONNECTION	21	41
OCT 83	Love Connection	14	31
INCREASE:		+50%	+32%

ARB

WASHINGTON, D.C. WJLA

MONDAY-FRIDAY 4:00PM

		H.H. SHARE	ADULTS 18-49 (000)
OCT 84	LOVE CONNECTION	22	61
OCT 83	Love Connection	18	48
INCREASE:		+22%	+27%

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DALLAS-FT. WORTH KXAS

MONDAY-FRIDAY 11:30PM

		H.H. SHARE	ADULTS 18-49 (000)
OCT 84	LOVE CONNECTION	18	41
OCT 83	More Real People	13	10
INCREASE:		+38%	+310%

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"Love Connection" is produced by Eric Lieber Productions in association with

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THE "KIDSWORLD" CONCEPT



By
Bob Behrens
President
The Behrens
Company, Inc.

Our concept teaches kids the value of television news and information by getting them involved. It's a concept for which kids are ready.

Twelve years ago Betsy and I were in Alpine, Texas filming one of our early short-subjects about children. We were shooting a sequence of a 9 year old boy saddling his horse in the corral. His 11 year old brother looked on, studied what we were doing and, after a while, said, "Mr. Behrens, if you moved the camera and tripod over here, you could put the Nagra over there. You'd have a better shot." And he was right!

Kids are far more knowledgeable about television than many people think.

Children represent 24% of your market. By the size of their numbers, it is in your self-interest to encourage them to know your station. It is to your benefit to help them understand how local television works. Your most important local programming is news and information. Kids are your future news and information consumers.

"KIDSWORLD" is designed to get kids on television within the format of a weekly 1/2 hour news and information program. We encourage and assist our client stations in inserting local stories about local kids inside the show each week. We also provide scripts for local host kids. Shooting to these scripts, stations can replace our national host kids with local kids. The finished edit looks like the station locally produced the show.

In 1979, at a "KIDSWORLD" workshop, Abbott Washburn said, "The more a station identifies with the community, the less is the chance of its ever being replaced by some other technology." Our concept makes your station look good and your news look interesting to the eyes of the knowledgeable kids of your community. Broaden their knowledge by helping them get on television within the "KIDSWORLD" concept. Their loyalty can be a powerful ally in your competitive community.



KIDSWORLD

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

Television/Radio Age

Volume XXXII, No. 10

December 10, 1984

67 Broadcast technology in '85: a mixed bag
Stereo television sound, offered by nearly a dozen manufacturers, is the high-profile, high tech consumer lure.

70 Radio stations put emphasis on developing new local business
New local sales offensive has been spurred by a growing conviction that national business growth is limited and may even be leveling off.

ROAD TO NATPE-III

72 "Wheel" success puts pressure on other access ventures
In order to resolve the half-hour off-network sitcom shortage, some independent stations are stockpiling sitcoms that have become available this fall.

74 U.S. television presence growing in London
Ready access to satellites and the availability of plentiful post-production facilities has made London the main overseas base for American companies.

THE HISPANIC MARKET

A-3 Spanish spending power growing dramatically

A-16 Keen competition for listeners translates into higher billings

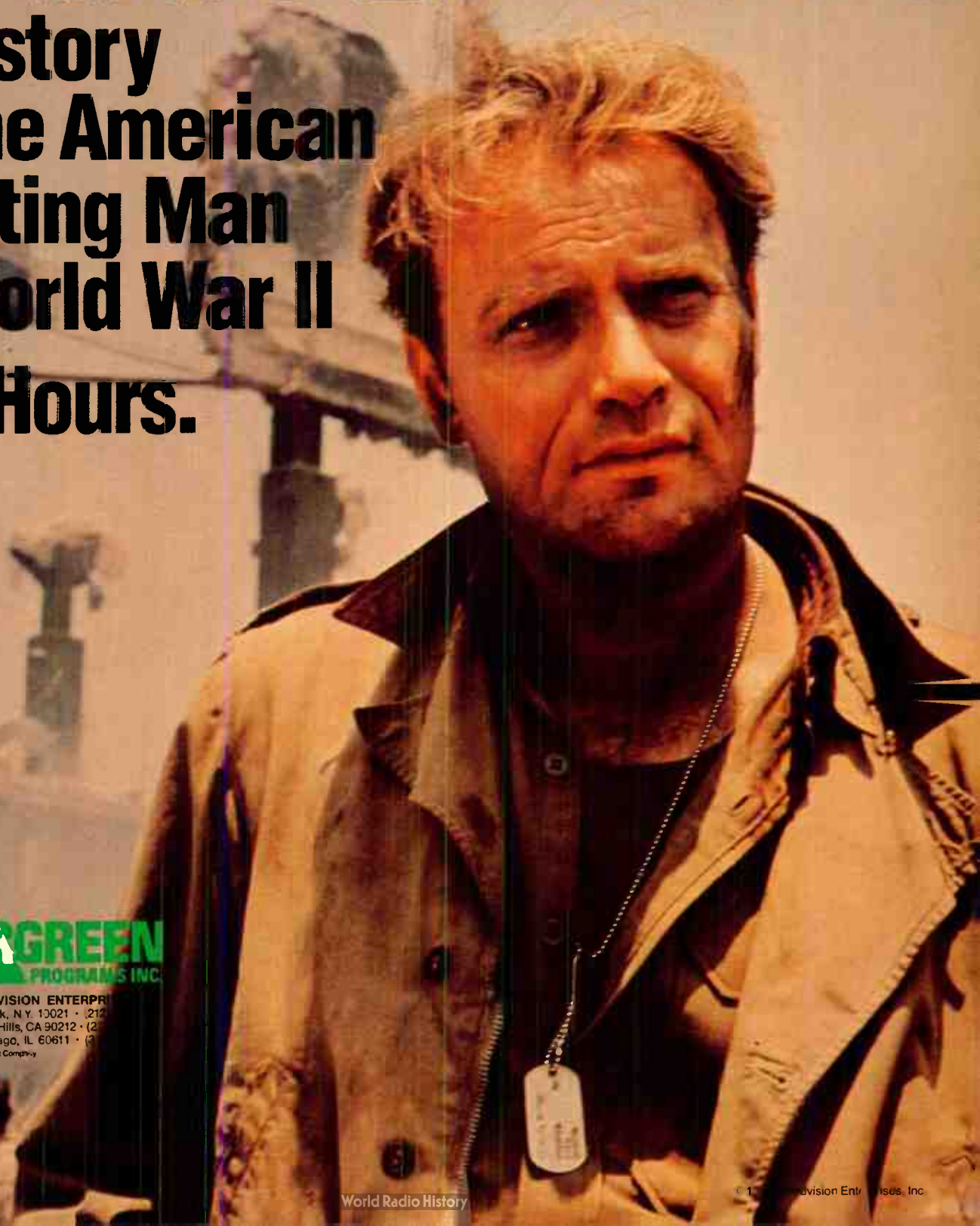
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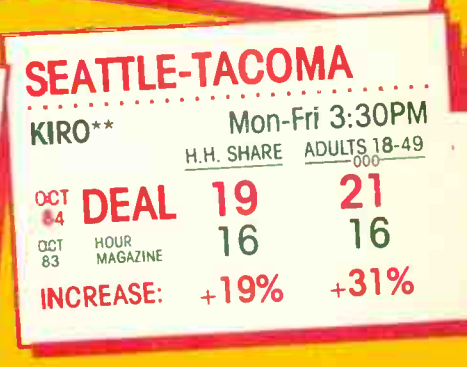
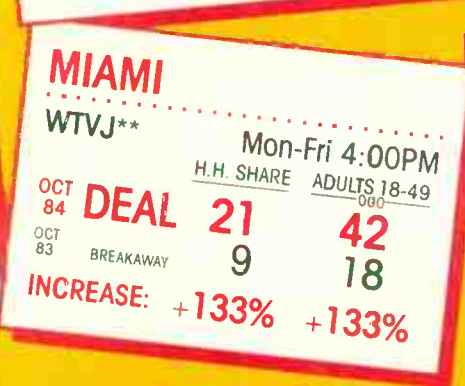
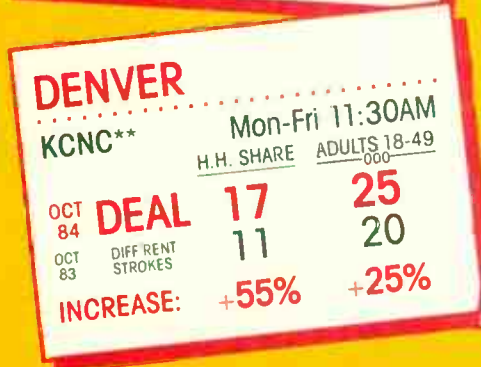
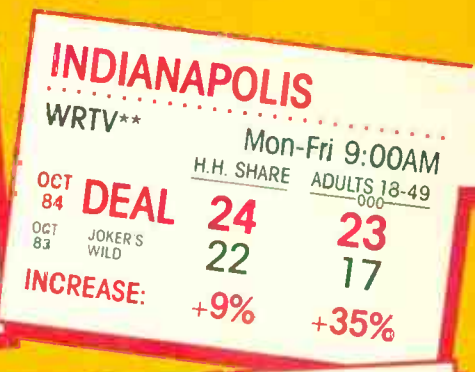
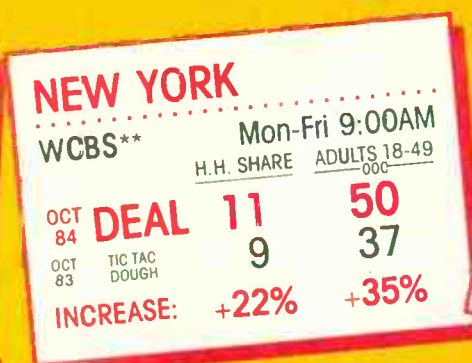
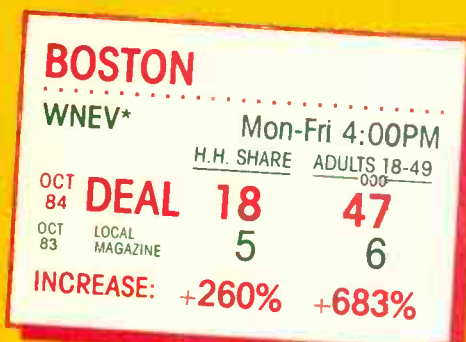
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This fall, America's favorite trader, Monty Hall returned to TV with "The All New Let's Make A Deal," the ultimate big payoff audience participation show.

And payoff it did! "Deal," the major new hit of '84-'85, proved that it's working better than ever, giving stations significant



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increases in their share of the audience and in important young demos.
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 "The All New Let's Make A Deal!"

WASHINGTON, D.C.
 WJLA**
 Mon-Fri 10:00AM
 H.H. SHARE ADULTS 18-49

OCT 84	DEAL	24	44
OCT 83	FAMILY FEUD	16	20

INCREASE: +50% +120%

MINN.-ST. PAUL
 WTCN*
 Mon-Fri 11:00AM
 H.H. SHARE ADULTS 18-49

OCT 84	DEAL	16	11
OCT 83	GO	9	8

INCREASE: +78% +38%

CINCINNATI
 WLWT**
 Mon-Fri 4:30PM
 H.H. SHARE ADULTS 18-49

OCT 84	DEAL	18	28
OCT 83	WATONS	15	25

INCREASE: +20% +12%

SACRAMENTO
 KXTV**
 Mon-Fri 3:00PM
 H.H. SHARE ADULTS 18-49

OCT 84	DEAL	15	14
OCT 83	HOUR MAGAZINE	13	13

INCREASE: +15% +8%

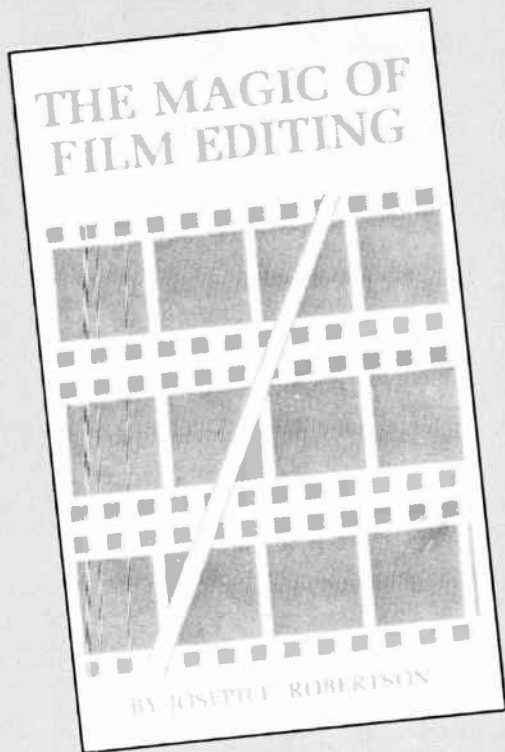
"The All New Let's Make A Deal" is a Hatos/Hall Production in association with

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McLEAN STEVENSON. Network and syndication star in M*A*S*H and veteran TONIGHT SHOW guest host



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AMERICA has another great goal—to combine the strongest afternoon entertainment franchise with what every affiliate needs most: Powerful and consistent news lead-in. The Winner's Edge in news is lead-in.* We know now that the ideal news lead-in is not more news or expanded news, either local or syndicated. What's needed most now is an entertaining News Companion.

And Paramount Television Domestic Distribution, with station partner Post-Newsweek, are the

companies with the right people to execute this bold concept. Woody Fraser and Susan Winston—the creative team behind GOOD MORNING AMERICA. With production credits for programs in all day parts, no one has had better experience, individually or as a team. And no other studio has the production talent and commitment to successfully mount and maintain an hour-long 52-week, day-and-date series this ambitious. A program as big as AMERICA demands a studio experienced in quality first run series and with the demonstrated ability to deliver the excitement that delivers the audience.

*At least one third of all news viewers do not perceive any difference between newscasts, and are brought to the news program by the lead-in.

Source: Kantar Television Research, 1988 report

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YOU MUST HAVE THEM ALL.**



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**POST-NEWSWEEK
STATIONS, INC.**

Publisher's Letter

Television/Radio Age, December 10, 1984

National spot TV appears to have rebounded, and 4th quarter may be up 8-9%

In the last 'Publisher's Letter,' I commented on the fact that October was not a particularly strong month for national spot TV. There were several reasons oft-stated for this situation: The Olympics siphoned a substantial amount of spot revenues; the additional spot announcements shoehorned in by the networks; the reluctance of advertisers to utilize normal expenditures during the political campaigns.

In total, it began to appear that the fourth quarter would either be flat or would be slightly under the previous year. However, as often happens in projections on national spot revenues, an active week can change the entire complexion of the quarter. This is what's happening. The second week in November bounced back, and it begins to appear that the quarter, by most reliable estimates, will be up by 8-9 per cent. The stations and the reps are breathing somewhat easier, and are, at present, attempting to decipher 1985 and even beyond.

DL&J analysts predicted 'short term surprise'

Dennis Leibowitz, along with his colleague, C. Patrick O'Donnell, Jr., of Donaldson, Lufkin & Jenrette, who are among the more astute of the Wall Street analysts, predicted last October the "short term surprise" in November.

In a speech before the American Magazine Conference two months ago Leibowitz took a good hard look at the future of the television business with some perceptive observations, looking down the road to 1990, particularly at the extent of network audience erosion by other means of electronic distribution—primarily cable—and the impact of greater audience shares by the independents.

The use of advertising-supported cable networks is growing rapidly, Leibowitz said. "Cable construction is a major reason. System upgrading also provides more channels and further growth in network circulation. Finally, there is rising viewing in existing cable homes. As the cable networks become profitable, they will have more money with which to acquire more competitive programming. The ad-supported cable networks, in fact, are rapidly gaining on the pay networks for viewers' attention. This is particularly interesting for several reasons: First, they were all but given up for dead at about the time of the demise of CBS Cable and Satellite News Channels. Second, the network argument that advertisers can't recapture lost audiences because they're going to non-advertising-supported pay cable no longer holds as much water. Third, they are likely to become the electronic media most comparable to magazines."

Indies said to be most important web competitors

Among the other competitors, Leibowitz continues, "the independent stations are the most important. There is some thought by network advocates that their incursion on network affiliate shares may have stabilized. The logic is that this growth came from increased circulation of the generally limited number of off-network shows. With the expansion of cable and start-up independents, most of the country finally has access to most of the available off-network product.

Thus, as with cable, the network optimists say diversion of audiences has come from growth in circulation and that is pretty far along. Nonetheless, the increased profitability of this part of the business has fostered more start-up stations and, now, more original product. The start-up situation is akin to what happened in FM radio for years, where someone would pay several million dollars for a new license to compete in a major market. Now, broadcasters see that in "X" market with "X" billings, one can make a fortune with a 5 per cent or 10 per cent share."

Leibowitz concludes that with all the erosion, network is the only way to reach the mass audiences at a reasonable CPM.



*Congratulations to George Moynihan on his 35 years with Group W.
His contributions have been enormous, and we look forward
to his continued development of quality television programs
with us in the years ahead.*



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than ever before, so you can make up-to-the-minute business decisions.

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So don't let the ratings catch you by surprise. Call Arbitron Ratings at (212) 887-1300 and find out about the major new trend in radio. It's ARBITRENDS, the radio resource of the eighties.

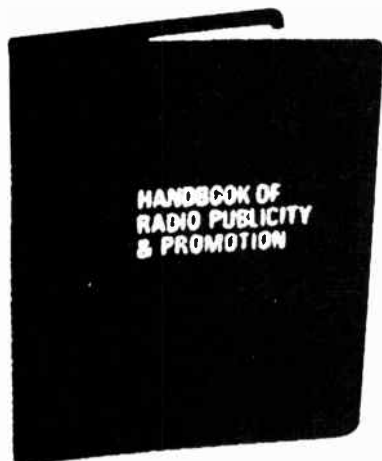
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Letters

Music videos

Just a quick note to tell how much I enjoyed reading your thorough, comprehensive and timely article on music video (*Some jangling notes mar otherwise upbeat melody* (October 15).

Apart from quoting me several times—it was the best overview I've seen of the music video situation as it currently is in real life, as they say.

I'm still optimistic about the future, despite the "dark clouds" of programming switches, exclusivity blues, pay-for-play threats and intense competition among national programmers. On balance, I feel more good things than bad things are happening. But your piece tells it like it is . . . and it is broad-brush enough to reflect the whole picture. Congratulations!

MORT L. NASATIR
Consultant,
Boston

Industry perspective

Your article on ERIM (*Ad agencies vary widely on ERIM and competitors, October 1*) provides the industry with a very good perspective of this new research technology.

RICHARD KOSTYRA
Senior vice president,
J. Walter Thompson USA,
New York

Radio barter

Your thorough article in the September 17th issue on the near universality of barter in radio (*Radio barter growth seen leading to overkill*) did fail, however, to note that there is one corner of the radio business where barter is becoming a very rare phenomenon . . . classical music radio. Barter used to be a fact of life for commercial concert music stations, but during the past six or seven years most classical music station operators have found their air time so valuable that they cannot afford to give it up for barter.

The upscale demographics of the concert music radio audience make it an appealing target for an ever increasing number of blue chip advertisers who are finding it a good investment to pay cash in order to reach it. Consequently, we at WCLV and our colleagues around the country are finding our schedules studied with longform programs sponsored by such advertisers as AT&T, Lincoln, Amoco, Paine Webber, General Motors, Exxon, Cigna, Texaco, Scientific

American and Sohio. Such programming, which we might have bartered away several years ago, represents to WCLV alone over \$195,000 in annual revenue.

So while many stations may find it worthwhile to give up inventory for programming, barter is not business as usual for classical music radio.

ROBERT CONRAD
Vice president & program manager
WCLV
Cleveland

Radio sales training

I noted with interest the observations on radio sales training in your September 17th *Publisher's Letter*.

Group W Radio is committed to training, with emphasis on sales training.

Training and development as a staff function was started in April, 1982.

Source material is varied; however, for sales training we rely heavily on material developed by Wilson Learning Corp. and Greenwood Development Programs, Inc. Both are excellent.

JIM ABERLE
Director, training and development,
Group W Radio,
New York

Media and sales promotion

The recent piece in *Television/Radio Age* by Allen Banks, executive vice president, director of marketing services, Dancer Fitzgerald Sample, New York (*Media Professionals*, September 3) came as quite a surprise. I say that because for as long as I have been dealing with DFS, the buying of time has been only one part of the media department negotiating process.

I think it is safe to say that of all the agencies with whom I have dealt over the years, DFS has been the most conscientious and intelligent in its approach to coordinating sales promotion.

I might also add that in some instances, station creativity in this area has been the tie-breaker when ratings, format and facilities are fairly comparable.

So rather than applaud DFS for the development of a new idea, I would rather hope that the agency is espousing the continuation and expansion of an already well-developed one.

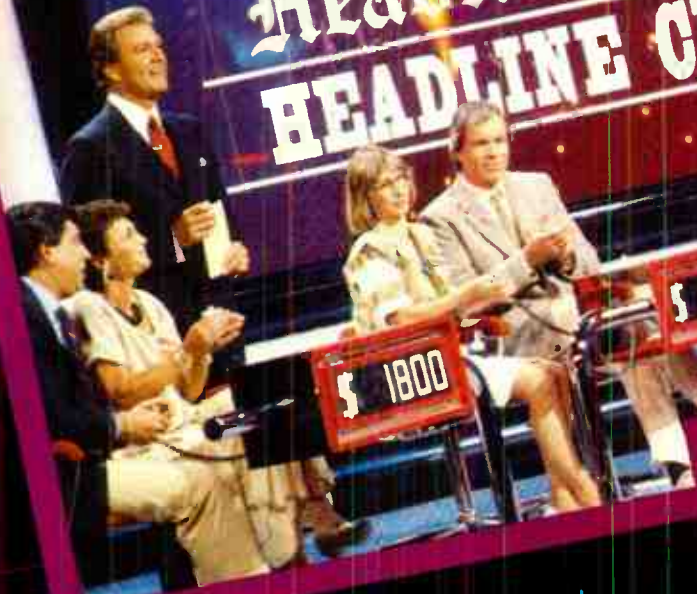
ROBERT E. RICHER
President,
Leisure Market Radio,
New York

'85-86's New Headliner!!

HEADLINE CHASERS

Headline Chasers

HEADLINE CHASERS



In the tradition of America's #1 syndicated show, "Wheel of Fortune," and the most popular TV trivia game of all time, "Jeopardy!," Merv Griffin Enterprises is proud to announce an all-new concept for the fall of '85!

Headline Chasers

- starring Wink Martindale
- 39 weeks of first-run episodes.
- A highly entertaining and informative format designed to flow in or out of your local/network news.
- Full promotional support, including the King World Creative Services Satellite Kit.



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The #1 syndicated show in the history of television, "Wheel of Fortune,"* combined with America's all-time favorite trivia game, "Jeopardy!," make for a perfect back-to-back combination! In every market where the dynamic duo aired together during the October Book, they rolled right over the competition!

Station	Program	RTG/SHR	Station	Program	RTG/SHR
DETROIT					
7PM M-F			7:30PM M-F		
#1 WDIV	JEOPARDY!	17/31	#1 WDIV	WHEEL	21/36
2 WXYZ	ABC News	11/19	2 WKBD	3's Co.	11/18
3 WKBD	M*A*S*H	10/18	3 WJBK	P.M. Mag.	10/17
4 WJBK	E.T.	8/14	4 WXYZ	Tune	9/15
5 WXON	Dallas	4/7	5 WXON	Dallas	4/7
NASHVILLE					
4:30PM M-F			5PM M-F		
#1 WSMV	JEOPARDY!	13/34	#1 WSMV	WHEEL	16/36
2 WKRN	Dallas	8/23	2 WTVF	Sanford	11/24
3 WTVF	Dukes	7/17	3 WKRN	News	6/14
4 WZTV	Scooby	5/13	4 WZTV	Diff' Strokes	5/12
PORTLAND					
7PM M-F			7:30PM M-F		
#1 KOIN	WHEEL	17/30	#1 KOIN	JEOPARDY!	14/26
2 KPTV	Little House	9/15	2 KPTV	Little House	8/15
3 KATU	Faces/Places	7/12	3 KGW	P.M. Mag.	8/14
4 KGW	E.T.	6/10	4 KATU	Tune	7/12
CLEVELAND					
7PM M-F			7:30PM M-F		
#1 WEWS	WHEEL	21/38	#1 WEWS	JEOPARDY!	18/31
2 WJKW	E.T.	10/19	2 WUAB	M*A*S*H	10/18
3 WUAB	3's Co.	9/17	3 (T)WJKW	P.M. Mag.	10/17
4 WKYC	Tune	6/10	3 (T)WKYC	Feud	10/17
CINCINNATI					
7PM M-F			7:30PM M-F		
#1 WCPO	WHEEL	19/37	#1 WCPO	JEOPARDY!	19/38
2 WKRC	E.T.	11/23	2 WKRC	P.M. Mag.	12/24
3 WXIX	M*A*S*H	7/15	3 WXIX	Any Money	6/12
4 WLWT	People's Ct.	4/9	4 WLWT	Rituals	3/6
SAN FRANCISCO					
7PM Sat			7:30PM Sat		
#1 KRON	WHEEL	10/21	#1 KRON	JEOPARDY!	9/18
2 KPIX	Pacific Curr.	8/16	2 KPIX	Hot Steak	8/17
3 KGO	Front Row Vid.	5/10	3 KTVU	Solid Gold	5/9
4 KTVU	Solid Gold	4/9	4 KGO	Front Row Vid.	4/9
5 KTZO	Switch	2/4	5 KTZO	Switch	2/4

*Strip series

Source: Arbitron, Oct. 1984 Pure Program



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**THE HOTTEST TEAM
IN TELEVISION**



In the Winning Tradition of HE-MAN and the MASTERS



A Hot SHE-RA

New from Group W Productions' Filimation, producers of HE-MAN AND THE MASTERS OF THE UNIVERSE, the biggest first-run animated hit in the history of syndication!

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World Radio History

Sidelights

Getting personal

When does personal publicity involving local news anchors overstep the boundary of promotion and become a form of exploitation?

News anchors in many major markets may be pondering that question, as local stations, under increasing pressure to produce high ratings, are turning to advertising agencies to come up with

creative concepts that will attract viewers' attention and persuade them to tune in their news shows.

The agencies in turn often recommend personalized approaches involving members of the news team, particularly the anchors, the most visible members of that team. For the most part, creative directors at the stations leave it up to the anchors as to whether they want to follow through on the agency's concept

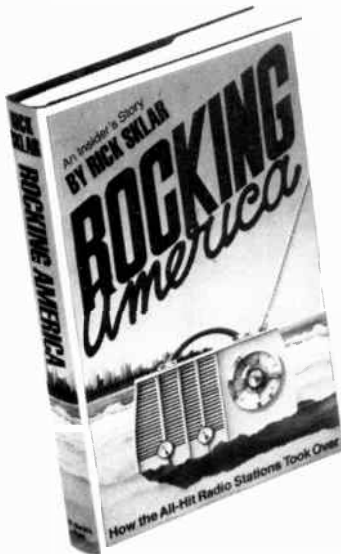
recommendations.

Two immediate illustrations of that point are campaigns currently being aired on behalf of WJBK-TV, the Storer-owned CBS affiliate in Detroit, and WABC-TV, the ABC flagship outlet in New York.

The Detroit station is Number 3 in its market, according to Marla Drutz, marketing director. Its female anchor, Kathy Adams, was unknown in that

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Arista Records

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—Michael L. Eskridge
Pres., NBC Radio

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



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

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WJBK-TV anchor Kathy Adams was introduced to the Detroit market in a spot which mentioned her recent divorce.

market, having come from Cleveland a short time before. In order to introduce her to the Detroit metro audience in an effective fashion, the station, with Adams' consent, depicted Adams and her young son leaving her residence on the breakup of her marriage. The dramatic and controversial 30-second spot, still running on that outlet, is having an impact, according to Drutz. "What we did in effect," says director Stu Birbrower, "is a 30-second recreation of her divorce. When creative director Jan Zechman, of the Chicago based Zechman and Associates sent me the board, I was very excited.

"The spot is very emotional. With so much boring crap on television, this spot was refreshing. We used Kathy's three-year-old son, Dean. Kathy was used to the camera and gave a terrific performance." "It wasn't acting," Adams says.

The tagline for the commercial is "life's bitter stories, they report it. They live it."

"Kathy Adams was new to the market," says Zechman. "We didn't want to go with light fluffy safe material. We didn't want to just put up a resume. We wanted to show that an anchor goes through some kind of pain, sustains intimate hurts in her private life.

"We believed that this was an effective way of getting people to know who

He's an American cop. She's a British cop.
They've just been handed
their toughest assignment,
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They're the most explosive cross in personalities Scotland Yard has seen since Jekyll and Hyde. They're "Dempsey & Makepeace," an exciting new 1-hour weekly series from Tribune Entertainment Company.

"Dempsey & Makepeace" is targeted to reach Men and Women 18-49 with a proven prime time format and proven talent. It features popular actor Michael Brandon (who's played opposite Jacqueline Bisset, Shirley MacLaine and Valerie Bertinelli) and one of Britain's hottest new stars, Glynis Barber. Now being shot on location in London "Dempsey & Makepeace" (with a special

2-hour premiere) is available on a cash basis for airing in the Fall 1985.

So call now to see if "Dempsey & Makepeace" is available in your market. It's an action-packed series that's sure to move fast.

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Sidelights

(continued)

she was. It was very controversial," Zechman says. "It provokes strong opinions both ways."

Drutz says the station received about 12 calls, half favorable or sympathetic, the other six raising questions of taste.

In New York, WABC-TV kicked off what creative services director Kimberly Howell calls an "image campaign," on behalf of its news team.

Locked in a tight three-way battle

with the other two networks, and finishing close to the top much of the time, WABC-TV doesn't feel the pressure to make an immediate impact. Yet the slogan coined by ad agency Altschiller Reitzfeld Solin, Inc., "You get more involved with our news, because we do," requires renowned photographer Bruce Davidson to get candid coverage of Channel 7's main anchors in on and in off-duty pursuits.

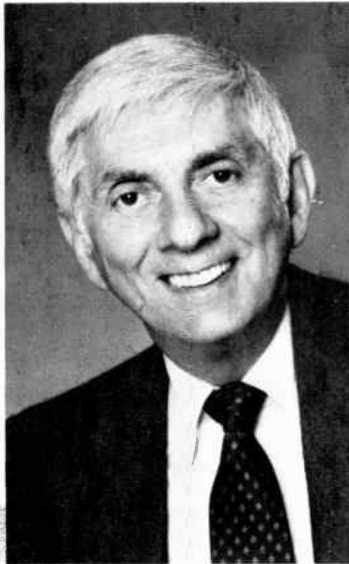


WABC-TV New York anchor Ernie Anastos, on location in Harlem.

"With the help of these 4 TV Log Lines

☆ Glamorous, Romantic Special All-Star 2 Hr. LONDON/PARIS Cruise On LOVEBOAT Tonight!

Our Love Boat cruise was a sell-out"



Aaron Spelling

In the intensely competitive world of prime-time television no producer can rely just on the quality of his show and the promotional efforts of a network to attract viewers. That's why I've been using TV Log since 1973, the "Rookies" rookie season. I've continued using TV Log ever since because I'm convinced that TV Log offers an important edge in influencing viewer choices.

I'm not saying that "Starsky and Hutch", "Charlie's Angels", "Love Boat", "Fantasy Island", "Dynasty", "Matt Houston" and "Hotel" have all been hits because of TV Log. A hit series is made up of a lot of things: concept, story, actors and more. What I do know is that with a newspaper circulation of 73 million, TV Log creates tremendous viewer awareness. The kind of awareness that helps a hit happen.



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For anchor Ernie Anastos it meant photographing him in several "heavy duty" conversations with students in a Harlem school. Anastos, a six-year veteran with WABC-TV, and, before that, a newsman with a New England station, is very aware of the potential impact that personal publicity can have on himself and on his family.

"That session in Harlem," Anastos begins, "is normally what we would be doing. These are kids with a lot going against them. They dread (some of them) going home, because some of their parents are doing drugs. One of them told me that she would be the first one in her family to graduate from school."

"When I was in New England," Anastos continues, "I did some promo spots. I didn't object so long as it was real. I did one walking down the beach with my wife and young children, talking about how much I loved New England. The camera didn't focus on the faces of my wife and children. I don't think that is important to the message the spot is trying to deliver. That is about as personal as I have gotten."

"If I could reach people with a message—about the experience of waking up after your home is broken into, or about suffering the loss of losing someone close to cancer, if I could do some good with a message of that type, I would do it. The barometer," Anastos concludes, "is whether or not the message will truly have a positive, lasting effect on the audience."

Muý rapido

Chico O'Farrill is a personable, positive, shrewd Latino who has been on the musical arranging hustings for a long time.

One of the composers who has done years of missionary work with Spanish

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Sidelights

(continued)

ad jingles, the 40ish O'Farrill takes no small pleasure in seeing the Latin influence work on "Anglo" or U.S. tastes, and vice versa, i.e. generic sounding music that hints at Latin roots but appeals to a crosssection of Hispanic audiences as well as Anglo listeners (see *Hispanic Market* section).

"I'm sure," O'Farrill says, "the influence of American pop music on young Hispanics has something to do with this

new approach to Latin broadcast advertising."

In order to shape this generic sound, O'Farrill employs many traditional composition devices, but reports that synthesizers and drum machines play a cominant part in the generic track.

"I'm in the process of acquiring synthesizers, sequencers, drum machines so I can use these tools to develop sounds that will contribute new stylistic ele-

ments for music aimed at the Hispanic market.

"In the past year," says Alicia Conill, principal of Conill Advertising, "we've been experimenting by airing Spanish-sung McDonald's spots on Anglo TV stations. Sara Sunshine, senior vice president and creative director at Siboney Advertising, says, "this new generic music plays a large part in our marketing

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"Agencies," says composer Chico O'Farrill, "are not afraid to spend money for a large orchestra, as they might have been 10 or 15 years ago."

efforts."

Daisy Exposito, a producer and a prime mover in the Bravo Group, specialist in Hispanic advertising for Young & Rubicam, Inc. says "every spot does not have to have Latin percussion to be successful."

O'Farrill has been around long enough, however, to have seen the Latin broadcast market's increasing sophistication. "Agencies are not afraid to spend money for a large orchestra, as they might have been 10 or 15 years ago. The producer's work reflects this, in part because they have larger budgets to make better spots."

O'Farrill says that he has provided full music production services to every major Hispanic agency over the past decade. Major projects have included music for Pan Am, Colgate, Kentucky Fried Chicken and Irish Spring. "Who could make better music for Irish Spring soap's Hispanic marketing efforts than me," O'Farrill asks rhetorically, "I'm half Cuban, half Irish."

Crossover TV

Several of the agencies that specialize in advertising to the growing numbers of Spanish-speaking consumers in this country often talk about crossover artists, formats and d.j.s on some Spanish-



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Sidelights

(continued)

language and urban contemporary radio stations. Such programming, they explain, is geared to their many bilingual listeners who can enjoy the best of both the Spanish and English-speaking broadcast worlds.

But ABC's television O&Os, including New York flagship WABC-TV and KABC-TV in Los Angeles, as well as a number of affiliates from all three networks, are among the English language TV stations in over 25 markets who have been crossing over in the opposite direction by appealing to both Hispanic and Anglo viewers, be it only on occasion, with the syndicated one hour *Bravisimo* musical variety show out of Oro Productions.

With strong advertiser backing from the likes of Coca-Cola and Miller Brewing Co., *Bravisimo* features such stellar Latin musical attractions as Anacani, accompanied by Eddie Cano and his "Bravisimo All-Star Orchestra," Yomo Toro, Amanda Miguel, salsa artists Ray Barretto, Celia Cruz and Cali Aleman, and Vincente Fernandez and comic Paul Rodriguez, familiar to viewers of *a k a Pablo*.

But while the lyrics are in Spanish, emcees like former boxing champ Carlos Palomino, who also does commercials for Miller beer, do their bit in English, as do the sound tracks that go with *Bravisimo*'s commercials.

And a big extra plus for those up-and-coming Hispanic artists like Isela Sotelo and Los Lobos, who have yet to reach the world class status of a Julio Iglesias or a Plácido Domingo, is the possibility of using their exposure on *Bravisimo* as a launching pad to prime-time on the English language webs.

Gay radio network

With the gay movement becoming more vocal, what could be more appropriate than the establishing of The National Gay Network? Actually, such a radio network was set up about two-and-a-half years ago by Bernard Lawson, executive producer, and by Tom Post, who serves as the news anchor/producer for the San Francisco based syndicated network. The GRN, has grown from seven radio affiliates to nearly 40 in just one year, according to Lawson.

And, recently, the network added 19 new affiliates in Australia through a syndication agreement, plus two in London, and in Hartford, Conn. via WWUH. Other recently additions were in Los Angeles, Alaska, Texas and New York. The network, also heard on four San Francisco Bay area stations, feeds broadcasts relating to gay news and information, with each newscast punctuated by interviews with major newsmakers.

Post admits that some radio stations shy away from covering gay news, mainly because it is a socially sensitive field, "but the tenets of 'good journalism' dictate fair and equal coverage and access to the media. Anything short of that is a disgrace." The NGN was the first gay medium to broadcast from the floor of both the Democratic and Republican national conventions, according to Post, and maintained the "largest radio news crew of any network during the Democratic parley."

College brings in TV

A new low power television (LPTV) station operated by faculty and students at Navarro College brings locally produced broadcast programming as well as two cable networks to the 19,600 residents of Corsicana, Texas, as well as Navarro College's 2,900 students. The town gets programming from Dallas, 60 miles to the north, says Bob Gooding, director of

telecommunications at the college and station manager of Navarro College Television (NCTV), but Corsicana residents can now watch "news and information more pertinent to their interests" as well as cable networks C-SPAN and The Learning Channel. NCTV, which goes by the call letters, K29AD (plus a repeater in Fairfield, Texas, K41AK), is the only broadcast station in the country to carry both webs, says Gooding.

A staff of eight operates the station and assists in production of local public access programming, says Gooding, who spent 18 years as an anchor at WFAA-TV and news director at KDFI-TV, both Dallas-Ft. Worth. The local police and library have their own programs on the station, supplementing five weekly news shows and the two cable nets, which are beamed in via a 10-foot Scientific-Atlanta dish. Shows carried by the station total 11, plus the news shows, says Gooding, and telecourses taught by Navarro faculty are in the planning stage. NCTV offers production help to interested local organizations, and the station has a portable Hitachi F15 camera to cover local events on the spot.

Gooding says local response to the station has been "amazing." As NCTV involvement in local events grows, he expects more students to enroll in Navarro, a two-year college. "You'll get more here in communications than at a lot of four-year schools," he asserts. "At the end of a lot of four-year programs, you could wind up carrying a tripod. Our new station offers total involvement."

A tornado warning service is a fringe benefit of the new station. Already carried on local cable, the warning system is invaluable for reaching the maximum number of potential twister victims, because "not everyone has cable," Gooding points out.

Suggestions for reps

At the recent Television Bureau of Advertising workshop in Chicago, television reps were asked to offer greater accountability and more information on their markets, including competitive information on radio, outdoor and print.

Marcia Sapstein, broadcast supervisor at Chicago's CPM, Inc., media service, also told reps that "maintenance and follow-through" are vital to harmonious relations with buyers. Negotiation, she said, "does not stop when a schedule is placed. I find national rep firms, for the most part, lacking in follow-through with buyers. Tighter, more effective controls must be set up between the rep firm and the buying agency.

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WE'RE COMMITTED TO LOCAL PRODUCTION

Research confirms the importance of PM's unique "local" quality. We're helping individual stations by beefing up our staff of consulting producers and by having them counsel in all phases of local show production. And we're providing additional dollars to encourage the shooting of particularly appealing stories. Working together to come up with the best local stories ever!

WE'RE COMMITTED TO NATIONAL PRODUCTION

We've signed top stars to do stories about topics of special interest to them and to viewers. Bonnie Franklin's remarkable women. Loretta Swit's world of animals. Sally Struthers with amazing kids. Ben Vereen's stars of tomorrow. Robby Benson's adventures. Bill Rafferty with the funny side of America.

Marilyn Beck is in the field with her exclusive and provocative conversations with Hollywood's biggest stars.

PM MAGAZINE. More than

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Not only for this season and the next.
belief in PM Magazine's future right now
designed to make the cooperative even
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Source: NSI Oct. 1984

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Only **DICK CLARK** has this vast appeal. That's why this Fall, his new show will stand out as the Early Fringe "necessity."

It will have the **largest budget** ever allocated for this time slot.

There will be a full, participating **studio audience**.

There will be 3 to 5 **major celebrities** on each and every day.

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Allen



Fagan



Membrado



Stecker

Key appointments include group sales managers

Changing environment cited in revamping

After quietly planning the move for months, Petry Television begins operations today (December 10) under a reorganized structure embracing two company divisions. The major revamping breaks Petry's five dozen represented stations into two equal-sized operations, one composed (roughly) of stations in the top 50 markets and the other in the remaining markets.

The large-market division has taken over the Petry Television name and is headed by Bill Fagan as president. The smaller-market group is dubbed Petry National Television and its president is Michael Membrado. The parent company, Petry, Inc., remains headed by David Allen, president and chief executive officer.

In describing the reasons behind the move, Allen said that different types of selling are required for stations in the top 50 and below-the-top-50 markets. He estimated that the company had spent about \$2 million in tooling up for the revamping, most of it on personnel. Eighteen sales people have been added so far this year, plus five support personnel with two more to be added, Allen reported.

The corporate echelon under Allen now consists of Harry Stecker, senior vice president, marketing; Ted Van Erk, senior vice president, corporate planning, and Bill Schellenger, senior vice president, finance.

Petry Television's top echelon is made up of George Blinn, senior vice president and general manager, reporting to Fagan, and three executive sales people reporting to Blinn—Jerry Linehan and Steve Eisenberg, both vice president, director of sales; and John Heise, vice president, director of regional sales. Reporting to Heise are Bob Miggins, vice president and regional area manager for the West Coast and John Dobson, regional area manager for the Southeast.

At Petry National Television, Bill Wiehe, vice president, director of sales, operates under Membrado and supervises three group sales managers—vice president Joe Lyons ("red" group), Mike Wach ("white") and Al Westermann, vice president and senior group sales manager ("blue").

Other key personnel moves: Jim Major becomes program director for Petry TV and Jack Fentress takes over programming chores for Petry National. Research director of Petry TV is Teddy Reynolds and Rob Hebenstreit is his opposite number at Petry National. Marketing chief Stecker has Lori Schector handling the marketing responsibilities for Petry National.

The kernel concept for dividing Petry into two parts, Stecker explained, is the conviction that the top 50 markets require heavy emphasis on competitive selling to increase a station's share of the market budget, while in the smaller markets there must be more emphasis on selling the importance of the market to make sure it is on the client's "buy" list.

In the bigger markets," Stecker said, "the dollars will be there, but there will be more competition for them. Our new setup gives Fagan's group a better chance to get a bigger share. Below the top 50, fewer spot dollars may be available. Marketers may tend to shorten lists."

The changing spot environment, which has been limned by major Petry studies, is a prime factor in the rep's move, Stecker declared. One facet of this is the pressure on spot dollars from the increasing network inventory in prime-time and the growth of advertiser-supported syndication. Nevertheless, Allen maintains that, so far, spot TV is in a healthy state and is growing proportionately with the rest of the TV billings. This year, with spot up about 14 per cent for nine months, according to Petry estimates, the rep firm itself is up by a greater amount, Allen stated.

The new Petry setup provides for 30 stations in each of the two divisions. Petry happens to have a neat breakdown of clients: 15 ABC-TV affiliates, 17 from CBS-TV, 13 from NBC-TV and 15 independents. Petry TV is made up of eight ABC outlets, eight CBS stations, seven NBC affiliates and seven indies. Petry National has seven ABC stations, nine from CBS, six from NBC and eight indies.

The market-size breakdown of the two divisions is not strictly top 50 and

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below 50. Petry TV includes affiliates in two markets below the top 50. Likewise, Petry National includes five markets in the top 50, three represented by independents. Of the 30 Petry National stations, seven are in markets below the top 100.

Smaller-market division has its own sales teams

The **Petry National division** will have its own sales people in six of the 18 Petry offices, Allen reported. These are New York, Chicago, Los Angeles, Dallas, Detroit and Atlanta, which represent the majority of billings out of Petry.

Sales teams for Petry National are set up in New York, Chicago and Los Angeles. There will be three teams in New York, two in Chicago and one in Los Angeles. The three in New York, together with five teams for the Petry TV division, add up to one more team than previously operated in headquarters, thus cutting the station lists a little.

Despite the growing number of stations in the smaller markets, Petry is not going for quantity in building Petry National, Allen maintained. "We will continue to be selective. We still believe we represent a Tiffany list."

Movies, specials were key sweep factors: Poltrack

A major reason CBS-TV didn't perform as well as it did in '83 in winning the November primetime sweeps this year was weakness in movies and specials. A big reason that NBC-TV did better this November than last, while the other two networks did worse, was movies, not series. And the reason that ABC-TV was down in November from the previous year was problems across-the-board.

These were among the analyses of David Poltrack, vice president, research, of the CBS/Broadcast Group, in providing the trade press with a comprehensive rundown of the November sweeps two days after they ended. Poltrack reported the NTI primetime results as follows: CBS, 16.8/27; NBC, 16.0/26 and ABC, 15.2/24. These were for the NSI dates, November 1-28; NTI figures for the Arbitron dates, covering October 31-November 27, were practically identical, with the only difference being that the CBS rating was 0.1 of a point lower.

The data showed that the CBS primetime household rating during this year's November sweep was 12 per cent down from November, 1983, while ABC was down 14 per cent and NBC up 5 per cent. The '83 ratings (NSI dates) were CBS, 19.0; ABC, 17.7, and NBC, 15.3.

As evidence that CBS' November, 1984, ratings were pulled down by movies and specials, Poltrack displayed the following November averages for series programming only—CBS, 17.4; ABC, 15.5, and NBC, 15.3. As further evidence, including that of NBC's movie strength, Poltrack also cited network averages in November for "regularly-scheduled" programs, including regularly-scheduled movie nights—CBS, 16.6; NBC, 16.4, and ABC, 15.8. This comparison got a little complicated because Poltrack excluded the *Ellis Island* miniseries from the CBS average, but included *Fatal Vision* on NBC and *Ewok Adventure* on ABC because the latter two played in regular movie slots.

Network primetime ratings and HUTS were down

Poltrack also noted that CBS' and ABC's ratings were down partly because network ratings were down overall, nearly 8 per cent, in fact, during November. The combined network numbers this November were 47.9/76.4, as against 52.0/80.1 in November, 1983. In extenuation of this situation, the CBS research executive pointed to the U.S. primetime HUT levels for November of this year and last. These showed a decline of about 3.4 per cent, dropping from 64.9 in '83 to 62.7 this November. Poltrack ascribed some of this drop to the mild weather this fall.

He also made the point that the November, '83, HUT levels were pushed up by strong programming and that the November, '82, HUT figures were also lower than those of November, '83. The '82 level came to 63.1; thus the decline from '82 to '84 was only 0.6 per cent. As for the combined network rating, that was 51.0 during November, '82, so that the decline over two years was 6.1 per cent as contrasted with the 7.9 per cent decline in levels during the '83-to-'84 period.

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It's your son, the "Big TV Executive" . . .
Ready to watch TV every morning again? Well, I just picked up a daily show I can write home about! It's called "GROWING YOUNG" and stars the vibrant Virginia Graham with co-host George Skinner in a series that's really a celebration of today's lifestyles for young people of all ages!

By the way, congratulations on your new car. And Mom, I love your new haircut as well as all that terrific furniture you bought for the new apartment.

Love,

Freddy



Clear it, and make your Mom and Dad happy ...
(and everyone else's!)

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World Radio History

At NATPE - Moscone Center - PSS: 625 O'Farrell Street - THE SILVERBACH-LAZARUS GROUP: 80 Embarcadero

Found some significant differences in demo trends

Poltrack went into demographics at some length to show that there were significant differences among the various age and sex groups. In examining season-to-date figures (through November 11), the CBS research chief found that ratings of women 18-24 went down from 28.2 in '84 to 27.7 in '83. Also, women 65-plus dropped from 44.9 to 43.8. However, women 25-34 ratings climbed from 37.1 to 38.2 and ratings for women 35-64 were essentially unchanged.

The figures for men were more pronounced. In the 18-24 category, the ratings dropped from 22.3 to 18.8, a decline of 16 per cent. The 25-49 group was down 7 per cent. But ratings for men 50-54 climbed from 29.8 to 32.7, while for men 55-64, they were essentially unchanged and for men 65-plus the ratings dropped from 38.1 to 36.2.

The young male adult is always susceptible to other media, said Poltrack, and is not a big network viewer, anyway. He is also the target of HBO and he was one of the reasons for the drop in sports viewing this fall, the CBS researcher said. But it doesn't bother CBS that much, because the network is after the 25-54 demographic.

In discussing NBC's strong primetime showing, Poltrack argued that it was accomplished by the network's stealing away the kid and teenage audience from ABC. NBC had 10 of the top 10 shows among teens during the current season through November 11, 15 of the top 20 and 20 of the top 30. Among kids (2-11), NBC has eight of the top 10, 12 of the top 20 and 15 of the top 30.

Beville speech stresses impact of remote-control

Consultant Hugh M. Beville, Jr., gave a talk last week in New York at an ARF Electronic Media and Research Technologies workshop, with his discussion concentrating on the audience potential of the new technologies from 1985-1990. Stressed were subjects dealing with VCRs and cable substitutes, teletext and videotex. While his talk covered much of what he conjectured in his June 11 and July 9 articles for TV/RADIO AGE, he added to or expounded on some of the predictions.

One involved the growing use of remote-control devices for the home set. Nielsen reports, Beville pointed out, that 25 per cent of its NTI panel now have some form of remote control, with about 45 per cent of color sets sold in 1984 equipped with such controls. "The audience ability to get fast, fast relief from dull shows or boring commercials is thus greatly enhanced. This potential could affect audience behavior more than DBS and electronic publishing combined during the next five years."

Beville, in his talk, also focused on four cable substitutes: satellite master antenna TV (SMATV); multichannel multipoint distribution service (MMDS); direct broadcast satellites (DBS); and TV receive-only earth stations for the home (TVRO). He said that "the vision of synchronous-orbit satellite 23,000 miles in space serving home viewers directly was once science fiction. Today there are estimated to be close to one million homes receiving cable network signals on backyard dishes. By employing six-to-eight foot dishes, at a cost of well over \$1,000 each, remote viewers on farms and ranches can receive HBO, Showtime and other networks from present C-band satellites, with no program charges . . . This is one of the forms of 'piracy' that HBO hopes to overcome with its scrambling devices in 1985."

DBS called most complex of the new technologies

Beville noted that the dishes currently used in TVRO service to the home are relatively large and expensive because the C-band satellite signal is weak. True DBS involves use of Ku-band transmission with 230 watts power. The stronger signal means that household receiving dishes can be reduced to two feet for mounting on rooftops."

Of all the new technologies, DBS is the most complex, Beville pointed out. And, he added that it's doubtful that its costs will ever enable it to compete with SMATV and MMDS, "let alone with cable. Its major attraction will be service to households beyond the reach of those not viable for wired and wireless cable.



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Tele-scope

(continued)

"DBS," he continued, "is a classic example of preoccupation with technical hardware overriding any concern with what unique service it would provide viewers." (In summing up, Beville said that of all the line-of-sight cable substitutes, DBS "is the most speculative and the farthest down the road. SMATV may have an edge over MMDS in serving apartments in urban areas but is economical only in larger units. MMDS is handicapped by its lower line of sight, which hampers its ability to compete with SMATV. MMDS can service private homes, but marketing problems are severe. TVRO will grow in remote areas beyond cable's reach.

Cable said to have clear advantage over others

Said Beville: "None of these substitutes can stand up with cable competition on a head-to-head basis. Cable's 30 to 70 channels and superior signal quality are solid advantages.

"As to audience, I would venture on an outside estimate of about three million households for all these services combined by 1990, some in areas outside of cable's reach. Unlike the text and transactional services, they pose no unique programming or measurement problems."

Other highlights from Beville's talk include the observations that: Television set sales are enjoying their greatest boom in history, with sales this year setting a record of 16 million, topping the former record of 14 million last year; today's high-performance television receivers process 100 per cent of the audio-visual signal, providing stereo sound and providing in 19-inch sets picture size nearly equivalent to yesterday's 25-inch receiver, and next year a further quantum leap will give viewers the ability to produce some shots, stop-motion and split-screen effects; qualitative audio improvement will come from the introduction of stereo sound to TV broadcasters, but it requires new studio equipment and transmitters by broadcasters as well as adapters or new sets by viewers.

This reequipment process will be well along by 1990. Regarding teletext, he said the jury was still out. At this point, he considers it to be more a local and than a national medium. Videotex is in a similar boat, he reported, with its growth beyond puberty unlikely to occur by 1990.

Big El Cervante Award winners: Castor, Zubi

The two biggest broadcast winners in this year's El Cervantes Awards were Castor Spanish International and Zubi Advertising Services. Zubi walked away with top honors for four of its radio commercials, and Castor took first prizes for two radio commercials, two television commercials, and for the multi-media Spanish language campaign the agency created for Budweiser beer.

The awards, which include honors for print, outdoor and transit advertising, are presented annually by Hispanics in Communications for "Excellence in advertising to the Hispanic consumer population" of the U.S. and Puerto Rico. Chairwoman of Hispanics in Communications is Jackie DaCosta of AC&R/Rossi, Ted Bates' Spanish language ad agency, and Rafaela Travesier of WADO New York is president.

Other top television Cervantes winners were J. Walter Thompson's Hispania for its national campaign for Ford Motor Co. and Badillo-Compton, for the regional television campaign it created for Stroh Brewery's Schaefer beer.

Castor's two winning television efforts were for Budweiser, as was one of its two radio winners. Castor's other radio winner was its national campaign for Coca-Cola.

Zubi's radio winners were for Dr. Pepper, a local campaign for Fabulous Diamonds, and two public service campaigns, one for the Museo Cubano de Arte y Cultura, and the other for United Way of Dade County, Fla.

Other radio Cervantes were won by Boston's Ingalls Associates for its regional campaign for Zayre, and Badillo-Compton won again for Schaefer. Zubi, Castor and Badillo-Compton also took a number of Cervantes certificates for their broadcast work, and in this runner-up category they were joined by Mendoza, Dillon & Asociados, by Young & Rubicam's Bravo Spanish language advertising division, and by Noblex Advertising.

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JWT survey says split-30 works over the short term

J. Walter Thompson's survey giving short term benediction to the split-30 (see related story in *Commercials* section) augur well for the new time unit despite the misgivings of a number of leading advertising experts including 4As and Foote Cone & Belding chairman John O'Toole. The JWT survey is only the beginning of advertising's scrutiny of the 15-second spot, which continues apace with ABC-TV's co-sponsorship of a five-advertising plan to test the effectiveness of the genre over a longer haul. One of the reasons for the joint move on the part of ABC and JWT was the '84 expenditure for the 15s, which was an estimated \$350 million for its charter year in spot and network television. The ante is sure to go up in '85, and the networks as well as the agencies want to be armed with the right ammunition to justify their expense to the advertiser. Despite its endorsement, JWT, in its survey posted a few reservations that bear watching, namely, split 30s should *not* be used to introduce a concept or a product, but exclusively for reinforcement. Media cost for the unit, JWT advises, should be watched carefully. Some of the same proscriptions, it should be pointed out, were given when the 30 became the time unit of choice.

No individual 15s expected before at least fall '85

JWT also offered some speculations about the future of the 15-second commercials, how and when they will be used, and how effective they will be. Here are some of them.

- The split-30 format will be maintained and individual 15s will not be sold, until at least the fall of 1985.
- When a movement to a single 15 unit begins, the change will occur quickly.
- Fifteens will *not* completely replace 30s.
- Advertisers with two or more products appealing to the same target will be the first to use 15 commercials.
- Advertisers with limited media funds will be among the first to try 15s.
- The use of 15s to increase effective reach will be more valuable for small advertisers than for large advertisers.

Former B&B creative toppler to start own shop

Charles N. Blakemore, former executive vice president and director of creative services worldwide at Benton & Bowles, will form his own agency, TV/RADIO AGE has learned. It is not known whether the new boutique shop will headquarter in Greenwich, Conn., or in New York City. But Blakemore's partner in the new venture is James Killough, a former management supervisor at Compton and a consultant to the Republican National Committee. Name of the new agency will be Blakemore & Killough. Announcement of the account list awaits finalization of fee and commission arrangements.

Blakemore, a figure on the international advertising scene for the past decade, attracted substantial business to B&B during his five-year tenure. Such accounts as Corning Glassworks, Pinkerton Tobacco and Jos. Garneau, importers of Bolla wine, were among them.

Before joining Benton & Bowles, Blakemore was a senior vice president and executive creative director for Leo Burnett, Chicago, where he created the Charlie the Tuna character for Star Kist. Blakemore & Killough will concentrate on giving customized service to a select number of accounts, says Blakemore, and will officially open its offices on January 1.

Number of licensed TV stations in U.S. totals 1,490

The number of licensed television stations in the U.S. totals 1,490, and there are 9,590 radio outlets, as of October 31, according to the Federal Communications Commission. Combining the commercial UHF with the VHF television stations, the total is 895, with the VHF's totaling 536 and the UHF's registering 359. Educational TV outlets total 286, with the UHF's adding up to 172, while there are 114 the VHF's. On the low-power TV end, there are 309, broken down as 203 VHF's and 106 UHF's. On the radio side, the commercial radio tally is 8,421. AM radio totals 4,741, and FM radio, 3,680. Educational FM radio tallies 1,169.

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- A Proven Daytime Winner Just Like The Only Shows Waiting in Access Today

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World Radio History

East Coast 215-348-9450
West Coast 213-277-1170

TV Business Barometer

Spot TV went up 12.5% in October, topping the \$400 million level

National and regional spot TV time sales rose 12.5 per cent during October, which was not bad, considering that October of '84 was a four-week Standard Billing Month (SBM), while October of '83 covered five weeks. But the increases were not particularly evenly distributed.

Spot billings advanced from \$360.9 million during last year's 10th month to \$406.0 million. It was the fifth month this year that spot topped the \$400 million mark and the ninth month in spot's history to do so.

The year-to-date total for national spot business is now \$3,872.2, up from \$3,354.7 million, an advance of 12.1 per cent.

October's rise of 12.5 per cent was better than six of the previous nine months, though two of the nine represented five-week SBMs vs. four in '83. In both of those months (April and September), the *Business Barometer* sample reported increases of 16.3 per cent. Another month, May, was, like October, a four-week SBM vs. five weeks last year.

Smaller stations have been showing uneven pattern

The smaller stations—those with annual revenues under \$7 million—did not do well in October, averaging an increase of 3.2 per cent. But the two larger revenue categories—\$7 to \$15 million and over-\$15 million—showed double digit rises. These were, respectively, 11.9 and 13.1 per cent.

The smaller-revenue stations have been showing an uneven pattern this year, viz., ranking first in percentage increases during four months and ranking third during six months. In September, for example, the smaller stations registered a blockbuster increase of 32.4 per cent. Yet in August, they were down 7.0 per cent from the year before.

As for the other revenue groups, the \$15 million-plus bracket stations ranked first five times, the \$7-15 million group, twice, in 1984.

BLAIR HAS ONLY ONE RECORD TO BEAT.



October

National spot +12.5%

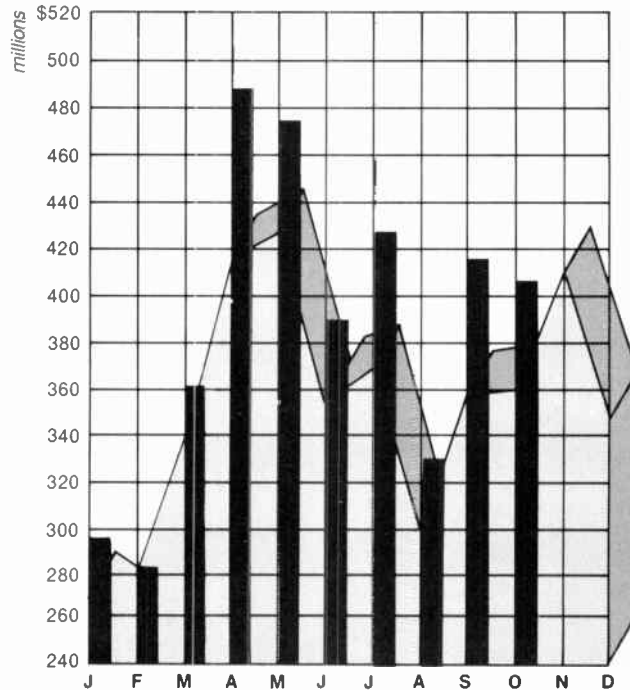
(millions) 1983: \$360.9 1984: \$406.0

Changes by annual station revenue

Under \$7 million+ 3.2%

\$7-15 million+11.9%

\$15 million up+13.1%



Everyone wants to win. But Blair *trains* to win. With a program that's unique in the industry. Only 1 out of 20 candidates makes it into our program. It takes three months. It's demanding. And it works. Because it teaches Blair sales people to negotiate the ratings, not the rates. To know the competition. And know how to beat it. To sell the value of the audience *and* the value of the station. Blair people train to sell more aggressively. More intelligently. That's why they sell more than anyone else. Three months is a long time to spend on training. But our clients have a lot invested in us. So we invest a lot in ourselves. Training hard helps our people grow. Which helps our clients grow. Growth. It's a tradition we share with our clients.

BLAIR. ONLY BLAIR.
Television

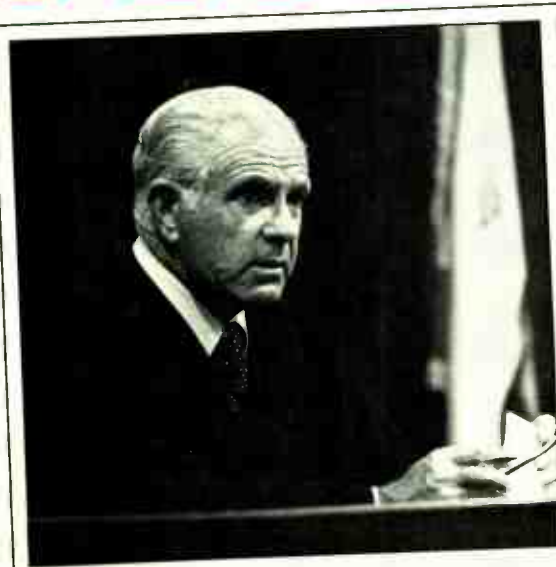


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OCTOBER

PEOPLE'S COURT



While everyone is looking for news about the new shows of the season, it's "The People's Court" that's still making the headlines.

In its 4th season, "Court" continues to retain its crown as the ENDURANCE CHAMP of first-run syndication, showing impressive gains in market after market over its lead-in to maintain its #1 position.

For winning results, look to the show that continues to get the ratings decision. "The People's Court," now being renewed for its fifth season.

NEW YORK

STATION	PROGRAM	RTG/SH
WNBC*	MON-FRI 4:30PM	7/19
LEAD-IN	Love Connection	7/19
WNBC	COURT	7/20
WCBS	Rockford Files	6/16
WNEW	He-Man	6/16
WABC	Local	5/14
WPIX	Happy Days	4/12
WOR	Movie	3/8

HOUSTON

STATION	PROGRAM	RTG/SH
KPRC*	MON-FRI 4:00PM	3/13
LEAD-IN	Jeopardy	3/13
KPRC	COURT	6/20
KRIV	Good Times	5/18
KTXH	Scooby Doo	4/15
KTRK	Movie	4/15
KHOU	Trapper John	3/11
KHTV	Fat Albert	1/5

MILWAUKEE

STATION	PROGRAM	RTG/SH
WTMJ*	MON-FRI 4:30PM	5/19
LEAD-IN	Little House	5/19
WTMJ	COURT	9/29
WITI	Jeffersons	7/23
WISN	Local	4/13
WCGV	Voltron	4/13
WVTV	Superfriends	2/8

ST. LOUIS

STATION	PROGRAM	RTG/SH
KSDK**	MON-FRI 4:00PM	6/23
LEAD-IN	Hour Magazine	6/23
KSDK	COURT	9/27
KPLR	Voltron	7/22
KMOX	Quincy	7/21
KTVI	Three's Company	6/17
KDNL	Gomer Pyle	2/6
KNLC	Circle-Square	-/-

es Times

**EXTRA!
SPECIAL
EDITION**

984

T STILL CHAMP!

BOSTON

	MON-FRI 5:00PM	RTG/SH
WBZ*	Love Boat	7/20
LEAD-IN	COURT	9/22
WBZ	Name That Tune	8/19
WNEV	Too Close	6/15
WCVB	Brady Bunch	4/9
WJVI	Quincy	2/5
WVSBK	Eight Is Enough	1/3
WXNE	Movie	1/2
WQTV		

PITTSBURGH

	MON-FRI 5:00PM	RTG/SH
KDKA*	Hour Magazine	11/32
LEAD-IN	COURT	13/35
KDKA	Three's Company	8/22
WTAE	Name That Tune	5/14
WPXI	Dukes Of Hazzard	3/9
WPGH	Batman	2/5
WPTT		

SEATTLE-TACOMA

	MON-FRI 4:00PM	RTG/SH
KIRO*	Let's Make A Deal	3/14
LEAD-IN	COURT	6/22
KIRO	Superfriends	5/19
KSTW	Donahue	4/15
KING	Little House	4/14
KCPQ	Hart To Hart	4/13
KOMO		

MEMPHIS

	MON-FRI 4:00PM	RTG/SH
WREG**	Waltons	8/24
LEAD-IN	COURT	10/29
WREG	Dallas	7/21
WHBQ	Hart To Hart	5/14
WMC	Tom & Jerry	4/11
WPTY	Inspector Gadget	2/7
WMKW		

DALLAS-FORT WORTH

	MON-FRI 4:30PM	RTG/SH
KXAS*	Jeopardy	5/14
LEAD-IN	COURT	7/20
KXAS	Taxi	7/19
KDFW	PM Magazine	7/18
WFAA	Happy Days	5/13
KTVT	Inspector Gadget	4/10
KTXA	Brady Bunch	2/6
KXTX	Top 40 Videos	1/4
KRLD	Super Heroes	-/1
KDFI		

**THE
PEOPLE'S
COURT**

ALL MARKET SUMMARY*

	1984 HOMES	1983 ADULTS 25-34
OCT. 1984		
LEAD-IN	2,388	1,090
COURT	2,817	1,392
	+19%	+28%
OCT. 84-COURT	2,817	1,392
OCT. 83- VARIOUS	2,942	1,347
	+7%	+3%

SOURCE: *NSI **ARB

Telepictures

CORPORATION

New York • Los Angeles • Chicago • Dallas
Paris • Sydney • Tokyo • Toronto

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THE PEOPLE'S COURT is a Ralph Edwards Production in association with Stu Billett Productions.

World Radio History

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

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

- 1. The largest documented circulation of any publication in the field.**
- 2. More advertising lineage than any other publication in the field over the past 20 years.**
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Radio Report

October network billings up 7.5% to \$28.8 million for six web companies

Network radio billings rose 7.5 per cent in October, according to the Radio Network Association. Data covering network business reported by the ABC, CBS, MBS, NBC, RKO and Sheridan networks showed a total of \$28.8 million, compared to \$26.8 million during October of '83.

For the 10 months to date, billings of the reporting networks totaled \$224.9 million, as against \$217.5 million last year. The increase amounts to 3.4 per cent.

Billings broken down by the four major ad centers from which radio network sales are made showed a drop in New York, but sizable increases in the other three cities. New York was down 9.4 per cent to \$14.9 million; Chicago was up 27.7 per cent to \$7.7 million; Detroit was up 55.5 per cent to \$4.1 million; and Los Angeles rose 25.4 per cent to \$2.2 million.

Banks were No. 3 local client category in '83: RAB

Banks were the Number 3 local billing category for radio in 1983, adding up to 8 per cent of all local radio revenues, and financial institutions, as a group, have raised their use of radio advertising by about one fifth during the first half of this year, reports Kenneth J. Costa, vice president for marketing information at the Radio Advertising Bureau. (See article on local radio sales, page 70).

The figures for banks come from a survey of 1,138 full service banks conducted by the Bank Marketing Association, and those for financial institutions were generated by Radio Expenditure Reports.

Explaining the gains, Costa points out that radio can be targeted to "up-scale people concerned about interest rates, money market funds, CDs, mutual funds, insurance policies and credit," in a period of bank deregulation and "swift competitive currents in the financial marketplace that have resulted from deregulation. Banks have also found radio an effective way to acquaint mass audiences with automatic tellers, credit cards, tax services and banking plans, by using their customers' and prospects' favorite stations to reach and persuade them."

Financial industry radio ads up 19.8% in first half

Costa's data from RER indicate that the financial industry, including savings and loan associations and insurance companies as well as banks, invested \$36.792 million in radio advertising during the first half of 1984, up 19.8 per cent over last year's first six months expenditures of \$30.703 million. Credit card advertising, tax services, trust management and mortgage bankers led the entire field, increasing their radio investments 171.5 per cent during the first half.

Insurance companies raised their radio outlays 38.9 per cent, from \$7.79 million for 1983's first half, to \$10.8 million for this year's first half, using radio, says Costa, "to define and differentiate their products."

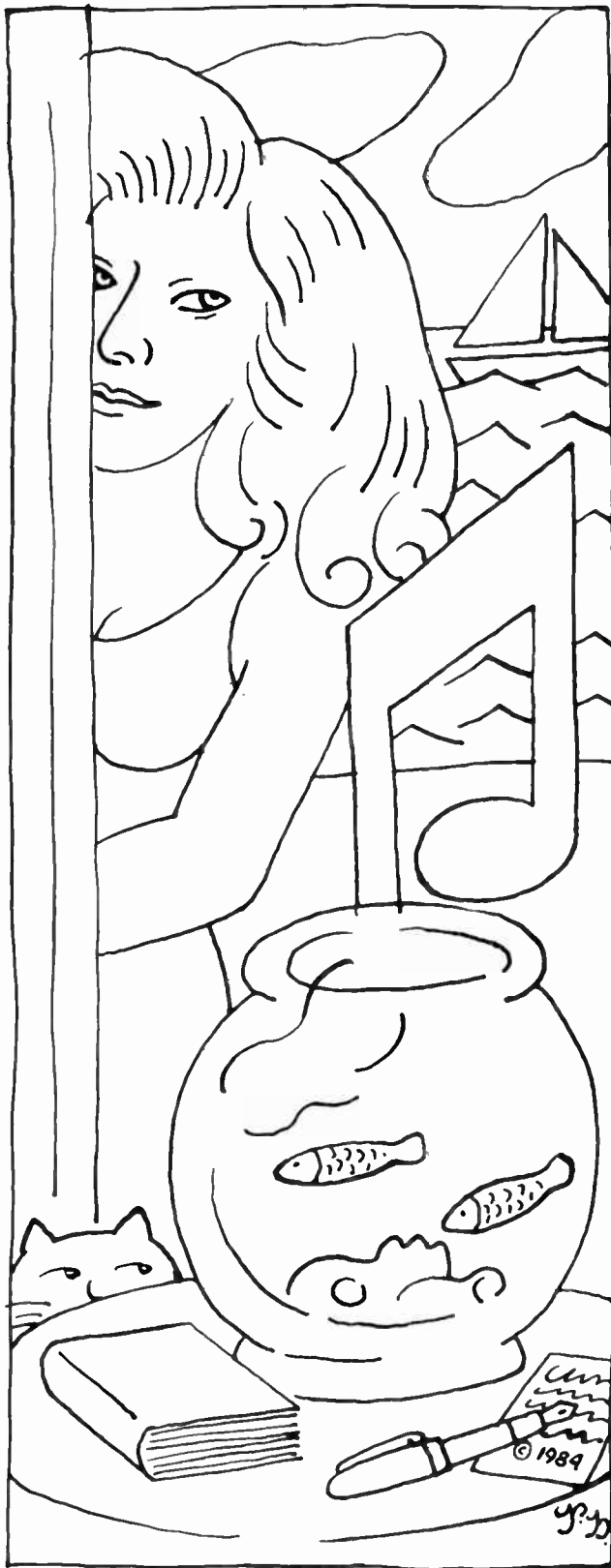
The RER figures showed banks and S&Ls investing 25 per cent ahead of last year's pace during this year's first half, putting \$18.3 million into radio. And as the Bank Marketing Association findings indicate, the 77 per cent of banks that use radio spend an average of \$23,300 annually in the sound medium, or 16 per cent of their ad budgets.

Costa reports that, as a rule, "the larger the bank, the greater its use of radio advertising." He says medium-sized banks, with assets between \$50 and \$500 million, allocate the largest share of ad dollars—20 per cent or better—to radio. If the average expenditure were projected to include the 15,830 full-service banks monitored by the Federal Reserve Board, Costa says total radio investments would add up to \$358.5 million.

Appointments announced for Supernet unwired web

Supernet, the non-wired network assembled by Selcom, Inc., and including the stations repped by Selcom Radio, Torbet Radio, Eastman Radio and Masla, is getting up to speed with new sales appointments following the naming of a vice president and general manager in mid-November.

The new general manager, Bill Kehlbeck, announced late last month the appointments of Joy Murphy of Torbet (a Selcom subsidiary) and Jill Burtis of



Research, research, research...

According to Scarborough—
the highest index in New York for:
adults with household incomes
over \$75,000
adults who own coops & condos
adults who have done
post graduate work.
theatergoers and dance lovers

According to Arbitron
Qualidata—

73% have a valid passport
96% dine out
77% invest in mutual
funds
86% own stocks or bonds
77% have major non-bank
credit cards
57% are 25-54 years old

Do you have anything to sell to
the people who have everything?
Call Elise Topaz, our general
sales manager at 212 NCN 1043

the Station for people who have

~~WNCN~~

New York
classical 104.3 FM

Represented nationally by Concert Music Broadcast Sales.

Radio Report

(continued)

Selcom Radio. Kehlback, whose appointment was announced by Selcom, Inc., president Lou Faust, had been Torbet's director of network sales.

Supernet, which consists of 1,023 stations from the four rep companies, was set up to meet the competition of multi-rep wired networks at Katz, Blair and Interep, which were built by acquisition. Kehlbeck noted that the Eastman and Masla roles are those of partners. He said at the time of his appointment that Supernet "can accommodate essentially any advertiser's market list at virtually every demographic skew."

Non-wired webs lure buys aimed at young

Though the 25-54 demographic has now surpassed 18-34 radio buys on Interep's unwired network as well as for straight spot radio, and youth oriented spot buys are down at both Blair Radio and Interep, there's still a lot of advertising to the young on radio. It's on the reps' unwired networks as well as on the many youth-programmed wired networks fielded by ABC, NBC, CBS, and RKO.

In her *Spot and Spot Network Avail Analysis, January-September 1984 and Trends*, Interep executive vice president, marketing and communications Ellen Hulleberg reports that total youth buys increased for the network, including teens, 12 to 24, 12-34, 18-24 and 18 to 34. This total bracket was up to 37 per cent of network contracts, against only 18 per cent of the spot contracts, which remained constant. In terms of dollar volume, youth directed unwired network buys add up to 24 per cent of all network dollars, for the year's first three quarters, compared to 21 per cent of spot dollars.

However, while the most active network youth bracket during the first six months, 18 to 34, dropped from 21 per cent of Interep requests to 19 per cent for third quarter, 25 to 54 rose from 18 per cent to 26 per cent, bringing this most popular age span to top position on both the unwired web and spot charts for third quarter.

Youth buys down in spot business

At the same time, though, youth directed buys through Interep for straight spot slipped during third quarter, though they stayed even with the 1983 final for year to date.

Similarly, youth-directed spot business opportunities reported by Lori Adelsberg for Blair Radio were down 3.1 points from last year's first nine months, though they still make up 21 per cent of Blair Radio's opportunities. These include all age breaks, 12 through 34.

As for commercial length, Interep's Hulleberg reports that 30s continue to account for about one fifth of all spots, adding that there is pressure on the industry to price 30s at 50 per cent of full minute messages. Her response is a conviction that, "Pressure should be put on the line networks to raise their pricing of 30s to 80 per cent of 60s," because line network pricing, she says, "continues to hold down national spot rates. This all adds up to inhibiting radio's share of ad dollars." And she reports that 30 per cent of Interep's unwired network avails were 30s, "generally priced at 80 per cent."

Longterm trends continue to show up in analyses

Meanwhile, other facets of both the Interep and Blair Radio analyses generally confirm that the first three quarters have shown continuation of several long term trends in spot radio. As in earlier spot business analyses, Interep found 15 per cent of avails requested were from "a source other than Arbitron," (most likely Birch), though for the spot networks, Hulleberg adds that Arbitron remains on top with a strong 97 per cent of requests for unwired network buys. This, she notes, is "due to Arbitron's Nationwide report, which is based on ADIs. Its advantage over RADAR, the line network report, is that Arbitron shows market-by-market audience delivery."

And both Interep and Blair find that 25 to 54 continues to dominate among buyers' spot requests. Blair's Adelsberg found 25-54 showing a 2.1 point increase over last year's first three quarters, and now represents 37 per cent of all Blair Radio opportunities. At Interep, Hulleberg calls 25-54 "still Number 1 for spot avails," and says they accounted for a third of all avails.

PLAYBACK: A Review of 1984

J a n u a r y



EXCLUSIVES:
 THE CARS
 JOHN COUGAR
 MELLENCAMP
 JOURNEY
 STEVIE NICKS
 HUEY LEWIS
 & THE NEWS
 PAT BENATAR
 38 SPECIAL
 LOVERBOY
 ASIA
 SAMMY HAGAR
 THE PRETENDERS

SUPERSTAR CONCERT SERIES
 Expands Throughout the Year

F e b r u a r y

CONCERTMASTER II
 Mobile Recording Studio
 Launched



CHICAGO OFFICE OPENS

CONCERT HOUR FEATURES
 CHAKA KHAN

M a r c h

MARY
 TURNER
 Interviews
 ZZ TOP
 OFF THE RECORD

Live From Gilley's
 Celebrates
 5TH YEAR With
 CHARLIE
 DANIELS

Waldenbooks Review
 Premieres

A p r i l

WESTWOOD ONE
GOES PUBLIC

SID McCOY
 Profiles
 RICK JAMES

CULTURE CLUB
 Simulcast
 with HBO

A Tribute to MARVIN GAYE

DR. DEMENTG Celebrates April Fools

M a y

LINDA RONSTADT
 Simulcast with HBO



MORRIS, AMBROSE, COHEN
 JOIN WESTWOOD ONE
 MANAGEMENT TEAM



J u n e

THE PRETENDERS Simulcast with MTV



J u l y



SATELLITE DELIVERY
 SYSTEM

Westwood One becomes first independent
 network on Satcom I-R...Builds West Coast
 earth station.

FUTURE HITS

Premieres as first satellite-delivered series

A u g u s t



RADIO ESPANOL'S
 EXCLUSIVE OLYMPICS
 COVERAGE



DURAN
 DURAN
 Simulcast
 with
 CINEMAX

S e p t e m b e r

Westwood One Presents
Al Jarreau & Melissa Manchester
NAUSETA

STAR TRAK PROFILES
 EXCLUSIVES:

Barry Manilow
 Barbra Streisand

Barry Gibb
 Herb Alpert

SPECIAL EDITION
 Profiles
 TINA TURNER

O c t o b e r

9-HOUR
 BEATLES
 SPECIAL

COUNTRY
 PROFILES:
 Tammy Wynette
 Hank Williams Jr.

MUSICAL!
 Premieres

US FESTIVAL
 COUNTRY
 3-HOUR SPECIAL



N o v e m b e r

ELTON JOHN LIVE IN CONCERT
 via satellite

OFF THE RECORD SPECIAL
 Exclusive: Pat Benatar

ELVIS:
 A Golden
 Celebration

DYLAN
 ON
 DYLAN
 Interview
 Exclusive



D e c e m b e r

A CONVERSATION WITH
 BRUCE SPRINGSTEEN

SCOTT SHANNON'S
 ROCKIN' AMERICA
 TOP 30 COUNTDOWN
 Premieres

RADIO VOTES
WESTWOOD ONE
 PROGRAM SUPPLIER
 OF THE YEAR



FOR THE BIGGEST EVENTS ON RADIO, IT'S WESTWOOD ONE...AND ONLY!

Radio Business Barometer

October spot radio biz rose 28.9% as adjusted for Standard Billing Weeks

Spot radio topped its strong performance in September with an even stronger October. Pitting this year against last on a comparable week basis shows spot zoomed up 28.9 per cent in October following a 21.1 per cent rise in September.

Time sales for the four Standard Billing Weeks of October (October 1 through 28) amounted to \$72,745,500. October of '83, a five-week Standard Broadcast Month (SBM), actually pulled in \$70,518,700, but on a four-week basis this comes out to \$56,415,000 via downward adjustment. September '83, was also adjusted since it was a four-week SBM, while September of this year was a five-week SBM, but it was, of course, adjusted upward.

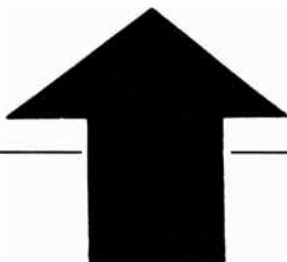
In any case, radio spot business is up 14.2 per cent for the 44 weeks through October 28, as against the 44 weeks last year through October 30.

Detroit led top 10 markets with hefty 60.2% increase

Some of the top 10 markets had stunning increases in October, led by Detroit, with a 60.2 per cent rise. Five others showed rises of about 30 per cent or more. Los Angeles was up 53.6 per cent, Dallas-Ft. Worth, 51.3 per cent; Houston, 37.3; San Francisco, 33.1, and Washington, 29.7. The remaining four markets, all registering increases of a lesser degree, were Chicago, up 18.0 per cent; Philadelphia, up 17.1; New York, 15.9, and Boston, 14.3.

Putting it all together, the top 10 markets were up 32.4 per cent in October to \$29,706,400, as against \$22,432,600 in '83 (adjusted). The 11th-to-25th market group rose 25.5 per cent to \$15,597,200, the 26th-to-50th climbed 26.7 per cent to \$10,369,900, while the remaining markets were up 27.7 per cent to \$17,072,000.

The year-to-date figures for the market groupings are remarkably even: top 10, up 12.5 per cent; 11th-to-25th, up 13.6 per cent; 26th-to-50th, up 14.6 per cent, and the remaining markets, up 17.3 per cent.



Radio Reaches Everyone!

Each Day (M-Su) Americans Listen To More Than Three Hours Of Radio

	Daily Time Spent Listening				
	ages 12+	ages 12-17			
Persons	3:12	2:39			
	ages 18+	ages 18-24	ages 25-34	ages 35-49	ages 50+
Men	3:20	3:56	3:41	3:17	2:47
Women	3:12	3:39	3:15	3:21	3:53
	1-2 persons	3-4 persons	5+ persons		
Adults in HH of	3:08	3:19	3:26		

National spot +28.9%

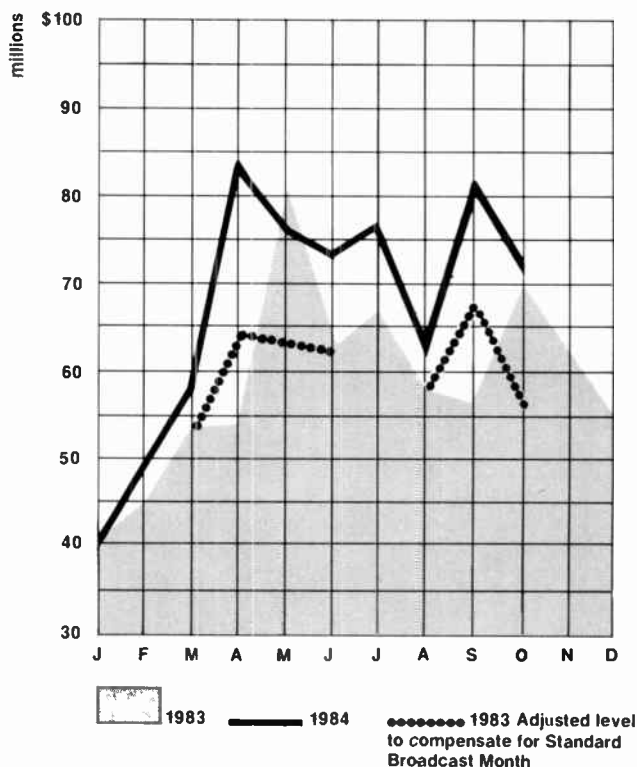
(millions) 1983: \$70.5 1984: \$72.7
1983 adjusted: \$56.4

Changes by market group

Market group	Billings (mils.)	% chg. 84-83
1-10	\$29.7	+32.4%
11-25	15.6	+25.5
26-50	10.4	+26.7
51+	17.1	+27.7

Source: Radio Expenditure Reports

October



Radio Has Your Audience!

“The next time you see an ordinary radio, think of it as a potential marketshare. Consider all those people on the other side of the speaker just waiting to hear a few words from you.

Then, think of us. We’ve got your audience and we can deliver it. Call me at (212) 916-0505 and let me help you with your media plans.”



Erica Farber
V.P., Radio Marketing Division
The Interop Group of Companies

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Discover how our experience and negotiating power can help you achieve unmatched savings.

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1422 Euclid Avenue
Cleveland, Ohio 44115
(216) 575-0080

Chicago
333 N. Michigan Avenue
Suite 2117
Chicago, Illinois 60601
(312) 263-6557

Los Angeles
9465 Wilshire Blvd.
Suite 605
Beverly Hills, California 90212
(213) 278-5833

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Memphis, Tennessee 38112
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**Media
General**



Broadcast Services, Inc.

PORTRAIT OF AMERICA

WINNER OF 1984 GEORGE FOSTER PEABODY AWARD
ORIGINATED BY TED TURNER



A PROGRAM FOR OUR TIME...60 HOURS
TURNER PROGRAM SERVICES

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Stereo sound is being plumped by its supporters as the most dramatic technological event since the coming of color. Yet very few stations in the U.S. are equipped to receive or transmit it. At r., Doc Severinson and his band, which participated in a demonstration of stereo sound on NBC's "The Johnny Carson Show."



Broadcast technology in 1985: a mixed bag

Stereo television sound, offered by nearly a dozen receiver manufacturers this holiday season, is the high-profile, high tech consumer lure. What's needed is for the networks to offer more stereo programming.

Broadcast technology is expected to be a mixed bag in 1985.

Authoritative observers on at least a half dozen fronts expect dramatic decisions on issues that have been stalling progress in some areas; and they foresee the marketing of some revolutionary technological advances that have moved from the drawing board to the production line. Finally, there are other exotic technologies that need more time to get moving.

Following are some of the highlight developments (or lack of) seen for broadcast and related technologies next year:

■ Stereo television sound, offered by nearly a dozen receiver manufacturers this holiday season, is the high-profile, high tech consumer lure. What's needed is for the networks to offer more stereo programming, the stations to equip themselves to transmit it and the consumer to buy the equipment to receive it—the usual chicken-and-egg dilemma. But the only network that has seriously gotten down to programming for stereo TV is RCA-owned NBC.

■ High definition television: Encouraged by enthusiastic response to trade show demonstrations, manufacturers are jockeying to set a standard going beyond the 525-line picture to 1,000 lines and beyond. In addition, the four-to-three width-to-height aspect ratio may be a thing of the present, but the five-to-three—and even two-to-one—ratio is definitely in the cards.

■ AM stereo got off the ground last year, prodded mainly by the Motorola Corp. and its C-Quam chip, which stimulated responses from a half dozen major manufacturers that have gone into receivers for car radios, and finally, portable models. This leads some experts to believe that 1985 may be the year that AM stereo finally settles in.

■ Videocassette recorders have become the joy of the manufacturers if the bane of advertisers and their agencies because of zapping. Record-breaking sales, however, militate against high tech improvements in the models until inventories thin out or sales slow down. When that happens there are already advances perfected on the bench, sources say, that can be built into later models, perhaps as early as next fall.

■ Direct broadcast satellite service, the technology that once seemed to offer so much promise, suffered a staggering, if not lethal, blow when both Comsat and Prudential recently reported that they were abandoning or about to pull the plug on their substantial DBS efforts, leaving few viable contenders in a field already decimated with casualties.

■ Other markets, like the 8mm video camera and projection television, are expected to follow the pace of business conditions.

If the market zips along during this post election year, or if it slows, following the rhythm of the economy, the technological fine tuning is expected to follow suit. Thus far, the 8mm camera and projection television, have shown buoyancy and growth, though not on quite as large a scale as the VCRs. They are expected to continue on this course through 1985.

■ Standards for broadcast-quality half-inch video tape recorders continue to appear unlikely, though Sony, which feels its Betacam system is a "de facto" standard vis-a-vis the "M" format of Matsushita/RCA, is anxious. Meanwhile progress on an agreement between Bosch and Hitachi on the quarter inch broadcast VCR is slow.

■ SCA services are beginning to become established, but it is by no means certain that they can all become viable. Paging presents opportunities, but not in all cases and not in all markets. Commodity market data has already showed itself to be in demand but questions are raised about up-to-the-minute stock market quotations. Subcarrier transmission over the FM band is seen as profitable, while transmission over AM, which can be done technically, is not perceived at this

conjunction to be worth the candle, economically.

The one technology certain to come off the launching pad in 1985 will be AM stereo.

According to Abe Voron, senior vice president of the National Radio Broadcasters Association, Chris Payne, consultant to Motorola on its C-Quam AM stereo chip, a passel of automotive manufacturers, led by Chrysler and General Motors, and all the major receiver manufacturers save three, Motorola has won the day over the multiple mode receiver advocates. Most receiver manufacturers for cars and portables will come out with AM stereo sets featuring the C-Quam chip.

Broadcaster lag

The only laggard in the group, according to the NRBA, is the broadcasting industry itself. The NRBA is urging the stations to "fit up" to transmit AM stereo, and use 1985 to promote its use to the consumer, telling the broadcasters that "it's up to you" to sell AM stereo to the consumer.

Thus far, according to the NRBA, there are slightly more than 400 stations broadcasting in AM stereo, with roughly another 100-plus intending to put in the necessary AM stereo transmitting equipment in 1985. There are, as of the fourth quarter, of 1984 about 4,750 AM stations licensed in the U.S. Clearly, the penetration factor has a long way to go, but receiver manufacturers are reasonably confident that the push will begin this year.

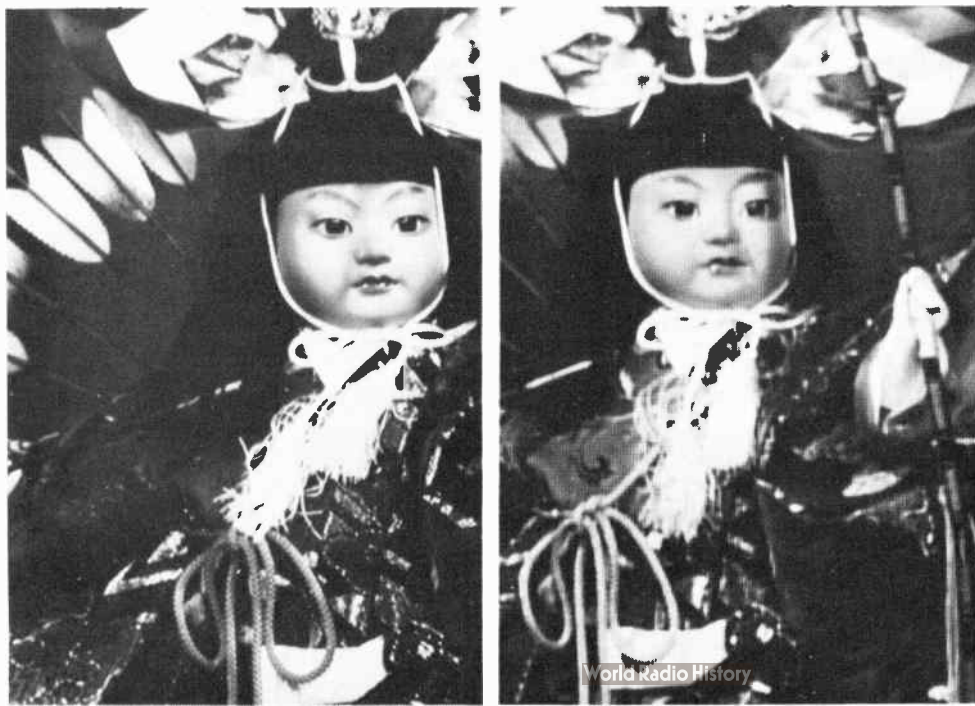
Other automotive manufacturers beside Chrysler and GM, offering AM stereo in all or some of their models are

Ford, Volkswagen and Mitsubishi. Manufacturers already committed include Arvin, a high-volume maker of private label radioreceivers for Sears and J.C. Penney, among others; Sherwood, which will have two C-Quam auto receivers in its 1985 line, according to the NRBA's *AM Stereo Report*; Pioneer, Marantz, McIntosh, Sony, which is sticking with the multiple mode, and Sansui, higher-end producer of components and receivers, which is also opting for the multiple mode.

Success of AM stereo many hold, lies primarily in aggressive promotion to the consumer from both ends—the receiver manufacturers and the stations, who must retrofit to transmit it, and program with stereo vehicles attractive to its audience.

Nearly a dozen manufacturers are offering stereo television receivers to spur holiday sales, but though all networks say they are working towards providing programming for that medium, and developing equipment to help the stations accommodate the technology, only NBC, with parent RCA, a receiver and an equipment manufacturer, is making specific efforts to outfit stations to broadcast stereo sound on TV and provide some of the programming that will enable consumers to use the stereo sets they buy in the stores this winter.

Still, most manufacturers, in addition to including stereo sets in their line, are selling most models with stereo plugins or adaptors. As far as broadcast technology and equipment, vis-a-vis stereo, is concerned, Dennis Woywood, vice president for marketing, RCA Broadcast, says, that in addition to putting out its own line of consumer models, RCA is working on kits to make its earlier mod-



High definition TV awaits both studio production and on-air transmission standards. At far l., is a picture produced by Sony's HDTV at 1,125 lines at 60 fields/sec. Print at near l. is standard 525 lines.



RCA's CCD-1 solid state camera is said to offer high resolution and reliable performance under all lighting conditions. At l., split-screen comparison of pictures from TV camera using conventional pickup tubes and the CCD shows that latter cuts blur of object in motion.

els, going back as far as 20 years, stereo compatible.

RCA is also offering stations transmitters and antennas that will enable them to broadcast in stereo. "It's my personal speculation," Woywood says, "that the networks will provide broadcasters with sufficient stereo programming by the end of 1985."

Meanwhile, over at ABC, Julius Barnathan, president of Broadcast Operations and Engineering, asserts that the network "is working on" stereo television, particularly on a second language, or second audio programming (SAP) channel, but did not mention specifics. Barnathan did indicate, however, that ABC would hone its technology on AM stereo.

Joseph Flaherty, vice president, engineering and development at CBS, doesn't single out stereo TV as a major '85 priority, but rather identifies it as an area that they are watching carefully.

Activity at RCA

RCA, meanwhile, buoyed by the wide acceptance of its VCR line, is not only moving aggressively in that field, and in stereo television, but is furthering its breakthrough advance on the CCD (charged coupling device) broadcast camera, that was prototyped at the NAB in '83, and showcased there in '84. "Sales have gone better than expected," Woywood says, "and RCA is already offering a sports version of its CCD with a high speed shutter." Woywood would not comment on speculation that an EFP (electronic field) CCD/solid state camera, prototyped at NAB '84, will be the center attraction of the RCA '85 NAB exhibit.

The CCD camera, a genuine RCA high tech innovation is delivering on its promise of high resolution, reliable performance under all lighting conditions

and no lag, burn-in, image retention or comet tailing.

On another front, RCA is making great sales progress on its VCRs. The company has sold more than a million this year, and hopes to better that mark in 1985, when demand is expected to even outpace even the frenetic-lead of 1984.

"The industry should sell about 10 million VCRs next year," says Frank McCann, public affairs vice president, for RCA's Consumer Electronics division, "and we should have about 20 per cent of that market."

McCann also believes that hi-fi VCRs will emerge in a big way in 1985, with 10 per cent, or a million units, expected to be sold.

As far as carrying advertising on videocassettes, McCann feels that this is still not firmly in the future. "The nearest the movie studios (who produce the software) have gotten," McCann says, "is including a trailer on a feature film that they offer."

One of the high tech battlefields of 1985, will be the upgrading of production technology in the studio and newsroom.

CBS has moved quietly and quickly, outfitting its broadcast center in New York with the Betacam half-inch video tape camera systems from Sony. CBS has also bought Sony's Betacart automated multicassette system.

ABC and NBC do not intend to be left out of this contest. ABC has already indicated it is looking closely at the multicassette medium and while no format has been accepted as a standard, if ABC or NBC should select a different format than CBS, the technological battle may also be decided in the trenches.

Larry Thorpe, director of studio product management for Sony, reports that his company is very confident regarding its Betacart system. "We go into full production this month. We are going to produce them in great quantity. We've finalized the software, and in 1985, we believe that we can make the half-inch Betacart, Betacam system the de facto standard for the industry."

Thorpe points to three major developments during 1984 that greatly aided Sony's cause in that regard.

- The "landmark" purchase in October

(continued on page 148)

Built-in broadcast stereo sound system capable of receiving BTSC stereo TV broadcasts when available, are featured in 18 RCA ColorTrak 2000 models including this one.



Radio stations, citing spot's growth limitations, put emphasis on developing new local business

By Sanford Josephson

Emphasis on the generating of new local business is surfacing as a key priority at radio stations across the country.

This new offensive—aimed at garnering a greater share of available local advertising dollars—has been spurred by the growing conviction that national business growth is limited and may even be leveling off.

"Reps are getting dollars that are already allocated," says Frank Oxarart, vice president, radio sales, at Group W Radio. "Local business is creating *new* dollars."

That, in a nutshell, explains the new emphasis on local, accompanied by a number of developments:

- Expansion of local sales staffs.
- Establishment of retail sales departments.
- Increased efforts at tapping co-op opportunities, which not only can result in immediate business, but also can pave the way for long-range recruitment of new retail clients.

"We have to learn to sell more than just spots. We have to take the quantum leap and involve the client in the station."



Frank Oxarart
Vice president, radio sales
Group W Radio

■ More frequent combining of audience promotions with promotions designed to attract new advertisers or help solidify existing ones.

"Our percentage of national business has dropped a point or two," says Mike Donovan, general sales manager of WKQX(FM), NBC-owned outlet in Chicago. "It may not erode further, but I don't expect it to go back up."

Larger staffs

There is a trend in Chicago, he says, toward increasing the size of local sales staffs. "Three years ago, we had six people; now we have eight. But in Chicago eight is, at the very best, a medium-sized staff."

At WLS AM-FM, the ABC O&Os in Chicago, John Gehron, vice president and general manager, points out that, "We're not seeing the growth in (national) agency business we used to. National as a category is dropping." It pays for stations to make a greater effort on local business, he says. For one thing, "You get a higher (net) rate, without having to subtract the agency and rep commissions." Also, "the agency dollars used to be split among five or six stations here. Now the market is much more competitive. Now, on a station-by-station basis, there are less agency dollars available." The Chicago ABC-owned outlets are part of a national push by the company to put more emphasis on local sales development.

"For the past year," says Charles DeBare, president of the ABC Owned Radio Stations, "we have been putting the focus on our local staffs, beefing up each station with three or four additional salespeople." These additions, he stresses, are there for just one reason—"to go after new local business. There are no agency lists. They are concentrating on the retail area—advertisers who haven't been in radio before."

The motivation, DeBare says, is that "the future growth, we feel, is going to come in the local area." Stressing that "in no way are we downgrading what we're doing with agencies," he adds that, "there are a tremendous number of businesses that have never tried radio

"There are a tremendous number of businesses that have never tried radio because they haven't been approached. They're unaware of what radio has to offer."



Charles DeBare
President
ABC Owned Radio Stations

because they haven't been approached. They're unaware of what radio has to offer." He adds that although the ABC stations have "just finished an all-time record year," the new expansion "enables us to fill in parts of station inventory in time periods that normally wouldn't be sold—weekends, nighttime, overnight."

For the first eight months of 1984, local sales, based on the Radio Advertising Bureau's composite market billings pool (of 16 markets), are up 16.5 per cent over last year. Station estimates range from 12 to 20 per cent ahead of '83.

Local-national ratio

The average ratio of local to national advertising, according to Kenneth Costa, RAB vice president of marketing information, is 74 per cent. DeBare, pointing out that "at one time for our stations it was 60-40 local-spot," now says the ratio of local to national at ABC stations ranges from 65-35 to 80-20.

At WCBS New York, Don Gorski, general sales manager, says that relationship is "probably more toward 90-10 (local-national)." The all-news outlet currently has eight local salespeople, and Gorski says, "We're hoping to add to

Local radio billings for the first 8 months of 1984

January	+8.5%
February	+13.3
March	+11.5
First quarter	+11.3
April	+31.9
May	+6.0
June	+19.7
First half	+15.3
July	+18.6
August	+13.5
Year-to-date	+16.5%

Source: Radio Advertising Bureau Composite Billing Pool Report from 16 markets

that. We're definitely committed (to going after more local business)."

Four of the local salespeople at WCBS, Gorski says, "are pretty much Manhattan-oriented, agency-oriented. The other four have Manhattan responsibility and regional responsibility. They cover nine New Jersey counties, Fairfield (Conn.) and Westchester (N.Y.) counties and Nassau-Suffolk counties (N.Y.)."

Group W's Oxarart, speaking specifically about KFVB Los Angeles (where he was, until recently, vice president and general manager), points out that "we built a local sales staff up to 16 people. Six call only on agencies; six deal directly with clients; and each group has its own sales manager and co-op director."

Co-op's role

Co-op, in fact, is an integral part of the local sales effort at many stations, as radio salespeople become more expert at milking its full potential.

"A couple of years ago," says Rob Adair, local sales manager at KTOK Oklahoma City, a Broad Street news-talk outlet, "I made a speech in which I said the day was quickly coming when a station without a formal, departmentalized approach to co-op was going to be left out in the cold. That day is here. If you're not co-op-conscious, you're way behind."

An effective co-op program, according to Allan Ginsberg, local sales manager of WRC/WGAY(FM) Washington, "takes 120 days to develop—you have to gather the right information, contact the manufacturer, identify the rep in your area and identify the accounts."

Once you do that, he says, "the hard work is over. A good co-op program should be cyclical. You should be able to

turn it over twice a year."

And, "it opens up new doors. It's a marvelous way of prospecting. You get co-op on and get some results and then you have a great opportunity to get them (retailers) to invest their own dollars."

Adds Garnett Nash, local sales manager of WJYF(FM) Atlanta: "Co-op is really coming of age. People are taking more advantage of it, realizing it's not a big monster anymore."

At WCBS, Gorski acknowledges that "we probably haven't exploited co-op as much as we could have. We don't have a co-op person, per se. There is potential for it. We're still investigating whether or not it's going to pay off. We have a pretty heavy sellout, but we would like to fill some holes at the off-peak periods."

Another station that concedes it could do better with co-op is WSHH(FM) Pittsburgh. Says Paul Goldstein, local sales manager of the adult "good music" outlet: "We would like to see co-op take a more active part. We have a co-op director. We're aware of it. We know it's out there. But we don't think we've tapped it as much as we could."

WRC/WGAY's Ginsberg points out that, even without co-op, "we're going to get our fair share of business. But in the future," he says, "there will be a fixed number of (national) dollars coming into the market. Co-op dollars, retail dollars, are not included in that. That's icing on

the cake."

Gorski cautions, however, that some of co-op's success may be exaggerated. "Too much of radio is a reactive business," he says. "We have to change that." A station's role in orchestrating co-op, he believes, "can be a little bit overrated. A lot of people we do business with like to manage their own co-op funds."

New techniques

Regardless of whether local increases come about via co-op or direct selling, station executives point out that effective sales development requires some new techniques.

"The stations that are just selling, schedules," says KTOK's Adair, "aren't going to win. Stations have to do their homework instead of just going in to write an order."

"Historically," he adds, "radio salespeople would walk into a business the first time with a package or a proposal and say, 'Here's what you ought to be doing.' Those days are over. You have to learn how that business has developed, what the challenges are. Then you have to come back with some good ideas. Money flows to good ideas."

That philosophy is echoed by Group W's Oxarart. "We have to learn to sell more than just spots," he says. "We have

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Radio stations are more frequently utilizing audience promotions to recruit new advertisers. Top: Actress Sally Struthers helps publicize WLIF(FM) Baltimore's 'Life Around Baltimore' promotion via an appearance at the Ronald McDonald House. Bottom: WOR New York stages its 'Brooklyn Day' at the Abraham & Straus department store.



“Wheel” success pressures other access ventures; indies stockpile new half hours because of shortage

By Robert Sobel

With the exception of King World's *Wheel of Fortune* and, possibly, its *Jeopardy!*, first-run syndicated programming in access time on affiliates in major markets is in for a difficult season, with 1985-86 not looking much different. Such is the overwhelming strength of *Wheel*, it appears to be widening its lead over its competition in the time period and putting tremendous pressure on both past, present, and future game shows, in particular, and other first-run fare generally.

Indeed, *Wheel* is such a runaway in access that it is 9 rating points and 6 share points over its nearest competitor on weekdays, according to Nielsen October estimates of affiliates in 22 measured markets, as reported by Katz Television.

Making things even tougher for syndicated game shows is that several, because they are clones of network shows, are limited to being aired in access. Hence, they will be forced to confront *Wheel* when they arrive on the air next season. Because of this, an oversaturation of game shows is being predicted, especially if *PM Magazine* and *Entertainment Tonight* are moved out of the access time slot, as is already the case in

some instances or if either loses some renewal strength next year. There's even some question as to whether both will go into a 1985-86 season, although some observers see them continuing despite the game-show surge.

Independents are seen as having their problems, as well, in access. Off-network half-hour sitcoms are continuing to be sparse and getting sparser, and both the new half-hours and hours being aired for the fall are not breaking down any fences in the access corral.

Other highlights of developments in access, as reported by station reps and station executives, indicate that:

- Some indies are holding back in “triggering” half-hour sitcoms as a means of offsetting the shortage of the half-hour form.

- Off-network hours are being used increasingly in the 7-8 p.m. period by indies, although most are still sticking with half-hours which are proven successes.

- *M*A*S*H* continues to lose steam in ratings, and is not being double-run as much as in recent years. But it is still the established off-network powerhouse.

The big syndication success story in access on affiliates in major markets this season is again *Wheel of Fortune*, which

continues to spin at a hectic pace as far as ratings are concerned. Racking up a 30 rating and 16 share in the October Niensens in access, it is performing an average 9 points better than the fare in the similar time period last year, reports Petry Television. Its success is seen as one of the primary reasons for the flood of game shows—somewhere around a dozen—being developed fresh or from resurrected product.

New strips

New first-run strip projects include *Sale of the Century*, from Genesis Entertainment and Colbert Television Sales; Blair Entertainment's *Break the Bank*; The Program Source's *The Price Is Right*; 20th Century Fox Television's *The \$100,000 Pyramid*; *Press Your Luck*, from Syndivision via Golden West Television; *Headline Chasers*, from King World; *Play the Numbers* and *Jury! Jury!*, Orbis Communications; *The New Newlywed Game*, a “go” for the 1985-86 season, with 20 markets currently sold, including two NBC O&Os, WNBC-TV New York and WMAQ-TV Chicago, and *The Best of the Dating Game*, a package of 175 originals and 85 repeats—both from Bel-Air Sales, a division of Barris Industries; and Telepictures' *Hot Numbers*, with Peter Marshall as host.

Wheel is not only a runaway all by itself, but it is also helping its brother King World game show, *Jeopardy!*, which went on the air this fall. In at least four instances, both game shows are playing back-to-back in access from 7-8 p.m. and have won both time periods. In three of the cases, at WEWS(TV), ABC affiliate in Cleveland; KOIN-TV, Portland CBS outlet, and WCPO-TV Cincinnati, also a CBS outlet, *Wheel* is used as the lead-in to *Jeopardy!* Although *Jeopardy!* loses some of *Wheel's* audience in these cases, its numbers are high, nonetheless.

On WEWS, according to the October Arbitron overnights, *Wheel* gets a 21 rating and 38 share, while *Jeopardy!* does an 18/31, King World reports. On KOIN-TV, *Wheel* gets a 17/30, and *Jeopardy!* does a 14/26; on WCPO-TV, *Wheel* and *Jeopardy!* stay about the same, 19/37 and a 19/38, respectively. In the other case both game shows are aired back-to-back in the October measured markets—WDIV(TV) Detroit—



“Wheel of Fortune,” bottom, is spinning out high ratings numbers, and making life difficult for its competitors in access. And it’s helping its “brother,” “Jeopardy!”, top, also produced by King World, when both are played back-to-back.





There are loads of new syndicated game shows looking for a berth next fall or sooner. At last count the number totaled at least a dozen. Clockwise, from extreme l.: Blair Entertainment's "Break the Bank"; Telepictures' "Hot Numbers"; King World's "Headline Chasers"; and 20th Century Fox's "The \$100,000 Pyramid," hosted by Dick Clark.



Jeopardy! is used as the lead-in to *Wheel*, and garners an 18/31, with *Wheel* coming in with a 21/36.

Meanwhile, the overriding dominance of *Wheel of Fortune* is presenting severe handicaps for present game-show fare and for projected new game shows to compete in the time period when and if they get to the tube next fall, or in mid-season, it is predicted. This season, points out Jay Isabella, TeleRep's director of programming, "No station has solved the problem of going against *Wheel*. It's doing extremely well and appears to be getting stronger." *The New Name That Tune*, a fall entry, got only a 7/12 in access, in the Katz report, and was 7 points down from the access fare of a year ago.

Impact on 'Feud'

Wheel's ratings strength is seen as strongly impacting the oldie *Family Feud P.M.* game show, which at one time was the kingpin of the genre in access, but has been fading in ratings. In access, on 10 affiliates in the 22 Nielsen measured markets in October, *Feud* registered a 9 rating and 16 share, and was down 8 share points from last year's fare in the comparable time period, notes a Katz report.

The waning of *Feud* is reflected by the fact that it is no longer running in access in some major markets, says Dean McCarthy, vice president, director of programming services at Harrington, Righter and Parsons. "In some instances, affiliates are running *Feud* pre-news." Yet, despite *Feud's* weak recent showing, Viacom, its distributor, is set to an-

nounce that *Feud* has been renewed for the 1985-1986 season, year six for the syndicated strip, according to a company spokesman.

But while *Wheel* is seen as presenting a stiff challenge to other established game shows or those looking for access, some of the new game show prospects face additional obstacles such as limitations in usage and oversaturation. In the case of the former, four of the proposed entries, *Press Your Luck*, *The Price Is Right*, *The \$100,000 Pyramid* and *The Sale of the Century*, are syndicated versions of ongoing network series run in the daytime. Thus, points out HRP's McCarthy, they have tight day-part restrictions and can be aired only in the 6-8 p.m. time period.

Of the four, only *Sale* is being made available for January, but, notes McCarthy, it's limited to access in the syndicated version. The other three are being sold for fall, 1985, airplay. He continues that if an affiliate owns *Wheel* or *Jeopardy!* there is little or no room for other game shows.

In addition, the reps interviewed are taking a hard look at *The Price Is Right*. At Seltel, for example, Farrell Meisel, vice president, director of programming, questions whether this game show will have staying power without Bob Barker and Johnny Olsen, who were the host and announcer, respectively, of *The New Price Is Right*, network and syndicated versions of the original which aired in the 1950s and 1960s.

Also, with the large number of new game shows being mounted for next fall, in addition to the few which came on this season, plus the established carry-overs,

Meisel is projecting that affiliates in many major markets will be going head-on with game shows in access next season. "What will happen," he predicts, "is that in many circumstances three game shows will be going against each other in the same market, thereby splitting the affiliates' audience."

John von Soosten, Katz Television's vice president, director of programming, says that it's "inevitable" that affiliates will be competing with each other with game shows, or with "anything else for that matter." But just to air a game show as a kneejerk reaction to the success of *Wheel of Fortune* is very dangerous, he

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MCA-TV's "Gimme a Break" is the only half-hour sitcom being made available in syndication for fall, 1985.



London emerges as overseas TV base for U.S.

By Clare Braithwaite

A combination of ready access to satellites, communications links with the rest of the world and plentiful post-production facilities has made London the main overseas base for U.S. companies. Some 400 American professionals are now stationed here sending programming back home and supplying U.S. product to local television or the fledgling cable networks.

The American Hollywood "majors" have maintained a strong film presence in London for many years. In the past 20 years they have built up a strong TV presence as the industry has developed. Each leading company—MGM/United Artists, Columbia Pictures, Twentieth Century Fox, MCA/Universal, Paramount and Warner Brothers has staff in London engaged in TV activities.

James Wills, sales director at Columbia Pictures, says his company has a "small but effective" office on the TV side headed by Tim Vignoles, U.K. vice president. The team covers sales to the U.K., Europe, Scandinavia, the Middle East and Africa. There is a staff of nine, and most of the sales are of Columbia productions. In recent years, however, there has been an increase in the number of co-productions arranged in London.

"We aim to sell as much as possible to whoever will buy" says Wills. Current product includes *Benson*, *Blue Thunder* (shown recently on BBC) and *Hart to Hart*, a perennial favorite with British viewers. New season offerings include the drama *Crazy Like a Fox*.

Columbia sells its films, made-for-TV movies and special shows to all international markets, with London being a key link in the sales and marketing chain.

MGM/UA has its European headquarters in London, with the office also responsible for sales to the Middle East, Africa and the Caribbean. "Our empire" says Howard Karshan senior vice president, Europe, "stretches from Lapland to South Africa and from the Caribbean in the West to India in the East." There are nine sales staffs covering this vast domain.

The London office also controls three offices in Europe—in Amsterdam, Madrid and Paris. Recent sales abroad have included *Jessie* (sold to ITV, U.K. among others), *Paper Dolls* and the now infamous *Fame*, which has appeared on BBC television.

Twentieth Century Fox maintains a strong television sales force in London headed by Malcolm Vaughan, vice

president of international sales to Europe, Africa and the Middle East, with Michael Doury as sales manager. They are backed up by a team of four others. They also maintain a Paris office with a staff of five.

One of the pioneers

Fox has been in London on the TV side "as long as the industry has," and has been expanding constantly.

Newest production on sale is *Cover-Up*, the one-hour series currently on CBS which has been purchased by the BBC.

Other productions are *The Fall Guy* (sold to ITV), *M*A*S*H*, *After M*A*S*H* and *Paper Chase*. Recently, 20th Century Fox co-produced, with Hammer Films, a series of 13 one-and-a-half-hour shows called *Fox Mystery Theatre* based on old Hammer mystery films. Hammer retains distribution rights for the U.K., but Fox will be distributing to the rest of the world. They are also currently offering *Animal Express*, 100 half-hour shows informing children about the inhabitants of the San Diego Zoo.

Made-for-TV movies on the current list include *Anatomy of an Illness*, starring Ed Asner, *Kentucky Woman*, and *Sentimental Journey*. The company also aims to sell 20th Century Fox feature films to networks all over the world.

According to Vaughan, there is, in fact, little intrinsic difference between the made-for-TV movie and a feature film, apart from the fact that the production values change, since TV movies are specifically made for the small screen and are also much cheaper and quicker to produce.

MCA/Universal and Warner Brothers are also majors on the London television scene. Recent MCA productions, seen on U.K. channels, have been *The A-Team*, *Quincy*, *Knight Rider*, and *The Rockford Files*. Warner productions include *Hotel* (now being seen again in the U.K.) and *Scarecrow and Mrs. King*.

Paramount has a television team of seven, headed by American-born Peter Carey, vice president, Paramount Television. Carey has been based in London in TV sales for some 20 years and came to head the Paramount office in 1967, when Paramount bought Desilu. Since then his team has expanded steadily.

According to Carey, Paramount aims

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Ray Lewis, top, started the TV side of Lorimar's London operation four years ago; John Blyton, center, heads RKO's London team, set up because of its agreement with the Royal Shakespeare Co.; Fred Cohen, bottom, was sent to London last year as president of HBO International, which has a staff of six covering the world outside of North America.