

JOHN
Chase

KIDS' TV

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SPRING TV SWEEP

Erosion plateau confirmed by latest Arbitron data/A-1

Television/Radio Age

August 4, 1986 \$3.50

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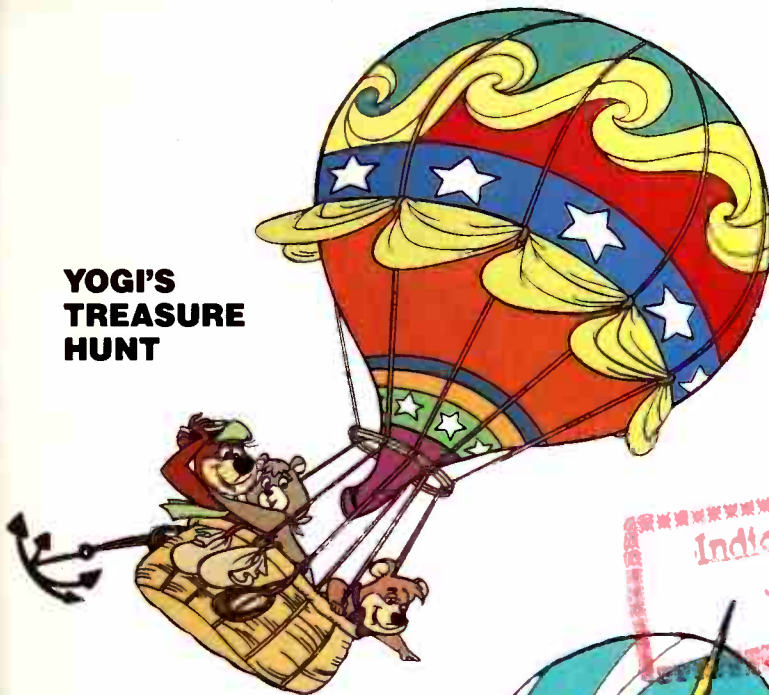
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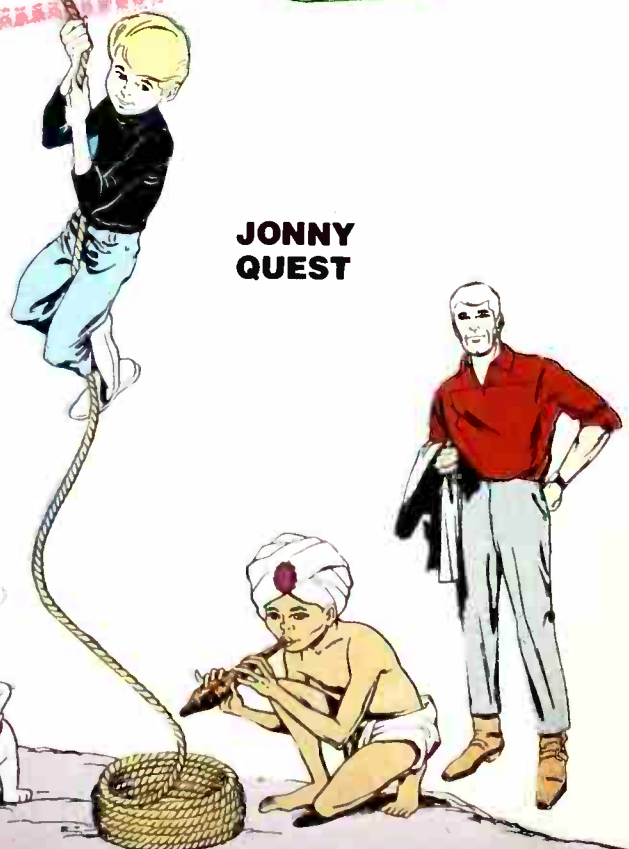
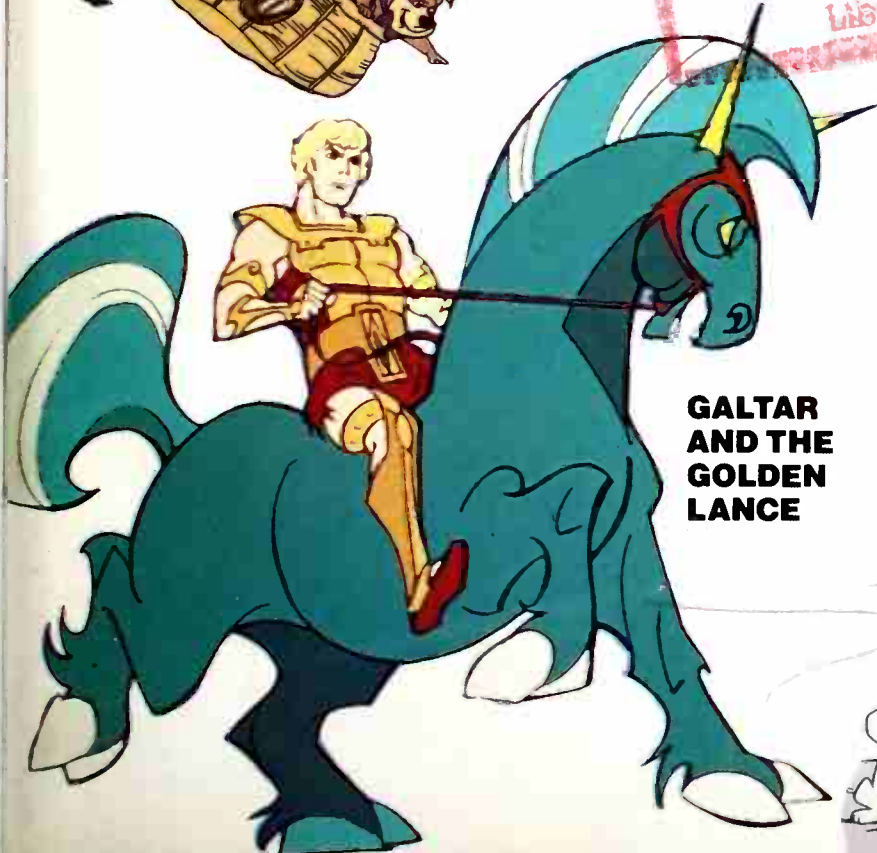
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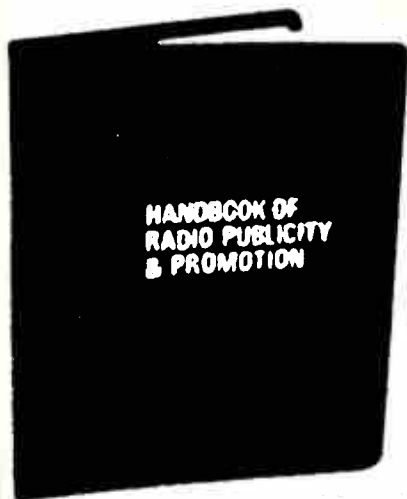
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More than a dozen first-run animated strips are in the wings, while established shows add episodes

Kids' syndie market in frenzied pace 57

Networks may get into back-end licensing; upfront was sold early at attractive CPMs

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SPRING TV SWEEP ANALYSIS

Erosion plateau confirmed A-1

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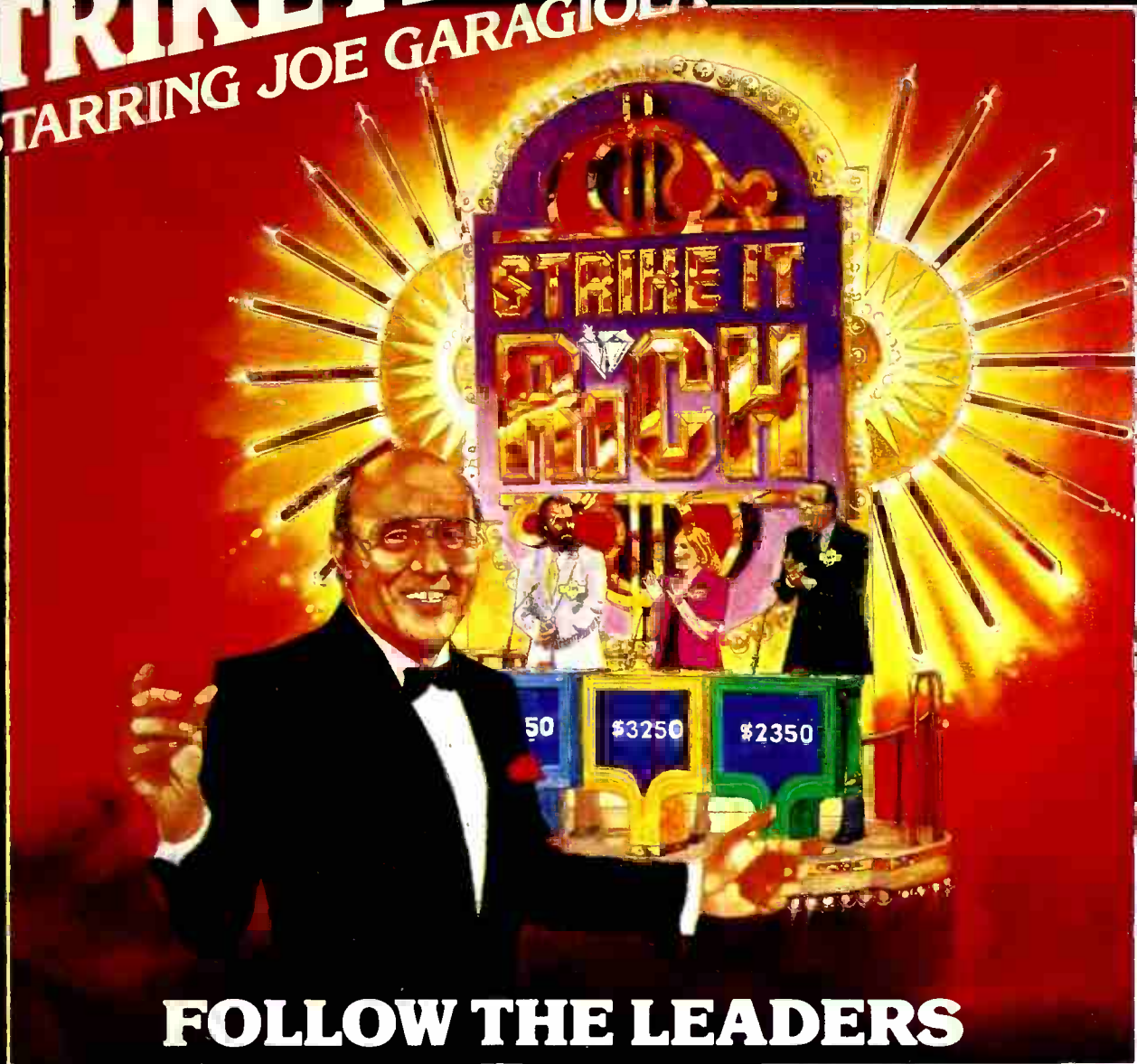
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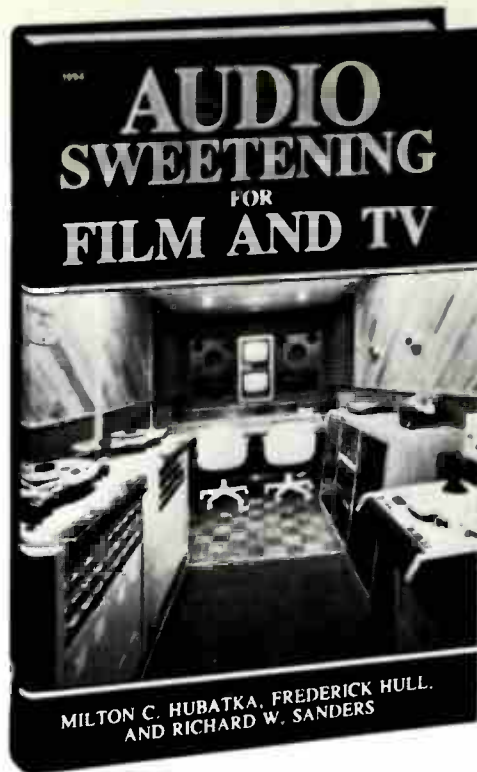
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Publisher's Letter

Business projections for the year: How spot and local TV will fare

At mid-year, broadcasters are looking at the past six months, and projections for the rest of the year. The paradox of the economic curve is its stability along with the perennial problems. The economy is into 44 months of peacetime expansion, the longest in U.S. history, as *Fortune* points out. According to several forecasts, Gross National Product should grow at a rate of about 2 per cent this year, and at 2.5 per cent next year. Consumer spending, a key broadcast indicator, is estimated at 2.5 per cent up.

Revised estimates by TV/RADIO AGE's *Business Barometer* show national spot for May up 7.1 per cent over the previous year. The first six months of this year will show a total increase of about 8-9 per cent for spot—and about 8 per cent for the year, as TV/RADIO AGE previously projected. Salomon Bros., the Wall Street investment banking firm, anticipates a 7-7.5 per cent for spot, and 8.5-9 per cent for local. (TV/RADIO AGE estimate for local is higher—about 12 per cent) Salomon Bros. adds that the "growth in television advertising expenditures will continue to exceed growth in the economy over the next five years. However, the spread between the two should narrow, reflecting expectations of lower inflation, greater use of barter, and competition from cable television and home videocassettes." Wall Street is estimating about a 5 per cent gain for all three networks in 1986—about 1 per cent for ABC, 4 per cent for CBS, and 10 per cent for NBC.

It remains to be seen what effect the 15-second commercials will have, if any, on the total revenues of the three networks. In the late '60s, the networks came up with the 30-second commercial, which became the workhorse of the medium and changed the structure of the business. Then two years ago, the networks phased in over a period of time additional commercial time, which increased inventory. Now, there is a push toward 15-second commercials, which, however, may not revolutionize commercial buying patterns as much as the 30s, but will effect the medium.

According to Broadcast Advertisers Reports, in 1981, 86.5 per cent of all commercials on the three networks were 30s. In 1986, 75.1 per cent of the commercials were 30s. On the other hand, in 1984, there were 263 15s on the networks during the average week. In 1986, two years later, that was increased to a whopping 1,039 in the average week, according to BAR.

Satellite costs. The latest issue between the network and affiliates popped up recently at NBC. The network had maintained that the increased cost of operating the Skycom satellite newsgathering service would amount to about \$100 million over a 10-year period, of which \$50 million would have to come from the affiliates. The NBC Affiliates Advisory Board negotiated with the network, and out of that negotiation came an agreement that the stations would give up to the network two 30s in the *David Letterman Show*. These additional announcements would equalize the increased costs. CBS has followed suit, in its negotiations with affiliates concerning the subsidizing of SNG trucks and has negotiated an additional two announcements in the network late-night programming.

The relationship between the network and its affiliates is indeed a delicate one. On the one hand, they are on opposite sides of the desk, battling over issues involving time and money. On the other hand, they are on the same team. In the last analysis, it works, but not without the occasional basic disagreements.



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SAN JOSE	KICU	BIRMINGHAM	WDBB	TUCSON	KDTU
BOSTON	WXNE	RALEIGH-DURHAM	WKFT	SPRINGFIELD, MO	KDEB
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MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1986

August 26-29	RTNDA Conference, Salt Palace Convention Center, Salt Lake City August 18, 1986 issue
Sept. 10-13	NAB and NRBA Conference, New Orleans Convention Center September 1, 1986 Issue
Oct. 17-21	MIPCOM, Cannes Television/Radio Age International, October/November Issue
Nov. 3-7	The London Market, Gloucester Hotel, London Television/Radio Age International, October/November Issue
Nov. 17-19	TVB Annual Meeting, Century Plaza, Los Angeles November 10, 1986 Issue
December 3-5	Western Cable Show, Anaheim November 24, 1986 Issue

1987

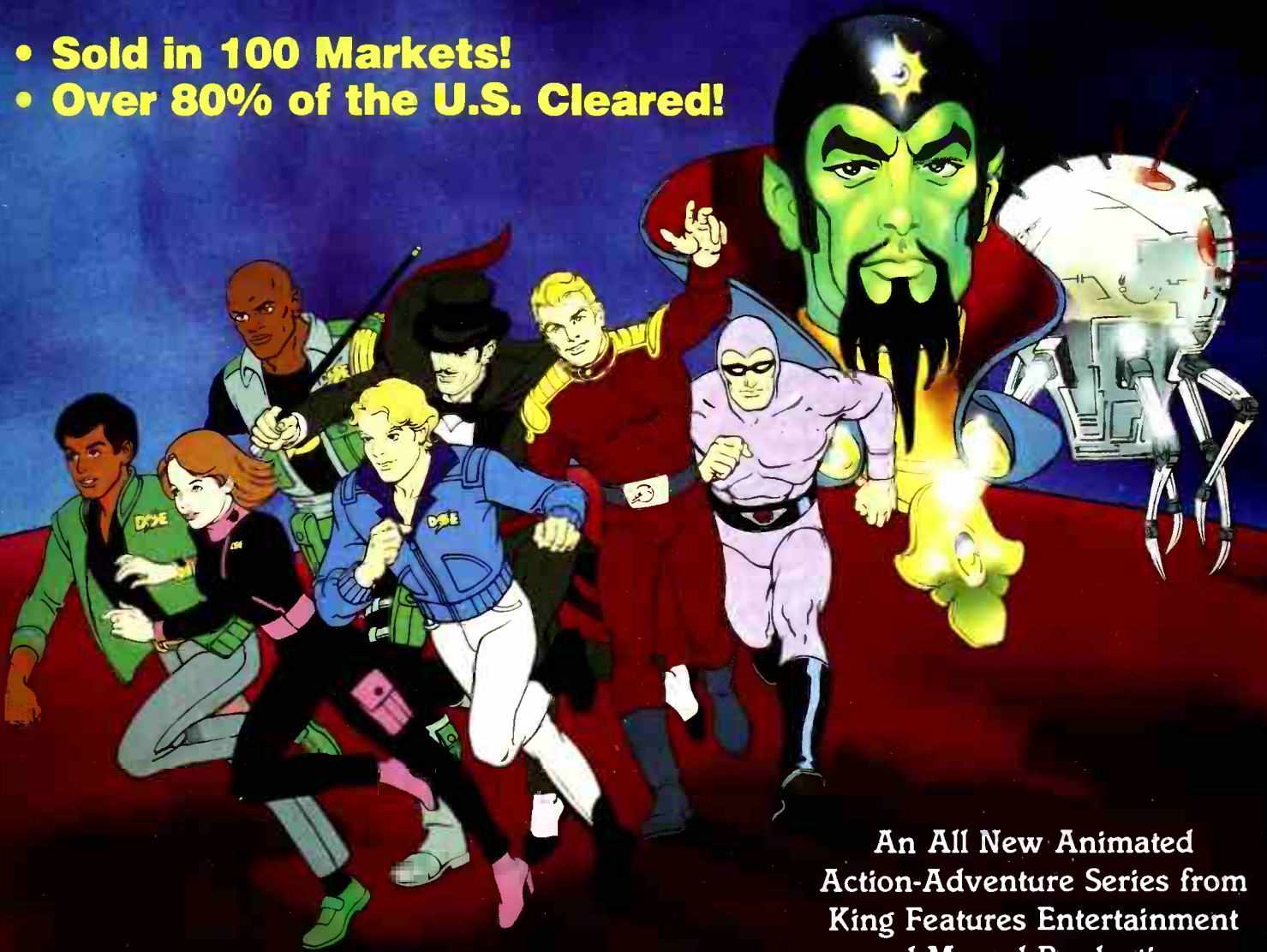
January 7-11	INTV, Century Plaza, Los Angeles December 22, 1986 Issue
January 21-25	NATPE International, New Orleans January 19, 1987 Issue
February 7-10	Radio Advertising Bureau Managing Sales Conference, Hyatt Regency, Atlanta February 2, 1987 Issue
February 9-13	International Television, Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
March 28-April 1	National Association of Broadcasters, Dallas March 30, 1987 Issue
March 29-31	Cabletelevision Advertising Bureau, New York March 30, 1987 Issue
April 21-26	MIP-TV, Cannes Television/Radio Age International April Issue
May 17-20	CBS-TV Affiliates Meeting, Century Plaza, Los Angeles May 11, 1987 Issue
June 10-14	BPME Convention, Peachtree Plaza, Atlanta June 8, 1987 Issue
September 1-4	RTNDA Conference, Orange County Civic Center, Orlando, Florida August 31, 1987 Issue

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

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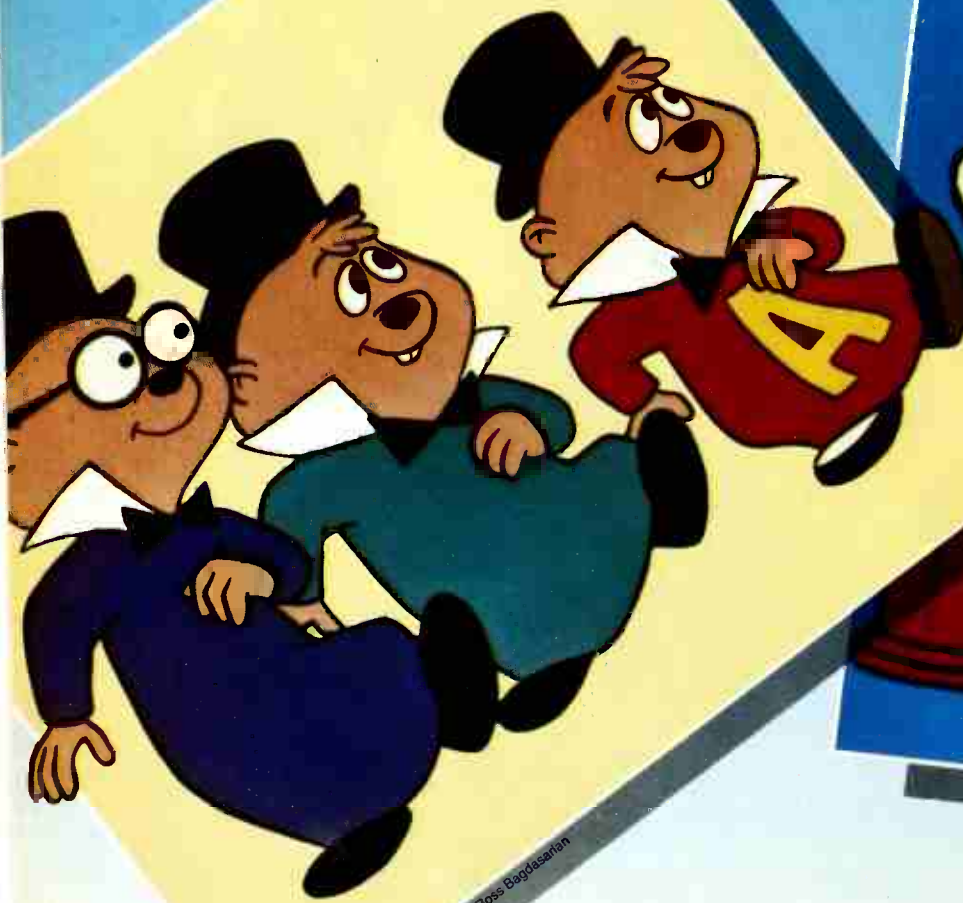
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Letters

Thorough job

My compliments on the recent profile of HBO Enterprises in the July 7, 1986, issue of *Television/Radio Age* (HBO division expands product well beyond cable). The article was well researched, accurate and comprehensive in its analysis of our business.

JIM WARNER
Vice president,
HBO Enterprises,
New York

Radio's loss

From my angle of listening, radio has lost much of its personal touch when it comes to entertaining. It's much too canned, formatted and automated. It no longer cares about the individual listener; only the collective listening audience. William B. Williams and WNEW New York, and those of their caliber and persuasion, have the knack of making anyone listening feel like they're the only one for whom the station is programming its entertainment. Whatever else the station is there for, the listener feels that enter-

taining is Number 1 on the agenda. Not just recorded entertainment, presented in jukebox fashion, as is the case with so many music stations. But, rather, entertainment that's presented in a truly entertaining manner. For that to take place, a one-on-one attitude has to motivate the programming. It's one thing to play records and tapes and quite another to do so in an entertaining manner. Personal involvement is what makes the listening difference. Caring about what you do, because you care about who you're doing it for—not just for ratings.

You know, the industry likes to cop out by saying times have changed. Times, yes. But people, no! People still feel the need to be treated as individuals, and not a collective body. There's still the need to tune in a radio, and hear a voice that you feel like talking back to, instead of one that you feel like turning off. It's the human, not mechanical, factor that's what made radio—in its heyday—truly irresistible and magical. Radio, indeed, has lost its personal touch.

I got out of the industry 15 years ago, because I couldn't tolerate the cash register types who were taking over, polluting the airways with their synthetic brand of entertaining. And

while they're very much the 'in' set, these days, it's only because the public has been conditioned to accept that there's really no other way to go in the space-age '80s.

ROBERT A. RUFFER
Salina, Kans.

Movie ratings

The *Independent TV Scene* feature regarding movie packages in your July 21st issue (*Movie prices level off; ad-hoc webs get mixed ratings*) drastically under-reported the performances of the last three "Embassy Night at the Movies" titles:

Title	Reported rating	Actual rating
The Haunting of Julia	4.5	7.5
Zapped!	6.7	11.2
Scanners	5.9	9.1

In the highly competitive area of barter movie networks, "Embassy Night at the Movies" is considered the benchmark against which others are compared in all areas: quality and quantity of stations; titles and promotional support as well as ratings.

A highly creditable industry source such as *Television/Radio Age* should not misstate our performance by as much as 40 per cent.

MICHAEL ZUKER
Vice president, marketing,
Embassy Communications
Los Angeles

Ed. note: Embassy movies are sold for two runs, and the information provided to us by Katz television represented only the initial telecast. Mr. Zucker's estimates correctly combine the cumulative performance of the first airing of the movie and the repeat.

Ayer's global name

Loved your story about Madison Avenue eyeing global big bucks, with quotes from Ayer's own Jerry Jordan (*Overseas prospects for big ad spending eyed by agencies, July 21*). Just one little thing: Ayer ABH International no longer exists. I don't even know what Ayer ABH International means—but I do know that the "H" left the international division long ago. Now it's just N W Ayer Inc.

JULIANNE HASTINGS
Corporate communications manager,
N W Ayer, New York

Correction

WTVJ(TV) is located in Miami. An article in the July 21 issue of TV/RADIO AGE (*Station purchases by TV syndicators: What are the limits?*) incorrectly identified its market.

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TOP 10	MAY '86	RATING
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At the Movies		5.2
Puttin' on the Hits		5.0
It's a Living		4.6
Small Wonder		4.6
Tales from the Darkside		4.5
Ted Knight Show		4.2
This Week in Baseball		4.2
Dance Fever		3.9
America's Top 10		3.1

Source: NTL, SON May 1986 (Four weeks ending 5/25)

New episodes
are in production
for takeoff, Fall '87.



In assn. with LBS Communications Inc.



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Sidelights

Riding fast horses

"Most of the horses have been let out of the barn already," broker Howard E. Stark says of the slowdown in station acquisition activity. With the 12-12-12 rule having been in effect long enough for significant horse-trading already to have been done, and with groups like Multimedia and Harte-Hanks going private in order to hold on to their own reins, what's left is mostly stations in smaller markets, he notes.

As for his own activity, he reports having two deals in the works and has recently completed sales that involve buyers like the Marriott (hotel) family and the son and son-in-law of former Health, Education and Welfare Secretary Oveta Culp Hobby.

Outlet acquisition. A recent three-station sale stems from the acquisition of Outlet Communications from Rockefeller Group Inc. by a group headed by Outlet chairman Bruce Sundlun and president David Henderson and financed by Wesray Capital—a firm in



Howard E. Stark, station broker, occupies himself with some major deals despite a declining station sales marketplace.

which former Secretary of the Treasury William Simon is a principal. The new/old outlet management engaged Stark to sell off three stations in order to help finance acquisition of the group.

WCPX-TV Orlando-Daytona Beach-Melbourne, a CBS affiliate, was sold for \$200 million to First Media Corp., owned separately from their hotel chain by Richard and Bill Marriott. While they already have seven radio stations, this is their first TV station.

KSAT-TV San Antonio, an ABC affiliate, was sold for \$153 million to H&C Corp., Houston, owned by the Hobby

family. The "H" is William Hobby, son of the former HEW secretary and currently lieutenant governor of Texas. The "C" is Henry Catto, former ambassador to El Salvador, who is married to the former cabinet member's daughter. The group already owns several stations.

Another ABC affiliate that was owned by Outlet KOVR Sacramento-Stockton, went to Narragansett Capital Corp., an investment group based in Providence, for \$104 million. While the group was involved in radio, this was its first TV station.

Three years later. While handling these three sales for Outlet, Stark also represented General Cinema Corp., Boston, in the sale of its WGRZ-TV Buffalo, an NBC affiliate, to WGRZ Acquisition Group. Involved in this group are broadcaster Robert Smith and TA Associates, Boston venture capital group. The station went for \$56 million. The same investors had recently bought three stations from Times-Mirror for \$85 million.

For Stark, the sale of WGRZ-TV is rooted in a deal he made for General Cinema three years back. At that time, he engineered the sale of WCIX-TV Miami, a UHF independent, to Taft Broadcasting for General Cinema. To expedite the deal, General Cinema took WGRZ-TV (then WGR-TV) along with \$70 million in cash as payment. Stark figures the deal three years ago would have been valued at a total of \$100-120 million, so the recent sale of the station for \$56 million makes for a pretty respectable profit.

Voluntary carry

While full-power UHF station managers fret over the fate of must-carry (due to be decided Thursday) LPTV outlet, W13BF Hartford says it's on cable systems enabling it to transmit its Spanish language programming throughout a coverage area "from southern Massachusetts to New York State."

The station, on Channel 13, is the sixth and latest new client of BlairSpan Television Sales Representatives.

Lucio Ruzzier, president, says the new station, which launched its daily program schedule June 30, is the first Spanish-language TV outlet in southern New England. Curran reports that BlairSpan already has commitments from several national advertisers and that more than 25 local advertisers had been signed by the station prior to its debut, which featured *Carnaval*, a major three-hour music special produced by BlairSpan's Miami station, WSCV-TV.

BlairSpan Television Sales Repre-



Charles W. Curran, BlairSpan's director of sales (seated) signs rep contract with execs from Hartford's W13BF. From L.: Walter Martinez and Omar Aquilera, both ups and directors of Spanish programming; Lucio Ruzzier, president; and Paul D'Agostino, treasurer.

sentatives was launched March 3 by BlairSpan, a subsidiary of John Blair & Co. headed by Lennart Ringquist. The new rep company has offices in New York, Los Angeles and Chicago, and besides W13BF also sells nationally for client stations serving Spanish-speaking consumers in Miami, the Lower Rio Grande Valley, Houston, Dallas-Fort Worth, San Antonio and Puerto Rico.

Goodwill it isn't

At a New York luncheon to welcome Visa International as the fourth official sponsor for the two upcoming Olympics, Michael Weisman, executive producer of NBC Sports, couldn't resist a parting shot at Turner Broadcasting's Goodwill Games. After mentioning NBC will have approximately 900 people at the 1988 Summer Olympics in Seoul—600 engineers and 300 production people—he added, "If just the families of these people watched the 1988 Olympics, that would be more than watched the entire Goodwill Games."

Charles Russell, president of Visa International, in speaking of his company's \$1 million sponsorship commitment, joked that he had asked Richard W. Pound, executive member of the International Olympic Committee if he would accept a credit card. For the Seoul and Calgary Olympics, Visa joins three other charter sponsors—Coca-Cola, Kodak and Federal Express. Meanwhile, Visa's advertising agency, BBDO, is formulating plans for an associated advertising campaign, which it is keeping close to the vest for now.

Executives of ISL Marketing Co., marketing agent for the Olympics, indicate three more official sponsors are willing to sign pending legal details.



Out of Australia...

THE LAST FRONTIER

SHARK'S PARADISE





LINDA EVANS

IN

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Starring

JASON ROBARDS

Co-Starring

JACK THOMPSON JUDY MORRIS

CBS Television Network Fall 1986.

First Australian mini-series sold to a U.S. Network.

Set against the harsh landscape of the Great Outback...

This 4 hour mini-series is a contemporary love story of an American woman swept up in a bitter feud and her struggle to carve out a new life for herself and her family.

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THE TAFT HARDIE GROUP

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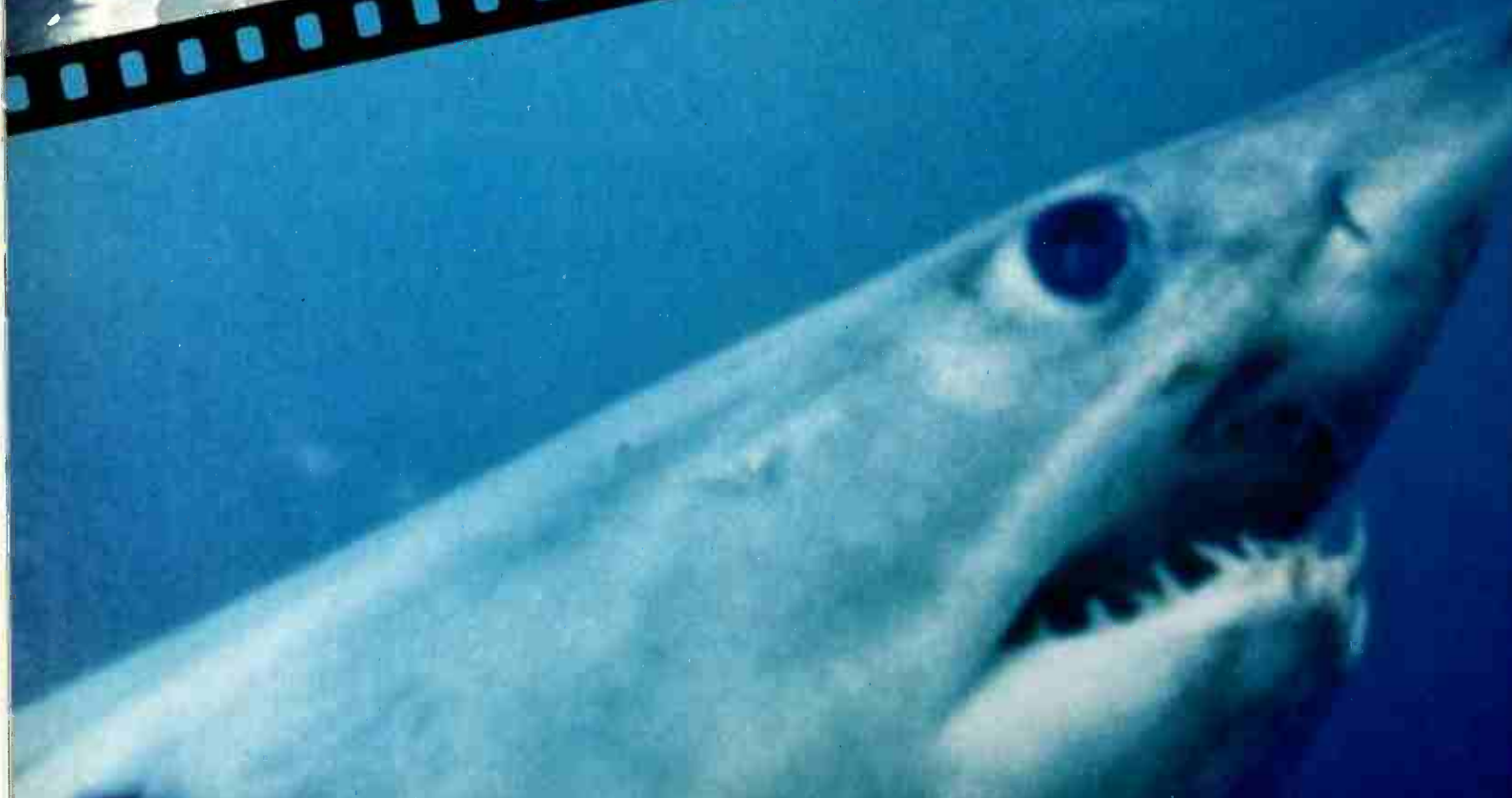
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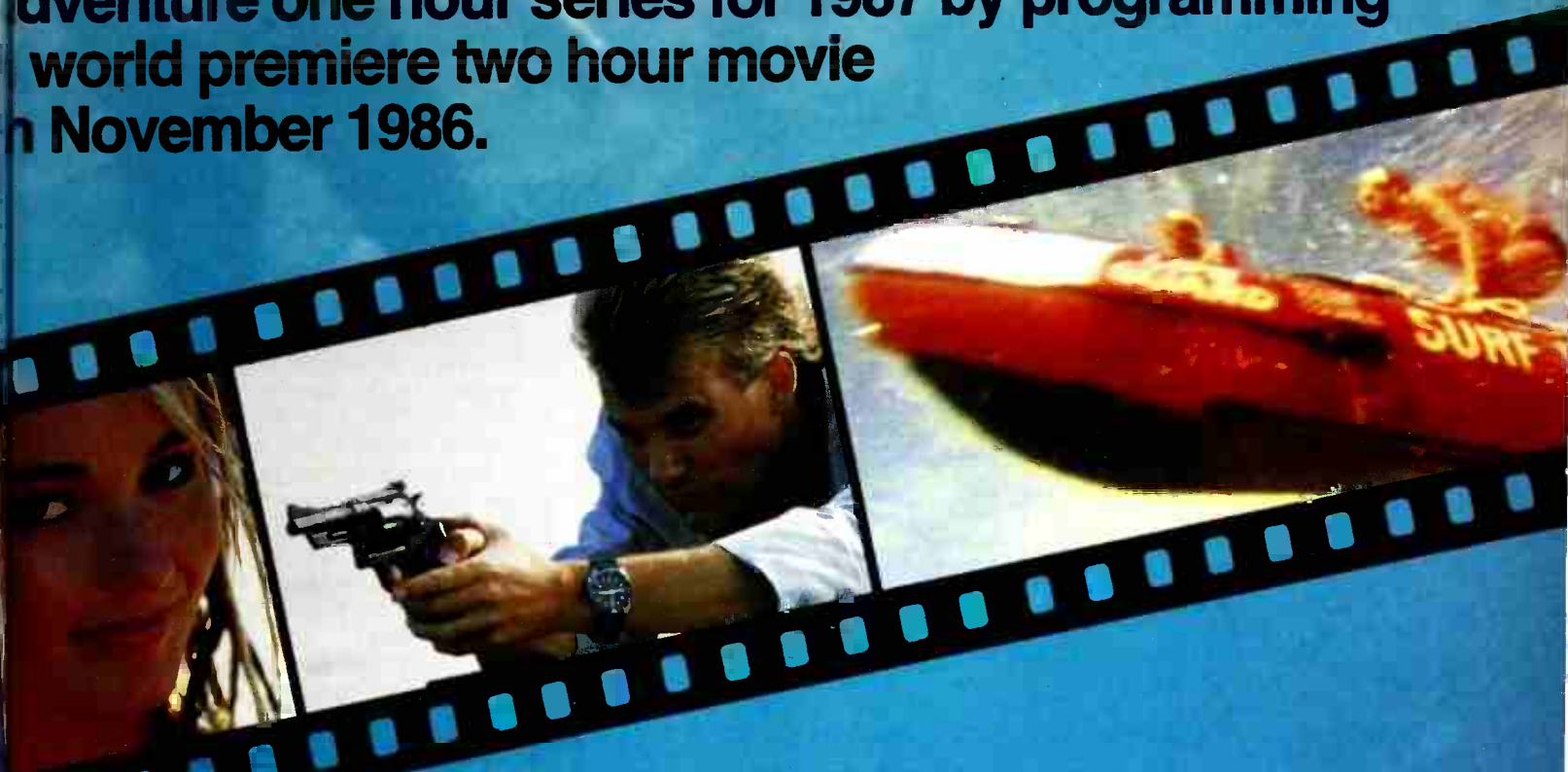
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From the producer of THE LAST FRONTIER...

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For the first time local television stations have the opportunity to make a program decision on the same basis as the television networks. Test an exciting action-adventure one hour series for 1987 by programming world premiere two hour movie in November 1986.



And these major stations across the country have seized the opportunity...

New York	WPIX	Kansas City	KSHB	Des Moines	KDSM
Los Angeles	KTLA	Milwaukee	WCGV	Rochester	WOKR
Chicago	WGN	Buffalo	WKBW	Roanoke	WSET
Philadelphia	WTAF	Memphis	WPTY	Davenport	KLJB
San Francisco	KTVU	Louisville	WLKY	Lexington	WDKY
Boston	WLVI	Albany-Schen-Troy	WXXA	Tri-Cities	WETO
Detroit	WXON	Dayton	WRGT	Las Vegas	KVVU
Washington	WDCA	Mobile-Pensacola	WPMI	Waco-Temple	KXXV
Dallas-Fort Worth	KTXA	Wichita	KSAS	Fargo	KVRR
Cleveland	WOIO	Toledo	WUPW	Ft. Myers	WINK
Houston	KTXH	Fresno	KSEE	Rockford	WQRF
Pittsburgh	WPGH	Jacksonville	WNFT	Amarillo	KCIT
Seattle	KTZZ	Albuquerque	KNMZ	La Crosse-Eau Claire	WLAX
Miami	WCIX	Green Bay	WGBA	Lubbock	KJTV
Minneapolis-St. Paul	KMSP				
Sacramento	KRBK				
Phoenix	KNXV				
Hartford-New Haven	WTIC				
Cincinnati	WXIX				

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A Taft Company

Alcohol on TV

The National Coalition on Television Violence has actually called for an increase in violence on the tube—as long as it's "senseless drunken violence between family and friends." NCTV has also called for "several leading characters on TV each year to develop alcoholism and die."

The NCTV position stems from its position that TV programs glorify the use of alcohol. "From watching television," said Thomas E. Radecki, M.D., the NCTV research director, "you would never know that 50 per cent of all murders, suicides, and criminal and family violence occur under the influence of alcohol. Previous research has found that only 1 per cent of TV violence is linked to alcohol."

NCTV's latest study of alcohol consumption on TV surveyed primetime programs from February through May of this year, and found six times as much alcohol drinking on TV as in "real-life." Although most of the heavy drinking was contained in detective shows and primetime soaps, NCTV said that the two largest offenders were



'Cheers' contains 62 instances of alcohol drinking per hour, according to a study by the National Coalition on Television Violence.

Cheers and *Love Boat*. *Cheers*, set in a Boston pub, contains about 62 instances of alcohol drinking per hour, NCTV said, almost triple *Love Boat's* 23 instances. *Miami Vice* and *Falcon Crest* tied for third place at 10 drinks per hour.

Another sore point for NCTV is the "strong tendency of alcohol advertisers to prefer violent programs, often containing very positive portrayals of alcohol." In 1985, NCTV reported, Anheuser-Busch was the top sponsor of violent programming and Miller Brewing the eighth leading sponsor.

On a brighter NCTV note, the upscale *Remington Steele* crowd only quaffs one alcoholic drink per show, and the cops on *Hill Street Blues* only have time for half a drink.

Radecki, acknowledging that broadcasters "must maximize profits for their stockholders," called for legislation "to assure that the American people receive the honest truth about the disastrous effects of alcohol on our society."

TV's robust health

The competition of cable notwithstanding, commercial TV remains a healthy medium. According to Nielsen data released by the Television Bureau of Advertising, there was even a slight increase in the viewing to commercial stations, but there was also a slight drop in viewing to pay cable.

In a comparison of household TV usage during the 1984-'85 and 1985-'86 seasons, TvB reported that viewing per household per day to affiliates rose from 4:56 to 4:58 hours, while independents remained at 1:35 hours during both seasons.

During the same periods, daily pay cable viewing dropped from 25 to 23 minutes while viewing of cable-originated programming rose from 33 to 35 minutes. Viewing of PTV stations was off slightly—from 16 down to 15 minutes a day per household.

Primetime dominance. Commercial TV remains particularly dominant in primetime, the Nielsen data shows. The commercial TV share of daily viewing per household at night was up from 91.8 in the '84-'85 season to 92.7 during the past season. "Other" viewing—to PTV and cable—dropped from a share of 16.0 to 15.3 (shares add to more than 100 per cent because of simultaneous viewing of multiple sets in a household).

TvB also reports on network viewing in primetime during the past five seasons. These data show an average minute rating of 47.9 this past season vs. 47.4 in the '84-'85 season—compared with 50.7 in the '81-'82 season. Households viewing per average minute rose from 40,242,600 during the '84-'85 season to 41,146,100 last season. The figure for the '81-'82 season was 41,320,500.

Harvey Spiegel, TvB's senior vice president/research, notes that recent data contrast with predictions in the early '80s of cable growth. "As noted by the William Esty Co.," Spiegel remarks, "While many experts in the field had anticipated penetration levels to reach 65 per cent by 1990, we are now seeing more conservative estimates closer to 55 per cent."

ADOLESCENCE CAN BE A BITTER PILL TO SWALLOW.

Drugs or suicide. For some young people, these are the only cures for the pain of growing up. There's no one around to tell them — show them — there are two effective remedies, love and time.

"*Crosswalk*" is an antidote for the malaise and disillusionment that often sap the spirits of teenagers and young adults. It's a 30-minute radio rock/talk show — lively, contemporary, full of joy, hope, humor and insight. Our listeners tell us it's one of a kind and very important. That's the message we try to convey right back to them.

Send for full details on "*Crosswalk*," the 52-week series of half-hour shows for teens and young adults. We'll include information on our full roster of programming for the 14-94 segment. Use the coupon or call Vi Knickrehm, 314/647-4900.

Please send me your booklet and demo disc presenting "*Crosswalk*" and the other radio offerings of The International Lutheran Laymen's League.

Name _____

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THE GREENING OF AMERICA!

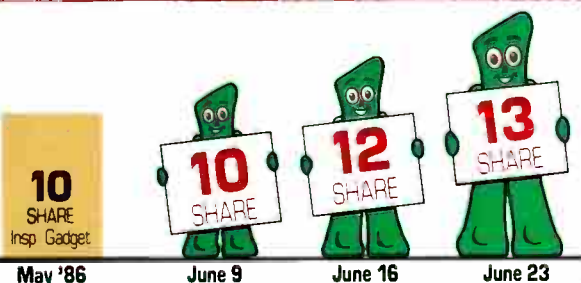
On June 6th, Gumby and Pokey premiered across the country on a select number of leading independent stations.

And from the first week out of the gate, Gumby and Pokey rode past previous time

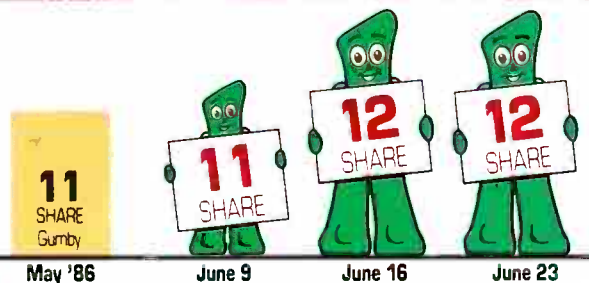
period programming, building audience share week by week.

Take a look at the numbers. You'll see that we're not bending the truth.

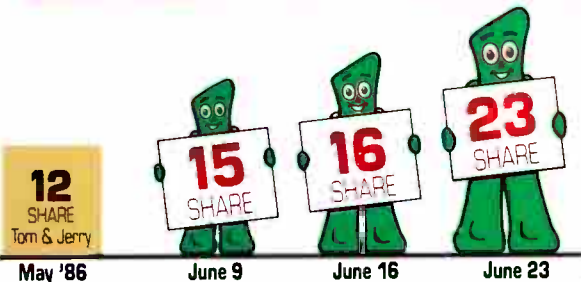
New York • WNYW^{*} Monday-Friday 3:00PM



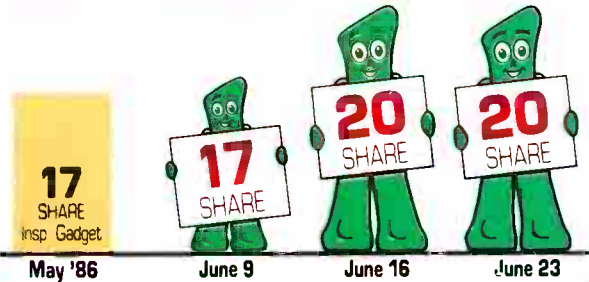
Los Angeles • KTTV Monday-Friday 3:30PM



Philadelphia • WTAF^{*} Monday-Friday 9:00AM



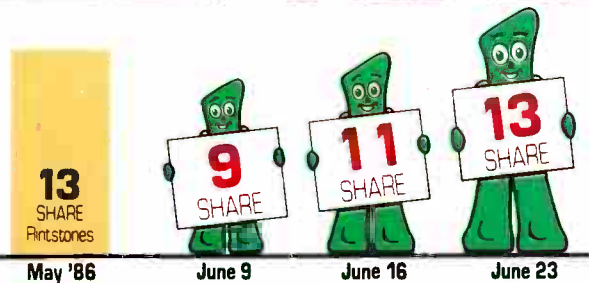
San Francisco • KBHK Monday-Friday 8:00AM



Washington, D.C. • WTTG Monday-Friday 3:00PM



Miami • WCIX Monday-Friday 2:30PM



GUMBY

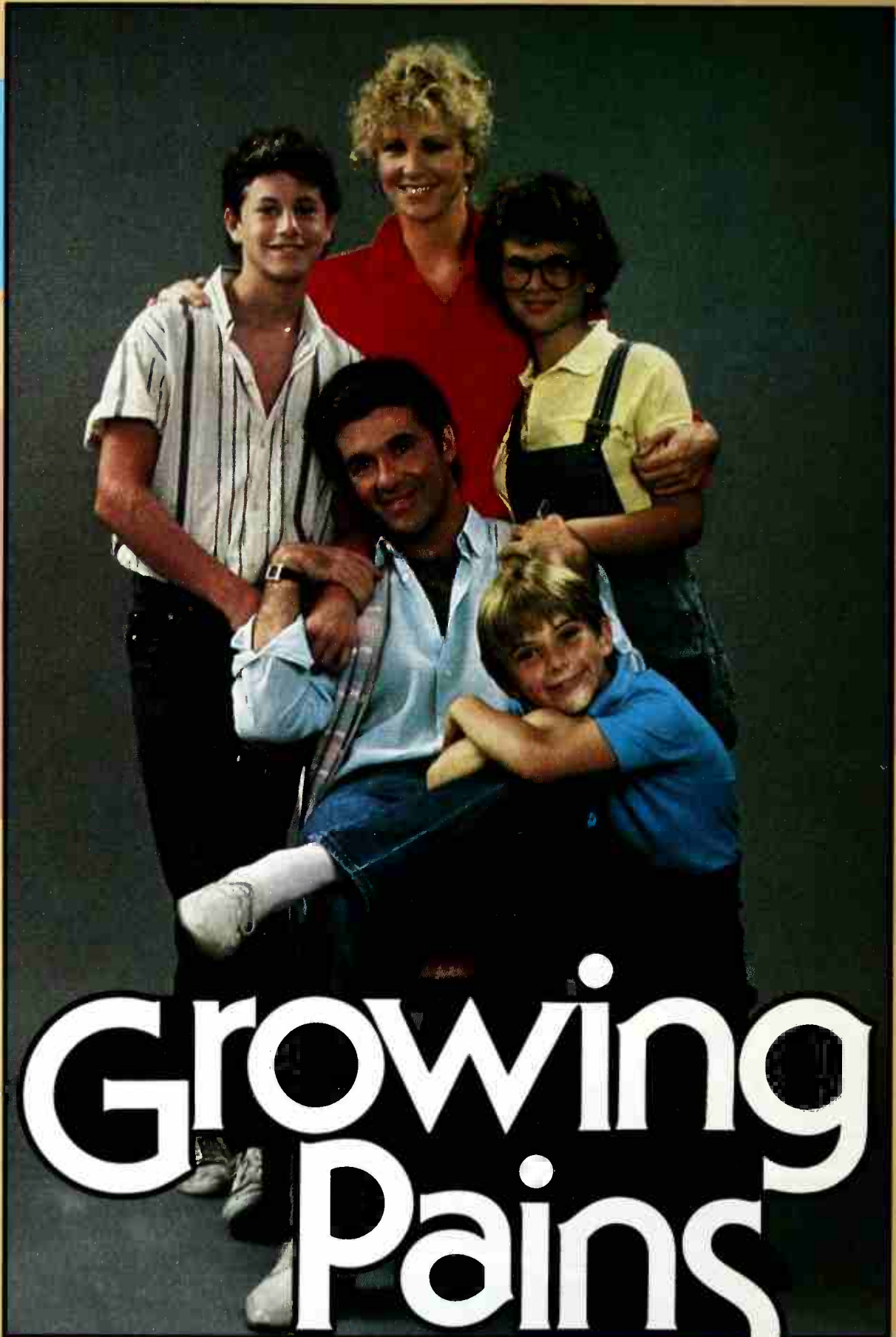


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Growing Pains

There has never,
ever, been another show like it!



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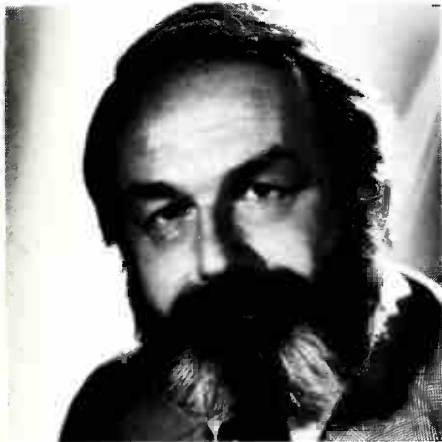
Sauter honored

Van Gordon Sauter, vice president of the CBS Broadcast Group and president of CBS News, will receive a Missouri Honor Medal for distinguished service to journalism in ceremonies at the University of Missouri School of Journalism on October 31.

Other honorees this year include Michael and Joseph Pulitzer Jr., president and chairman respectively of Pulitzer Publishing Co., and Barton A. Cummings, chairman emeritus of Saatchi & Saatchi Compton Inc.

Walter Cronkite and David Brinkley are among the past recipients of the annual medals. "Missouri Medalists are honored for careers of high achievements, not for a single piece of work," noted James Atwater, dean of the School of Journalism.

Sauter, who has been president of CBS News since 1982, had previously been president of CBS Sports, and had earlier been a reporter with the *Chicago Daily News*, *Detroit Free Press* and *New Bedford Standard Times*.



Van Gordon Sauter will be one of this year's recipients of the Missouri Honor Medal.

The Pulitzers are cited for their editorial policies, commitment to journalism education and continuity of ownership of the company once run by their grandfather Joseph Pulitzer. The Pulitzer Publishing Co. owns seven TV and two radio stations in addition to the *St. Louis Post-Dispatch* and *Arizona Daily Star*.

Cummings served Compton for 35 years until his retirement in 1982. He is a member of the Advertising Hall of Fame, founder of the Advertising Educational Foundation and a recipient of the Distinguished Service Award from the American Advertising Federation.

Also receiving Honor Medals this year will be *The Sporting News*; James

K. Batten, president of the Knight-Ridder newspaper group; and Juan Luis Cebrian, editor of *El Pais*, Spain's largest newspaper.

Code of Ethics

"We must apply plain old-fashioned honesty and decency to every aspect of our job. We must not sacrifice ethics for expedience. . . ."—The Journal Co. Code of Ethics.

The Journal Co., which owns three TV and three radio stations through its WTMJ Inc. division, has published a code of ethics for the 3,500 employees in its entire communications conglomerate—which includes the broadcast outlets, Milwaukee newspapers and 37 other operations.

The firm believes it may be the first diversified communications concern to publish such a comprehensive code. The 18-page booklet includes company policy in such areas as loyalty; conflicts of interest; competitive practices; relationships with customers, suppliers and news sources; favors, gifts and entertainment; confidential information; use of corporate assets; expense reimbursement; corporate social responsibility and political involvement.

Executive demand

With the greatest emphasis on marketing executives, demand for senior executives in the entertainment industry is booming, according to the 58th National Index of Executive Vacancies, a quarterly report just released by Korn/Ferry International. After marketing, the heavily demanded skills are corporate planning and finance, reports Brad Marks, managing director of Korn/Ferry's Worldwide Entertainment Specialty Practice.

Marks adds that another area of vital interest and stepped up activity is the international sector: "The distribution abroad of not only entertainment products but licensed merchandise has increased dramatically in importance. Savvy executives who can operate in the international arena are being aggressively recruited."

Reaction to SIN sale

Advertising executives at some of the Spanish-language agencies have their own ideas about the \$301.5 million takeover of Spanish International Communications Corp.'s five full power television stations plus low power TV outlets, all affiliated with SIN, the Spanish International Network, by Hallmark Cards and First Capital Corp. of Chicago.

Jorge Reynardus, vice president, general manager of Castor Spanish International, had "expected that the licenses would be awarded to an Hispanic group."

Hispanics, he explains, "could be expected to be more attentive to the needs and developments in the Hispanic marketplace. I would think they would be more in tune with the way other Hispanics look at the world, and at what *their* interests and priorities are in keeping informed. If a broadcaster's responsibilities include keeping his viewers informed, I'd think an Hispanic group would be in the better position to know how to do the best job."

Carlos Rossi, president of Conill Advertising, acquired earlier this year by Ted Bates affiliate agency, AC&R Advertising and merged into AC&R/Rossi, observes, "Based on Hallmark's reputation in the general market, the move appears to stabilize a situation we had been concerned about. Hallmark's view of the Hispanic community appears to be positive, and initial reports indicate that they plan to continue to use SIN programming. That should assure advertisers continued opportunity to buy Spanish language television."

Sy Davis, president of Adelante Advertising, says that any consumer medium has a tremendous responsibility to its audience, since it can influence everything from the way its news teams cover politics to the products offered for sale on its channels or through its pages. Consequently, in any takeover of a medium by a new owner, it's important who these new people are and how they're going to handle their new media properties."

Possible improvement. At Font & Vaamonde Associates, Rochelle Newman, director of account services, stresses the importance of the stations "continuing to program in Spanish," noting that "if the new owners keep their promise to do this and if they are knowledgeable about the Spanish-language market, the takeover might even lead to some improvement."

Newman suggests, for instance, that, "Instead of using almost 100 per cent imported programming, these stations might do well to try a mix of the best of the imports with some domestically produced programming, in Spanish, using Hispanic talent, and addressing the Hispanic frame of mind and Hispanic sensibilities, but in a way that maintains the interest of those mainstream, better educated and more assimilated Hispanics who still prefer relaxing in Spanish at home. They might like to see some things that relate more closely to being Hispanic here in the United States today."

We're entering our third season with Pride and Wonder.



At Essence, we'd like to thank Charlie and Stevie for helping us make a point.

We're on a roll.

How many other syndicated programs consistently deliver celebrities of their stature?

Or stars like Lena Horne, Al Jarreau, Bill Cosby, Ed Bradley and Diahann Carroll?

And how many other syndicated programs can you name with a whole list of award-winning features?

Or a line-up of pros like Max Robinson, Robert Hooks and Gary Byrd (one of New York's most popular radio personalities), all set to join our own

Susan L. Taylor as guest co-hosts this season?

Not many. In fact, not one.

So you see, as we enter our third season in 60 markets across the country, it's no wonder our pride just keeps on growing.

Contact Raymond Horn at (212) 315-4208, Clarence O. Smith at (212) 730-4275 or Gene Davis at (212) 730-4633.

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ESSENCE TELEVISION PRODUCTIONS, INC.

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Some of the most watched stars in television history are now available in Premiere 2. Michael Landon. Diahann Carroll. John Ritter. Michele Lee. Ed Asner. Veronica Hamel. Jane Seymour. Peter Strauss. Penny Marshall. Loni Anderson. Stephanie Zimbalist. Leonard Nimoy. To name just a few.

Twenty-two starpowered, high impact, 2-hour movies. With provocative, promotable plots—perfect for highly exploitable, audience building theme weeks.

Premiere 2. Television's brightest stars, shining in Twentieth Century Fox productions. Backed by a powerful promotion package. To deliver the ratings you get only from movies made for television.

PREMIERE 2

**STARPOWER MOVIES
MADE FOR TELEVISION**

Tele-scope

Fox screenings targeted; leading indies signed up

Fox Broadcasting Co. president Jamie Kellner is targeting October to begin screening pilots for advertisers seeking to buy into the weekend primetime schedule of the program service. The five-hour Saturday/Sunday offerings are due to bow in late March, '87. The screenings will not only excite advertisers, Kellner confidently predicts, but will convince the skeptics. "There are always skeptics," he comments.

Kellner also reports "68 or 69" affiliates signed, covering 74 per cent of U.S. TV households. By the debut date of the Joan Rivers late night talk show (October 1), the total ADI coverage will reach 78 per cent, the FBC president estimates, but he points out the actual coverage would be about 80 per cent. He explains that NTI coverage figures always show a little more than the aggregate of ADI/DMA totals because of spill-in adjacent markets.

Evidence is mounting of the enthusiasm of independent stations and their reps about the future of the FBC "network." One sign is the success of the FBC team, spearheaded by affiliate relations chief David Hilton, in signing the leading indie in multi-indie markets. A tally by TV/RADIO AGE of FBC affiliates in the top 30 ADIs shows that of a total of 22 markets (excluding the six Fox station markets, one market with one indie and one market where the affiliation agreement is not yet finalized) the FBC affiliate was either first or tied for first in 15 markets in the May Arbitrons.

Reps supportive. Independent reps are, by and large, strongly supportive of the FBC program service, despite the loss of inventory. The reason, essentially, is that they expect the increase in audience to offset the inventory loss. Browning Holcombe, Jr., executive vice president, administration, Independent Television Sales, illustrates the point: "Let's suppose you lose half the inventory during the time periods involved. Let's suppose you're getting \$100 for a two-rated spot. If the rating is doubled, you may get \$300." The feeling that Fox can improve ratings considerably is not uncommon.

A high percentage of indies "feel positive about Fox," says Holcombe. "Maybe four or five are negative." In one sense, the rep executive maintains, "it's a no-lose opportunity for stations. Fox will have to make it work."

Robert Simmons, sales chief for the Sinclair Group, two of whose three stations have signed with the Fox service—WBFF(TV) Baltimore and WTTE(TV) Columbus, Ohio—argues that stations may be taking a bigger chance than Fox, but, nevertheless, feels the Fox effort "has to be significantly better" than the programming it will replace. "But don't expect (the improvement) right away."

Simmons is encouraged by FBC's resources and the fact that "They're looking for good product wher-

ever it is. In the past many syndicators have positioned themselves as fourth networks or hoped to build one, but they were oriented to selling and producing their *own* product."

Interestingly, WBFF now carries the Carson show, since WMAR-TV, the NBC affiliate, doesn't. The indie would like to continue carrying it, airing it following the Rivers program, but Simmons doubts that would be allowed.

The critical issue in negotiations between FBC and potential affiliates is the compensation plan, which is applied to the primetime schedule. While most stations have apparently agreed to a standard plan, there is widespread belief that some of the more powerful indies have extracted concessions, KTVU(TV) San Francisco being mentioned by a number of sources.

One source describes the compensation plan as follows: A 15 per cent slice of FBC's net revenue (after agency commissions) is designated as a base for calculation. If, say, the revenue total is \$100 million, then \$15 million is designated. Assume a market has 1 per cent of TV households; 1 per cent of \$15 million, \$150,000, is applied to the market. To this a daypart percentage factor is applied; the primetime factor is 20 per cent, or \$30,000. The affiliate gets up to 150 per cent of this \$30,000 depending on how many shows are carried. If all the shows are carried, the affiliate gets \$45,000 in compensation. Thus maximum total compensation across the network is \$4.5 million, or 4.5 per cent of the revenue. This percentage, claims the source, is about the same as that of the conventional networks.

No go on music rights push

The All-Industry TV Music License Committee, which has been fighting an uphill battle without the support of the main broadcasting association, the National Association of Broadcasters, has now learned that its year-long effort to try to get music performance rights included in contracts for syndicated programs will not see the light of day in the current Congress.

In the latest hearing on the issue, before the House Judiciary Copyright subcommittee, it became clear that Congress is divided on the issue and tends to see clear arguments in support of both sides. Given that, Congress is more likely to stick with the status quo, which means doing business as usual with broadcasters having to pay about 2 per cent of gross revenues to the music licensing organizations in addition to the prices they already pay for syndicated programming that contains even a small bit of music.

The subcommittee heard arguments from Abiah Church, vice president and general counsel of Storer Communications, for the All-Industry Committee and Eugene Bohi, president of Guilford Telecasters, Inc., and general manager of WGGT-TV Greensboro-Winston-Salem-High Point representing the Association of Independent Television Stations.

They claimed the four alternatives to the current blanket licensing arrangement—direct licensing, per



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Already cleared in
70% of the U.S.**

Based on one of syndication's most successful first run programs, **Puttin' On The Kids** is a new, weekly, half-hour series that features youngsters between **5 and 13 years of age**, lip-synching and performing some of today's hottest songs.

It's perfect programming for the weekend kids block.

PUTTIN' ON THE KIDS

Chris Bearde Productions in association with the dick clark company, inc.
Advertiser-Supported programming from

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Tele-scope (continued)

program licensing, source licensing, and presentations to the rate court—were not solutions because no music copyright owner would even begin to negotiate on those terms. He knows, Church says, because he tried it.

HR-3521 in the House of Representatives and S-1980 in the Senate would require the music rights to be included in the contract for the syndicated package.

Industry proponents of the legislation accused the other side of silencing a potential witness who was prepared to tell the panel that it would be a simple matter to pay music composers the same way actors and others are paid their residuals for syndicated television programs and commercials.

L-T over the top

Although the recent agreement to acquire two more TV stations has put Lorimar-Telepictures Corp. one over the maximum of 12, it is not necessarily ending its acquisition activity, discloses Joseph H. Goldfarb, senior vice president, broadcast group. He indicates his company will have to dispose of one station and would consider selling more if the right properties are available.

The two latest buys are WPGH-TV Pittsburgh from Meredith Corp. for \$35 million in cash and WTTV(TV) Indianapolis from Tel-Am Corp. for the assumption of all outstanding debt of approximately \$85 million and 1 per cent of the common stock of Lorimar-Telepictures' new broadcast subsidiary. The new subsidiary is separate from the group of five stations that Goldfarb operates—a station and translator in Puerto Rico and stations in Midland-Odessa, Chico-Redding and Springfield, Mo.

The new stations will be part of a subsidiary to be formed from seven stations the company is acquiring from SCI Holdings (Storer Communications) and Wometco Broadcasting. Goldfarb says the distinction between the two station groups is more financial than managerial.

CBS morning shift reaction

The recently-announced decision by the CBS hierarchy to transfer the two-hour *CBS Morning News* time slot to another division of CBS for the purpose of developing a new program in the time period is getting a mixed rating, based on a spot check of general managers of CBS affiliates. On the plus side, Phillip A. Jones, general manager of KCTV(TV) Kansas City, and chairman of the CBS affiliates board, favors the decision and sees it as a major step by the network in attempting to be competitive in the 7-9 a.m. time period. Jones views the decision as having a positive effect on audiences because the new program, which reportedly will be entertainment-oriented, will be con-

trolled by a division that is directly in tune with entertainment. Also, Jones believes that the new program will not reduce the importance of news, as some critics have charged. Jones says, however, that he is disappointed that the new 7-9 a.m. show will not debut until January. He says he was looking for fall, 1986, start.

On the less positive side, Robert Morse, general manager at WHAS-TV, CBS affiliate in Louisville, says he was disappointed that CBS "couldn't make a go of its morning news." He continues that, while it's difficult to comment on the new program because not much is known about it at this time, he questions whether another division can help in the numbers race in the time period. On the other hand, he continues, "it's possible a more entertaining program would be an alternative to the other two networks."

RTNDA TV awards

WVL-TV New Orleans, KYW-TV Philadelphia, KPRC-TV Houston and KCST-TV San Diego will receive RTNDA National Awards for excellence in electronic journalism at the 41st annual Radio-Television News Directors Association Convention, August 26 in Salt Lake City. NBC's Tom Brokaw will speak at the ceremony. (See *Radio Report* for a rundown of the radio winners, which include WVL-TV's sister station.)

WVL-TV wins the Edward R. Murrow Award for television news, the RTNDA judges say, "because it performed superlatively in a year when it encountered more big news stories than did the other finalist stations: the governor on trial, accusations of points shaving and cocaine abuse by the Tulane basketball team, four hurricanes and the World's Fair." Jim Boyer was news director of WVL-TV when the winning material was entered in the RTNDA competition. Joe Duke now holds the position.

KYW-TV's coverage of the police siege on MOVE headquarters wins it the RTNDA award for continuing coverage of a television news story. The Group W station's reporting began with inside information it received prior to the police move and continued with a series of investigative reports after a fire decimated the neighborhood where the radical group had been housed. Randy Covington is the news director of KYW-TV.

Investigative reporting. KPRC-TV's award, for television investigative journalism, stems from its report on a Houston nursing home which, the judges say, "neglected its clients to death. . . . The writing is clear and direct, and pulls no punches. Production values remain high. Videography and storytelling are evocative, but the story never slips into exploitation. Instead, it presents the available facts relentlessly." Bill Goodman is news director of KPRC-TV.

KCST-TV wins the national spot news award for its mobilization to cover a Sunday evening shooting of a police officer and the wounding of two others. News staffers with the day off, the judges said, learned of the shooting on scanner radios and hurried to the

WANTED:

(By the Photon Warriors, Program Directors,
Kids and Teens Galaxy-wide)



WARRIARR

DISTINGUISHING CHARACTERISTICS

HEIGHT: 7'5"

CLAWS: JAGGED

ARMS: 4

HAIR: NONE

EYES: 2 (PHOSPHORESCENT GREEN, WITH AN UNMISTAKABLY EVIL GLINT)

BE ON THE LOOKOUT for this creature, as he is due to arrive on your planet this September. He is WARRIARR, the most powerful fighter ever created. Ruthless beyond words, Warriarr will gladly sacrifice his men to gain a victory over any being, Earthling or Extra-terrestrial.

Consider him armed and dangerous!

If you see Warriarr, please contact our earth representative,
SFM Entertainment, immediately.

YOUR UNIVERSE AND YOUR RATINGS ARE AT STAKE!

PHOTON

The Ultimate Game on Planet Earth™
The Ultimate Game™ Now for Children and Teens

Small Wonder ha



**YEAR TWO SOLD
IN OVER 100 MARKETS!**

Small Wonder become a giant!

"Small Wonder" is the number one first run comedy in syndication. In both large and small markets, "Small Wonder" has not stopped growing and is increasing stations' time period shares by giant steps.

On affiliates and independents of all sizes, "Small Wonder" is getting bigger and bigger.

When you look at these figures it's no wonder why she's casting a big shadow over her competition:

Affiliates	Household Share		Percentage of Increase
	5/85	5/86	
Detroit/WJBK	10	23	+ 130%
Cleveland/WJW (Number one in time period)	22	27	+ 23%
Pittsburgh/WTAE	6	18	+ 200%
Baltimore/WBAL (Number one in time period)	3	21	+ 600%
Denver/KUSA (Number one in time period)	9	18	+ 100%
Portland, Oregon/KGW	10	16	+ 60%
Tulsa/KJRH	11	16	+ 46%
Toledo/WTVG	10	18	+ 80%
Santa Barbara/KEYT (Number one in market)	10	14	+ 40%
Reno/KOLO (Number one (tie) in time period)	13	22	+ 69%
Greenwood/WABG (Number one in time period)	9	19	+ 111%
Independents			
Los Angeles/KTTV (Number one in time period)	13	16	+ 23%
Philadelphia/WTAF (Number one in time period)	12	19	+ 58%
St. Louis/KPLR (Number one (tie) in time period)	14	22	+ 57%
Las Vegas/KVVU (Number one sitcom in checkerboard)	17	21	+ 24%
Lubbock/KJTV	6	26	+ 333%
Gainesville/WBSP (Number one in time period)	10	20	+ 100%
AND NUMBER ONE IN NEW YORK (WNYW) FOR THE THIRD CONSECUTIVE SWEEP!			

Source: Arbitron 1986



Small
WONDER



scene in time to report the story for the 11 p.m. news, less than five hours after the incident occurred.

"KCST reporters covered all the locations and worked all the angles," the judges note. "The coverage had great moments of emotion, fear and shock, but the pictures, writing, reporting and producing all were clean and informative." Dave Linder was executive producer.

University of Missouri Professor Mackie Morris headed the television judging. All winners will be displayed in a special audio-visual program at the convention on August 26.

22 affiliates for TV Direct

TV Direct, the joint news feed service of The Associated Press and Conus Communications, has signed up 22 stations for this month's launch. The station list, which includes independents and network affiliates in 15 states, includes: WCVB-TV Boston, KPRC-TV Houston, KHJ-TV Los Angeles, WLTW(TV) and WTVJ(TV), both in Miami, WISN-TV Milwaukee; and KSTP-TV Minneapolis-St. Paul.

Offered to stations on a non-exclusive basis, TV Direct has three components: live and taped news feeds of Washington area events, provided by Conus' SNG system, on-location reports from Washington by AP broadcast journalists, and Videographs—video-formatted news photos and slides—from AP's Laserphoto and PhotoColor services.

AP already serves 6,000 broadcasters, while 38 TV stations are members of Conus, allowing them to uplink news reports to their stations and to receive feeds from other stations.

Print bureau knocks 15s

The Newspaper Advertising Bureau, is charging that 15-second commercials are weakening TV effectiveness.

The shortening of commercial lengths, says Leo Bogart, executive vice president and general manager of the group, has directly caused a decline in viewer recall.

According to a 21-year study by the bureau, he says, recall of the most recent commercial seen by viewers has declined from 18 per cent in 1965, to 12 per cent in 1974, to 7 per cent today.

"With recall of 60-second commercials indexed at 100," Bogart reports, "the average 30-second commercial had an index of 43, the average 15-second commercial an index of 30 and the average 10-second commercial an index of 11."

Bogart also says that the use of 15s will increase the number of spots in each commercial "pod," putting more and more spots into "low-recall interior positions."

"If we assign the average first commercial in a pod

an index value of 100," he explains, "the last commercial in the pod gets a recall level of 85, while the recall level of the middle commercials is 28."

Engineering pioneers speak

Two pioneers in engineering developments for TV have been firmed up to speak at the 128th Technical Conference and Equipment Exhibit of the Society of Motion Picture and Television Engineers (SMPTE) at the Jacob K. Javits Convention Center in New York October 24-29.

One is Dr. George H. Brown, former RCA Corp. executive vice president, who spearheaded the company's effort to develop the technology for color TV. Brown holds 80 U.S. patents and is the author of over 100 technical papers and an autobiography.

The other is Roland J. Zavada, currently a technical associate in the Photographic Technology Division of Eastman Kodak Co. In addition to playing a leading role in the technical development of the Instamatic, Super 8 and instant photography systems, he developed the Safe Action and Safe Title area for commercial television and was a key participant in the development and implementation of test procedures for optimizing telecine set-up with color films.

VCRs rival set sales

Selling to retailers at a rate not that far removed from color TV set sales, unit sales of videocassette recorders were up 16 per cent in June to 1,053,093. This compares with a 4.7 per cent increase in color sets to 1,570,756.

For the first six months of the year, the Electronic Industries Association records 5,716,562 VCR units sold, up 17.3 per cent. For color TV, the gain is 6.4 per cent to 8,113,441.

Sales of projection TVs lagged in June, down 10.9 per cent to 17,558 units, compared with the same month last year. For year-to-date, though, they're ahead 20.7 per cent to 124,820 units. Monochrome TV sales were ahead 11.7 per cent for the month to 383,249 and 3.6 per cent for the year to 1,744,956.

EIA reports 390,929 "camcorders" (VCR/camera combinations) were sold in the first half, compared with 82,543 in the same period of 1985, the first statistically significant year of their sale. This amounts to an increase of 373.6 per cent.

Medical/dental ads

Comprehensive Care Corp., the leading medical advertiser on TV in 1984, fell to fourth place in 1985, according to figures provided by the Television Bureau of Advertising from Broadcast Advertisers Reports data. Comprehensive increased its TV spending only 1 per cent in 1985, while the industry as a whole rose 40 per cent. (See story, page 69).

SELL MATES.



KATE & ALLIE
HERE TODAY.
SOLD TOMORROW!

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TWO GIANT LEAPS FOR MANKIND...

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further information.

The MTV logo is rendered in a stylized, blocky font. The 'M' is red, and the 'TV' is blue. To the left of the 'M', an astronaut in a white spacesuit is depicted holding a long, thin antenna that extends upwards. The entire graphic is set against a dark, starry background.

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First it's a hot two-hour awards preview with a look at the year in music. Broadcast window: August 15-September 4, 1986.

Then it's the rock party of the year, live from New York and Los Angeles, featuring Whitney Houston, Genesis, Tina Turner, The Hooters, Mr. Mister and The Monkees. With presenters Rod Stewart, Julian Lennon, Janet Jackson, Mötley Crüe, The Bangles and Jay Leno. Broadcast window: September 6-30, 1986.



TV Business Barometer

Local time sales rise 18.4% in May

Local time sales zipped up to a hefty 18.4 per cent increase in May, certainly the best percentage jump year-to-year of any month so far during 1986.

The previous record month this year was January, when local business came through with a 13.7 per cent rise. Then things began falling off progressively each month with February up 10.5 per cent, March up 9.4 per cent and April up 7.3 per cent.

The substantial increase in May portends a healthy June, even if not as generous a rise, and reports are that stations are projecting at least a minimal double digit rise in local business for the second quarter.

The large May hike in local time sales raised the billings figure to \$532.8 million. This makes May the first month this year to top the \$500 million mark in local time

sales and the second month ever to cross that line. Last year local time sales in October hit 504.9 million.

The half billion dollar billings figure for May pushed the total local business level over the two billion dollar mark—\$2,052.2 million, to be exact. That puts local business for the five-month period up 11.9 per cent and \$218.2 million ahead of the corresponding '85 period.

Network compensation was up 2.4 per cent in May, not much even for network comp, but at least better than April when compensation went down 1.3 per cent compared with April, '85.

Spot correction

An error in the computations for the May spot TV time sales resulted in an incorrect figure to be published in the July 21 *TV Business Barometer*. The correct figure is \$548.4 million, which then makes the increase over May, '85, to be

7.1 per cent.

Thus, instead of a jump upward from the previous months, the May figure showed spot remaining at a modest increase over the previous year and generally in line with the February–April figures. The latter increases were as follows: February, up 10.9 per cent; March, up 8.4 per cent, and April, up 6.4 per cent.

The five-month total for spot TV time sales came to \$2,201.3 million, vs. \$2,017.5 million for the same period in '85. The equivalent percentage rise was 9.1 per cent.

Total TV station time sales plus network comp for May was \$1,117.7 million, compared to \$997.6 million last year. The increase amounted to 12.0 per cent.

Total time sales plus comp for the five months came to \$4,445.2 million, as against \$4,039.3 million in '85. The increase was 10.0 per cent.

The five-month total of advertising billings to stations shows a share of 49.5 for spot, 46.2 for local and 4.3 for comp. The comparable '85 figures are, respectively, 49.9, 45.4 and 4.6.

Local business +18.4%

(millions)

1985: \$450.0 1986: \$532.8

Changes by annual station revenue

Under \$7 million	+12.8%
\$7–15 million	+22.9%
\$15 million up	+18.3%

Network compensation +2.4%

(millions)

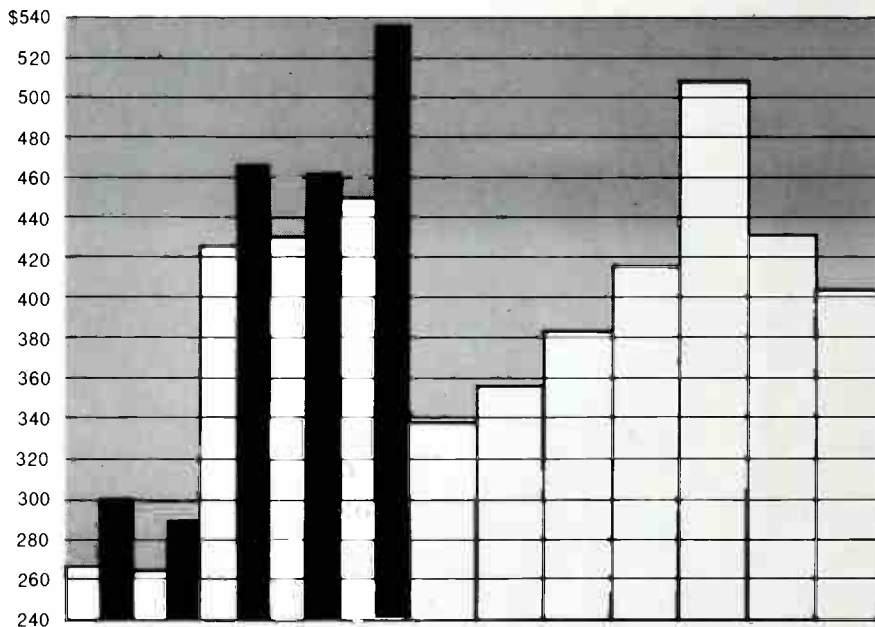
1985: \$35.6 1986: \$36.5

Changes by annual station revenue

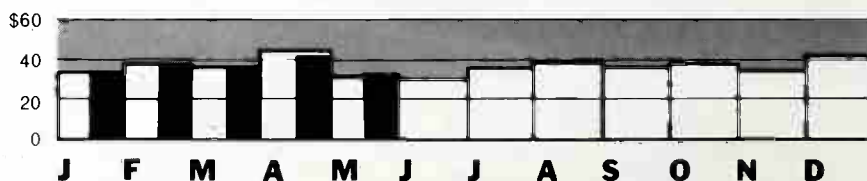
Under \$7 million	–0.9%
\$7–15 million	+1.6%
\$15 million up	+2.9%

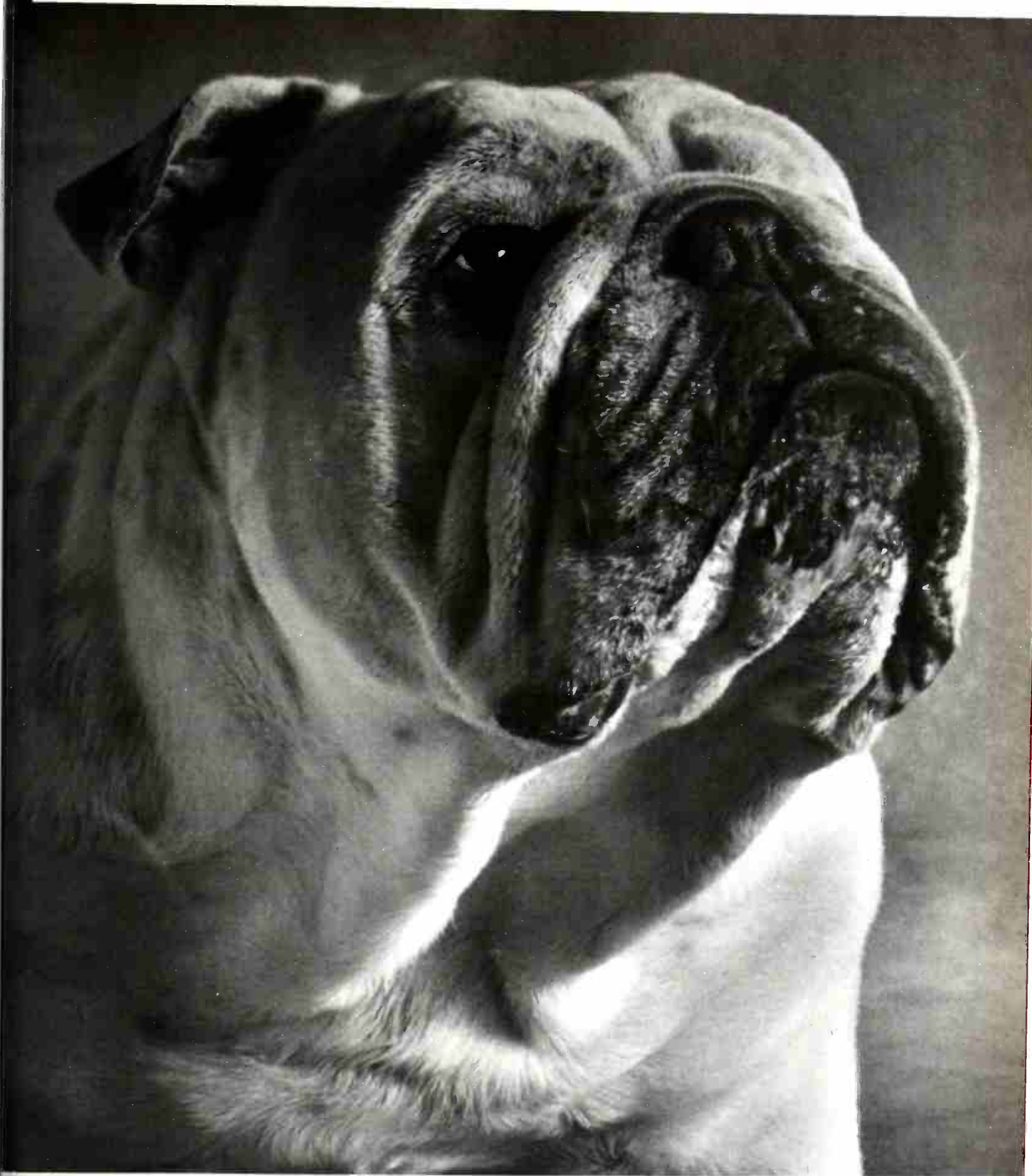
May

Local (millions)



Network compensation (millions)





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Cable Report

'Captain Midnight' talks

It was a true-life, high tech, high stakes detective story. When the feds announced they had "unmasked" (their term) the in-famous "Captain Midnight," the electronic interloper who interrupted the Home Box Office satellite feed on April 27 with his personal protest against signal scrambling, neither his captors nor television executives could contain their glee—not to mention their relief.

Captain Midnight singlehandedly sent shock waves through the programming and satellite industries—not as much by his message, but by exposing the vulnerability of the satellite telecommunications network to outside breach.

Captain Midnight, as many in the industry had suspected, turned out to be a disgruntled home TVRO satellite dish dealer. His name is John R. MacDougall of Ocala, Fla., who committed the act at the Central Florida Teleport, where he moonlights as a technician. Sleuths from the Federal Communications Commission and the Federal Bureau of Investigation had narrowed the trail to the Ocala uplink facility, using data on such things as signal strength and the type of character and color bar generated used, as well as a telephone tip.

MacDougall, who confessed to the act, has entered into a plea bargain arrangement that is likely to result in only a \$5,000 fine, one year's probation, and loss of his ham radio license.

Act of desperation? Within the programming industry, MacDougall's act of defiance solidified its long-standing contention that remaining opposition to scrambling is coming from fringe elements who would go so far as to break federal law to argue their point.

John R. MacDougall sees it otherwise. Although he admits the crime and has expressed regret at violating federal law, MacDougall steadfastly defends the nobility of his motivation—a protest against what he sees as a scrambling system that unfairly discriminates against the home earth station dealer in favor of the financial interests of powerful cable TV multiple system operators.

In some ways, his version of the story is reminiscent of the movie *Network*, in which a news anchorman disillusioned by the cold realities of commercial television uses his access to the airwaves to lash out with the cry, "I'm mad as hell, and I'm not going take it any more."

"I was simply a man at his wit's end, with nowhere to turn," MacDougall declared to TV/RADIO AGE.

To hear MacDougall tell it, his 2½-year-old dish business was devastated with the advent of signal scrambling by HBO and Showtime/The Movie Channel. In the words of a formal statement he read to reporters the day after his arrest, "I've been watching the great American dream slip away from my grasp. I'm a small businessman struggling to succeed. My

chances at success were diminished by the government's inability to protect small businessmen and satellite dish owners from unfair pricing from the cable television industry."

MacDougall contends that he doesn't question the right to scramble, only the "exorbitant" amounts being charged for a descrambler unit and monthly programming fees. He also maintains that programmers' marketing policies deny dish dealers the right to compete on equal footing with the cable industry in the sale of programming to the estimated 1.5 million home dish owners.

"Free market" motivation. At first, MacDougall recounts, he wrote letters of protest to legislators, and then spent "thousands of dollars" on "public awareness advertising." "I had spoken out the best way I knew how," he says in his statement. "But after months and months of no response and utter frustration, I did what is now public knowledge.

"In retrospect, I realize the means I used may not have been the best. I regret what I did. But I also hope that this may have served to focus public attention on a problem that affects millions of Americans. I would like to see the free market dictate pricing in the satellite TV field."

Ironically, just as Captain Midnight struck, the marketplace was beginning to act. HBO, Showtime/Movie Channel and Turner Broadcasting System have begun to offer marketing incentives to dealers who bring them subscribers. HBO even has joined SPACE, the industry trade association who's executive director, Chuck Hewitt, recently declared that scrambling "legitimizes our business."

MacDougall, however, told us that SPACE "politicized" the process by first refusing to compromise its demand of a moratorium on scrambling, then capitulating to scrambling without having secured necessary economic safeguards for the dish industry.

"My own industry leaders have been negligent," he charges.

System still vulnerable. Meanwhile, HBO officials say they've taken unspecified steps to guard against a similar incident. But there is only so much programmers can do on the ground, such as adding monitoring personnel and varying signal strength when an attempt at breach is detected. What is needed, one insider says, is an electronic "handshake code" that would reject any unauthorized transmissions to satellite transponders.

At present, satellite experts say, only military satellites are so equipped. One HBO source says it's highly unlikely that such a coding scheme could be retrofitted onto existing satellite systems, although technicians are exploring whether scrambling technology itself could be employed to prevent a recurrence.

MacDougall declines to go into the fine details of his act of transponder pirating, stating that he would have more to say to the media after his sentencing.

Does that mean he relishes all the attention bestowed upon his act? The unmasked Captain Midnight says this:



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Booth #319

"I don't consider myself a folk hero, and I cannot speak for other satellite dealers. I just consider myself a businessman who made a wrong decision a few months past, in my frustration.

"I didn't do it to get anybody mad. I did it in a moment of desperation."

Lifetime's royal coup

Lifetime cable network, struggling to garner an audience, got a blue-blood ratings infusion with its coverage of the recent British royal wedding.

Its daylong live and taped coverage of the wedding of Prince Andrew to Sarah Ferguson, along with related programming such as a repeat of Prince Charles' wedding to Lady Diana, gave the network its highest ratings since going on the meter. The host for the live portion was actress Lynn Redgrave. Video was from ITV of Britain.

Its primetime average (8-11 p.m.) ratings for Wednesday, July 25, was a 3.7, according to A. C. Nielsen overnights quoted by Chuck Gingold, Lifetime vice president, programming. For the whole day, the average rating was 1.4, a 4 share.

Those numbers are nothing short of stellar, considering that the network typically pulls a diminutive average daylong rating of 0.5. And the numbers set the champagne corks popping in Gingold's office.

"It was a breakthrough event that showed we did the right thing," he crowed, adding, "It gives us some clues as to what we need to do in the future."

New Group W Satellite chief

The new president of Group W Satellite Communications (GWSC), best known as marketer of The Nashville Network but also a major satellite services provider, is a well-known cable operator, Don Mitzner.

Mitzner is the president of Group W Cable of Manhattan, which has been sold to American Television and Communications, operator of the adjacent franchise, Manhattan Cable. He is taking over the job held by Harlan Rosenzweig, who moves to the executive vice president slot at Group W Television, the TV stations division of Group W Broadcasting.

The change came as Group W announced that it would remain in the system business in a section of Chicago where it holds the franchise in a limited partnership arrangement. That system was not part of the sale in which Westinghouse sold off the other components of Group W Cable, which had been the third largest MSO.

Now, the Chicago system reports to GWSC and to Mitzner.

"Since we're in the programming business, the company believes it's good to keep a hand in the [system] business," an executive said, adding that there were no plans to expand beyond Chicago.

GWSC also handles marketing and affiliate relations for The Discovery Channel, in which it has a 10 per cent stake. It also operates Home Theater Network, a pay service, and Home Team Sports, a regional sports network in the Baltimore-Washington, D.C., area.

Rosenzweig's mission at Group W Television involves strategic planning in such areas as utilization of satellite technology and acquisition and growth of TV properties, in the production and syndication businesses as well as in station operation. He indicates that Group W technical facilities could be developed into "miniteleports," providing telecommunications services to area businesses and industries.

USA's ambitious season

USA Network's ambitious foray into original and exclusive programming reflects its desire to become regarded as cable's "flagship" basic network—without waiting for much-discussed new funding schemes from cable affiliates.

The schedule features 26 half-hours of new, exclusive programming, half of it original fare produced for the net, the other half exclusive off-broadcast network fare.

The goal, as outlined by USA president Kay Koplovitz, is to compete head-on with broadcast networks for viewers while earning the reputation among viewers and advertisers as the most valued ingredient in basic cable.

"Last season, shows in [the original and exclusive] category would have totaled four hours," Koplovitz says. "It's time for us to make a much larger commitment, in both original production and exclusive off-net pre-syndication."

The entries, she says, represent a \$30 million increase over USA's previous programming budget, which Koplovitz would not disclose.

The fall original and exclusive fare includes *Sanchez of Bel Air* from Paramount Television, half-hour sitcom; *Alfred Hitchcock Presents*, from Universal Television; *Love Me, Love Me Not*, a game show from MGM Television; *Check It Out!*, the second season of joint venture among D. L. Taffner Ltd., CTV Network Canada, Program Syndication Services and USA (the show's first season is now in syndication); *Dance Party USA*, a daily teen hour from Nise Productions, Philadelphia; *Jackpot*, a game show from Bob Stewart/Global TV Network; *Chain Reaction*, a game show from Bob Stewart Productions; and *Cover Story*, a half-hour celebrity magazine from Richard Edgar Productions, Hollywood.

Also, in an unusual deal, USA has acquired 58 off-net (CBS) episodes of *Airwolf* and has commissioned 24 new episodes from The Arthur Co. and Associates. Absent from the new episodes will be stars Jan-Michael Vincent and Ernest Borgnine. That talent is too expensive, according to a USA executive, who adds: "The real star is the helicopter."



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Radio Report

Web quarterly pattern analogous to last year's

A quarterly pattern has emerged in network radio revenues, somewhat analogous to the web experience last year. The '86 pattern is for each quarter to start like gangbusters and then go steadily downhill. The June network increase of 10 per cent follows a 12 per cent rise in May and a 26 per cent hike in April.

This follows a similar pattern in the first quarter, viz., a 21 per cent rise in January, a 14 per cent jump in February and an 11 per cent increase in March.

Last year, the first three quarters showed an identical pattern: the first and third months of each quarter were strong, while the middle month was weak. These are the percentage increases for the first three quarters, chronologically by month: first quarter, 13, 7, 28; second quarter, 11, 7, 16; third quarter, 16, 6, 18. However, the last quarter of '85 didn't adhere to the pattern, but showed continually rising monthly increases, viz., October, up 9 per cent; November, up 16 per cent; December, up 25 per cent.

June revenues. June, 1986, network radio revenues were \$35,257,823, as against \$31,938,878 the previous June, as reported by the Radio Network Association. The second quarter was up 16 per cent, compared with the 15 per cent rise in first quarter revenues. The total for the April-June period was \$103,034,317, vs. \$89,171,269 during the corresponding '85 quarter.

As is common, there were differences in the monthly percentage changes for the four sales territories. Best performing territories were Chicago and Detroit, up 21 and 20 per cent, respectively. The Windy City took in \$10,089,152, while the Motor City brought in \$2,140,725. New York was up 8 per cent to \$20,909,785, while Los Angeles was down 11 per cent to \$2,118,161.

For the second quarter, Detroit was up 34 per cent to \$8,313,848; Los Angeles rose 25 per cent to \$6,608,399; Chicago rose 15 per cent to \$27,244,488, while New York climbed 13 per cent to \$60,667,582.

Longform show scores

RADAR 33, the spring '86 report, includes two new radio networks, the ABC Special Radio Network and Satellite Music Network 2, with the former, which consists of four weekly longform programs, generating some impressive numbers for one of the longform shows. The spring report, which now includes 20 radio networks and was released later in July by Statistical Research, Inc., shows that 74 per cent of all persons 12-plus hear one or more network radio commercials in an average week.

One of the weekly longform specials is *American Top 40*, a countdown show which averaged a weekly cume (four hours) over the 48-week measurement period of 2,365,000 teens, a reach of about 11 per cent.

The average quarter-hour teen figure for the program was 730,000 or a rating of 3.5. *American Top 40* ranked 10th overall (12-plus) in programs, while another ABC Specials program, *American Country Countdown*, ranked 16th overall.

Program leaders. Paul Harvey, as usual, took top program honors, with his two weekday strips and his Saturday show ranking one-two-three. Also, as usual, CBS news programs ranked high, taking five of the top 10 places.

For the second time in a row, ABC networks ranked one-two-three in total persons, representing, respectively, the Information, Entertainment and Contemporary webs. Mutual ranked fourth, passing CBS, which had been fourth in RADAR 32 and was fifth in RADAR 33. The biggest single overall change was the 46.5 per cent increase in 12-plus audience for National Black Network.

Guild takes expansion path

With Les Goldberg appointed president and COO of Interep, Ralph Guild, moving up to chairman, says he is passing on the responsibility for day-to-day operation so that he can concentrate on starting or acquiring new rep companies to add to the current five, which he says already sell 30 per cent of all national radio advertising in the country. Goldberg, who has been executive vice president of the Western Division and a member of EXCOM, the chief policy making body of the company, will relocate from Los Angeles to New York August 1.

Guild says, "I think there's plenty of room for new medium-sized companies under the umbrella of a larger company that can perform all the services of a mega-rep, such as new business development, non-



Guild, I., and Goldberg

wired networks and financial services." He discloses he is leaning somewhat more toward startups than acquisitions, noting Durpetti & Associates, started a year ago as the company's third startup in five years, is now billing some \$30 million a year.

He says the recent environment has been "like rep musical chairs; the opportunity for someone new to choose from seems appealing to broadcasters." He

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Radio Report (continued)

adds that all of Interep's existing companies are in most major markets: "The name of the game is to build market share, and every \$10 million in revenue adds a market share."

Goldberg has been with the company 18½ years, having started as a salesman in 1968. In addition to Durpetti, other Interep companies are HNWH Radio, Major Market Radio, McGavren Guild Radio and Weiss & Powell.

Easy listening shift

The biggest beneficiary of the format change of WRFM(FM) New York (now WNSR) from easy listening to soft rock appears, not surprisingly, to be WPAT-FM, the only remaining FM beautiful music outlet serving the entire New York metro.

WPAT-FM's share in the spring '86 Arbitron book for all persons 12+, Monday-Sunday, 6 a.m.-midnight was 4.3, up from 3.5 in the winter '86 book and 3.6 in spring '85. Conversely, WRFM/WNSR, whose format switch took place April 17, about two weeks after the spring measurement period began, had a 1.9 share in spring '86, down from 3.5 in winter '86 and 3.0 in spring '85. Shortly after the format change, WPAT-FM, via newspaper ads, invited former WRFM listeners to tune in.

WPAT-FM, a Park Communications outlet, is tied for Number 6 in the market with urban contemporary WBSL(FM). It now finds itself in close competition with Viacom's soft contemporary leader WLTW(FM), which is Number 7 with a 4.2 share. LTW has distanced itself from other FMACs in the market. Both of them—Tribune's WPIX(FM) and NBC's WYNY(FM) had a 2.0 share for the latest sweep.

WPAT-FM also looks very good in the important (for easy listening) older demos. For men 35-64, Monday-Sunday, 6 a.m.-midnight, the station chalked up a spring share of 7.0, good for Number 1 ranking. Next best was all-news WINS at 6.6. For women 35-64, WPAT-FM ranked third with a 6.2 share, behind news-talk WOR at 7.0 and WLTW at 6.3.

Of course, if one combines WPAT-FM with its simulcasting AM partner, WPAT, its 12+ share is 4.7; men, 35-64, 7.9; and women 35-64, 8.1.

RTNDA radio awards

WWVA Wheeling, WWL New Orleans, KTRH Houston and KRLD Dallas are the radio winners in the annual Radio-Television News Directors Association awards competition. (See *Tele-Scope* for a report on the TV winners, which include WWL's sister station.)

WWVA, winner of the Edward R. Murrow Award for outstanding overall radio news operations, received praise from the judges for its efficient use of resources: "This four-person staff [headed by news director Jim Forsyth] clearly shows that it understands its market, and the needs, history and heritage of its listeners." The judges said the staff regularly

goes behind the breaking stories to explain the economic, political and social impact of news.

WWL's year-plus coverage of Governor Edwards and his trail wins it the RTNDA award for continuing radio coverage. "We were very impressed with the clarity and balance of the daily reporting," said the judges, "and the special in-depth news reports the station produced. Especially impressive is the briefing book the station put together for its news staff . . . a running compendium of all of the facts, legal elements, background, financial elements and profiles of the main characters . . ." Jim Boyer was news director when WWL entered the competition. David McNamara now holds the position.

KTRH picks up the radio investigative reporting award for a series on "The Summer Food Scam," which uncovered bribery and improper letting of contracts in the administration of a federally funded food program for the poor. The judge noted that, within 24 hours of the first report, a federal investigation was underway, within 48 hours, the program's coordinator was discharged; and within 72 hours, more than a dozen of the program's employees were fired or had resigned. Don Schrack is news director.

KRLD's coverage of the crash of Delta Flight 191 in April, 1985, wins it the award for radio spot news. The station broadcast the first report of the disaster within an hour of the crash, and the judges found it "obvious that KRLD has a very well drilled and responsive staff and a dynamite disaster plan that worked." Peter C. Gardner is news director of KRLD.

Indiana University Professor Dick Yoakam coordinated the radio judging.

Sears leads web clients

Sears Roebuck again led network radio clients in ad expenditures during June, according to BAR data. The top 10 clients included all who spent \$1 million or more. The top 10, year-to-date, are, in order of expenditures: Sears, AT&T (ranking 15 in June), Warner-Lambert, Greyhound, General Motors, Bayer (ranking 13th in June), Schering-Plough, Anheuser-Busch, Cotter and Hormel.

Network radio parent companies ranked by estimated expenditures

Parent company	June, 1986 expenditures	Year-to-date expenditures
Sears Roebuck	\$3,881,664	\$22,041,472
Schering-Plough	1,887,251	5,524,382
Warner-Lambert	1,680,020	12,547,135
Phillip Morris Cos.	1,647,284	3,964,115
Greyhound	1,641,131	9,525,028
Procter & Gamble	1,545,579	4,375,536
Anheuser-Busch	1,437,462	5,354,468
General Motors	1,282,969	9,324,645
Hormel	1,105,060	4,375,690
Cotter & Co.	1,006,249	4,876,924

Source: Broadcast Advertisers Reports

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Radio Business Barometer

Spot radio down in June by 2.8%

The very modest gains in spot radio during April and May—following a “down” first quarter—did not carry on into June, according to Radio Expenditure Reports, which provides data on radio business commissionable to reps.

June spot billings just managed to top the \$100 million mark, but not enough to top the spot radio business total for June, 1985. The June, '86, spot figure came to \$101,433,800, compared to \$104,334,700 for the corresponding month the year before. The dip comes to 2.8 per cent.

The figures were just as grim by market groups. Even the smaller markets, which had been doing relatively good business, considering the softness in the bigger markets, showed practically no movement in June, climbing a smidgin. The average rise for markets smaller than the top 50 came to only 0.4 per cent. Volume was \$24,666,000.

The top 10 markets also showed practically no June movement, being off by 0.5 per cent from the year before. But that at least was better than the two remaining market groups. The top 10 markets brought in \$39,743,800, compared with \$39,932,600.

The poorest performance was turned in by the 26–50 market group. The average for the month in that group amounted to a decrease of 7.8 per cent to \$15,292,000. Finally the 11–25 market group was off from last year by 6.5 per cent. This represented billings of \$21,732,000.

The second quarter ended up better than the first, of course, because of the 3.6 per cent rise in April and the 4.9 per cent increase in May. So the quarter was actually up a little—by 1.5 per cent.

Three of the four market groups garnered increases for the second quarter. The loser was the 11–25 market group, which registered declines in May and June and was about even in April. For the second quarter overall, the 11–25 group was down 2.8 per cent to

\$55,412,100.

The other three groups fared as follows in the second quarter: top 10, up 1.0 per cent to \$101,910,900; 26–50, also up 1.0 per cent, to \$39,929,800; 51-plus, up 6.6 per cent to \$65,722,700.

Through the first six months of the year, spot radio is just about even with last year. Commissionable time sales came to \$431,127,700, compared with \$432,197,500 during the first six months of '85. This represents a dip of 0.2 per cent.

Market groups

Year-to-date figures for the four-market groups continue to display the pattern of slower business in the bigger markets. The top 10 markets took in \$164,077,300 during the first six months, down 3.1 per cent. Also down 3.1 per cent was the 11–25 market group, whose billings were \$89,944,200. The 26–50 group was static—actually down 0.1 per cent to \$65,908,900.

Only the 51-plus markets could show a plus sign. This group generated a rise of 6.7 per cent in billings through June to a total of \$111,197,300.

National spot **–2.8%**

(millions) **1985: \$104.3 1986: \$101.4**

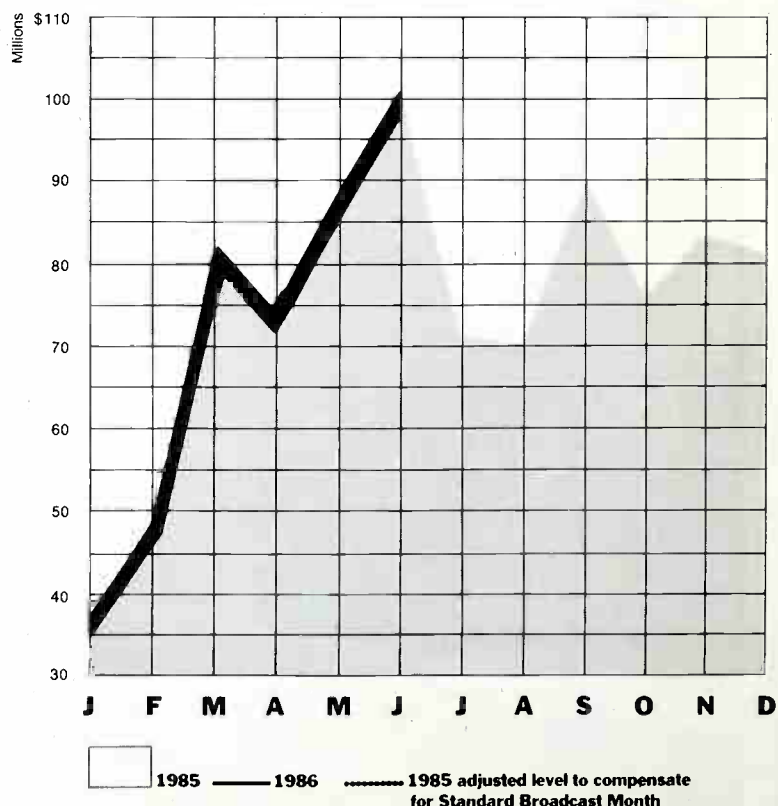
1985 adjusted: \$83.8

Changes by market group

Market group	Billings (mils.)	% chg. 86–85
1–10	\$39.7	–0.5%
11–25	21.7	–6.5
26–50	15.3	–7.8
51+	24.7	+0.4

Source: Radio Expenditure Reports

June



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Kids syndication marketplace moving at frenzied pace

By **ROBERT SOBEL**

Television/RadioAge

August 4, 1986

Competition in the syndicated children's animation arena is reaching a new frenzy for the coming season. In terms of production activity, 12-15 new first-run animation strips are set to enter an already burgeoning kid marketplace; several of the established shows—especially the more successful ones—are getting additional episodes; theatricals spawned from kid shows are on the upswing, with at least a half-dozen or so new movies being planned; and previews of strips-to-come are showing little sign of easing. The volatile nature of this business was already felt last season when a rash of sci-fi strips entered the marketplace, with only the more successful escaping the fallout and continuing to get good ratings.

In fact, according to several of the sources interviewed, the wave of the future is tied more to series with strong character appeal and some comedy than to the hard-action robotic programs, tied to toy manufacturers. Another trend, combining elements of the galaxy craze, is the emergence of the space western, with one planned this fall and at least two for the following season.

Long-term licensing

On the marketing side, kid programming is experiencing new twists as well. Three developments are unfolding: stations are being asked to enter into long-term licensing deals for periods up to three years, in some cases; some syndicators are asking stations to air

Several syndicators have increased their cut of the barter pie by adding a half-minute to their end and trimming a 30 from the station side.

Children's programs in syndication

Program	Distributor
Animation*	
Alvin Show	Viacom Enterprises
Cartoon Carnival	Not Available
Challenge of the Gobots	Television Program Exchange
Daffy Duck and Porky Pig	Warner Brothers Television
Dudley Do-Right	DFS Program Exchange
Fat Albert	Group W Productions
Flintstones	DFS Program Exchange
Funtastic World of Hanna-Barbera	Worldvision Enterprises Inc.
G.I. Joe: A Real American Hero	Claster Television Productions
Heathcliff	LBS Communications
Heckle and Jeckle	Viacom Enterprises
He-man and Masters of the Universe	Group W Productions
Inspector Gadget	LBS Communications
Jayce and the Wheeled Warriors	SFM Entertainment
Jem	Claster Television

Source: NSI May, 1986, data via Cassandra CPM Systems. *Defined as children's programs by Nielson. **Defined as programs airing more than five days per week. ***Not defined as children's programming; included because children are substantial part of audience.

(continued on page 124)

their programs in specific time periods; and many syndicators are seeking an additional 30-second unit in their barter series.

Major strips due in the fall are Lorimar-Telepictures' *SilverHawks*; Worldvision Enterprises' *Chuck Norris, Rambo* and *Centurions*; Group W's *Ghostbusters*; Claster Television's *My Little Pony and Friends*; King Features' *Defenders of the Earth*; Dennis the Menace from DFS-Dorland Program Exchange; *Danger Mouse*, from D. L. Taffner; *Macron I*, from Orbis Communications; *Zoobilee Zoo*, via SFM Entertainment; ITF/Gaylord's *The Adventures of the Galaxy Rangers*; and the off-network episodes of *Smurfs*, distributed by Television Program Enterprises.

With all the kid programs in the marketplace, past, present and future, some stations may be in a bind as to where or how they should position the newcomers, according to rep sources. Matt Shapiro, vice president, director of programming at MMT Sales, says the problem is arising this year on stations which already have successful kid series and have purchased new product. "Do you take out *Transformers* or *ThunderCats*, which are performing

quite well, and replace them with new shows?" He sees some of the new shows playing in earlier time periods or forcing out the older product. To handle the squeeze, Shapiro says, some stations are expanding their kid blocks, a development which began over the past year or two.

Of course, Shapiro points out, the tight clearance problem is not as applicable in markets where there are two or more indies in the kid business because the programming demand is spread out. He says stations are trying to obtain maximum flexibility from syndicators on time clearances so they can air shows in time slots as necessary. However, Serge Valle, vice president, director of programming at Katz Independent Television, notes that several syndicators have begun placing time-period windows on their show and, in addition are seeking commitments from stations extending two years and beyond.

He says some syndicators are asking for the kid programs to be aired in a 4-5 p.m. kid block and are looking for a multiple-year licensing agreement. He sees some stations resisting the purchase of such shows, thereby contributing to the overcrowded marketplace.

Valle says that stations will not want to guarantee a 4-5 p.m. window and that because of the uncertainty of some of the series to endure past year one, the "stations in some cases will not want to commit beyond the first year with an option to renew."

High production costs

Group W, Buena Vista Television, Lorimar-Telepictures and King Features Entertainment are among the majors tagging on window and multiple-year stipulations to their deals with stations. Most of these syndicators maintain that high production costs have forced them into seeking such agreements. At L-T, Scott Carlin executive vice president, says that all four of its kid strips are costing about \$400,000, per episode, which is what the company shells out for first-run sitcoms.

At Group W, Ed Vane, president and chief executive officer, says that the company is asking that *Bravestarr*, its space western (for fall '87), be presented in the 4-5 p.m. time slot and that stations make a two-year commitment to the show, a procedure that Group W has been following for some of its other

Orbis' "Macron I"



Worldvision's "Rambo"

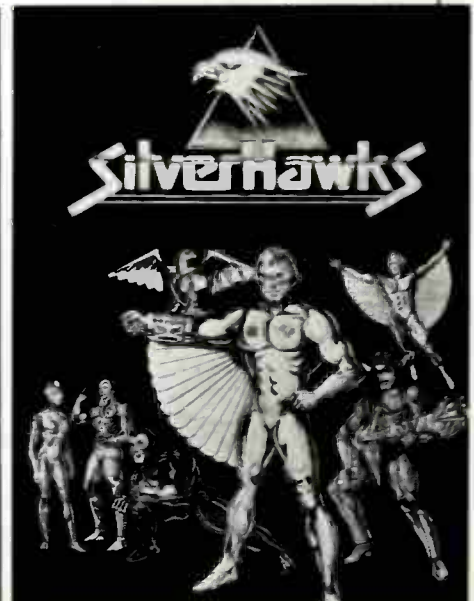


From 12-15 new first-run animation strips are set to enter an already burgeoning children's marketplace.

King Features' "Defenders"



L-T's "SilverHawks"



Wave of the future may be more series with strong character appeal and some comedy.



Claster's "My Little Pony"



DFS' "Dennis the Menace"

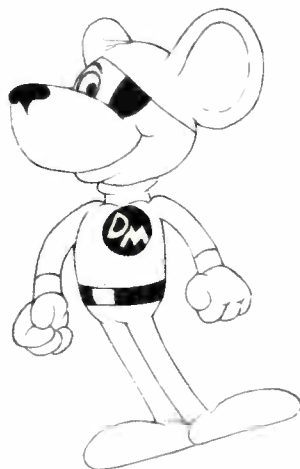
shows, including *He-Man*, and *She-Ra*. He says it will take about two years to amortize the cost of the *Bravestarr* production. "Our cost is close to \$20 million on the 65 half hours, so we have to protect the program and its quality the best we can." Regarding specific time slots, Vane notes that Group W's stipulation is not forged in stone. "We will make some modifications for competitive reasons."

At Buena Vista Television, Robert Jacquemin, senior vice president, says the company's policy is to get a 4-6 p.m. placement on its first-run kid entry, *Duck Tales*, which will air in 1987-88.

Of course, one major reason syndicators are pitching an afternoon time slot is that the kids' viewing then is much higher than in the morning. This, in turn, spells higher national ad dollars. Jacquemin says *Duck Tales* represents a sales opportunity for both BV and the stations and gives them a chance to upgrade their programming environment because of the Disney image of quality.

Sharon Wolf, vice president of research and programming at Independent Television Sales, sees the less-established indie in the market benefiting from the syndicators' "time" plans. It gives them, she points out, an opportunity to acquire the show if the stronger indie has passed up the program because it can't comply with the requests.

With most of the animated kid product going the barter route, a trend that surfaced last season, several syndicators have increased their cut of the bar-



Taffner's "Danger Mouse"

ter pie by adding a half-minute to their end and trimming a 30 from the station side, per half-hour episode. Katz's Valle says many syndicators are now asking for a 2½/3½ minute split in each six-minute barter deal against the 2/4 minute split, which has been the general norm. The 2/4 split remains in the fourth quarter only, traditionally the heaviest kid advertising period.

Group W's Vane confirms that the company's *Ghostbusters* will go the 2/4 route in the fourth quarter, but will be sold on a 2½/3½ basis when it is introduced and in the other two quarters. He says the construction of the 2½/3½ marketing plan was based on marketplace conditions. Buena Vista is selling *Duck Tales* in a similar fashion, notes Jacquemin.

At SFM Entertainment, Stanley Moger, president, notes that its newest series, *Zoobilee Zoo*, 65 first-run live-



Group W's "Ghostbusters"



SFM's "Zoobilee Zoo"

action half hours is being sold via a 2½/4-minute barter split. The extra half-minute is being retained by SFM because of the high production costs of the entertainment/educational series, Moger says. *Zoo* will be hosted by Ben Vereen, supported by a large cast of singers, dancers and actors in make-up and costumes similar to those worn in the Broadway musical *Cats*.

In addition, *Zoo* will be delivered to stations via satellite, and Moger is looking to get the series aired in day-care centers around the country. The strip, which begins airing in September, is a co-venture of Hallmark Greeting Cards and DIC Enterprises, with BRB Productions as producer/director. At this point, *Zoo* has been cleared in more than 60 per cent of the country, notes Moger, and he expects this number to rise by airtime.

The new stipulations or not, clear-

ances of major new kid series appear to be strong. King Features' William Miller, executive vice president, reports that *Defenders of the Earth* is in 94 markets representing 80 per cent of the country; L-T's *SilverHawks* has a present lineup of 110 stations, including 64 of the top 65; *Duck Tales*, from BV, has cleared 110 markets, or about 85 per cent of the country, and Jacquemin expects it to reach the 100 per cent mark by fall '87 airtime.

Group W's *Ghostbusters* has reached 83 markets for an 83 per cent average, while its *Bravestarr* has a coverage in excess of 60 per cent, according to Vane.

What's so different in the new offerings, note observers, is the veering away from the sci-fi action/adventure strips which have dominated the first-run kid programming galaxy for the past few years. Still, none are predicting that the sci-fi craze will diminish measurably; and they point out that some of these programs still maintain some heavy ratings positions. However, they face competition from both space westerns and series which draw on strong character appeal.

Space westerns

Bravestarr, which Vane calls the most ambitious TV series in Group W/Filmation's history, is a space-age western fantasy series in which Mattel Toys has joined as a co-venturer. Mattel is planning to put out a full line of merchandise, with 18 other major companies already committed to licensing agreements. Two other space-age westerns are also ready to ride the galaxy range: ITF/Gaylord Productions' *The*

Adventures of the Galaxy Rangers, and World Events Productions' *Saber Rider and the Star Sheriffs*.

Actually, *Rangers* is the first space-age western out of the box. Being offered for a fall, 1986, debut, the 65 half hours are going for cash plus two barter 30s in each episode over a three-year contract. At presstime, *Rangers* had cleared about 66 stations, for a coverage rate of 72 per cent of the country. An additional 20 half hours is planned for stations beginning in the fall of 1987, if *Rangers* lassoes the competition to the satisfaction of the distributors in the November syndication ratings books. An additional 20 may be produced for September, 1988, if *Rangers* does well in its second year.

As for *Saber Rider*, 65 half hours will be offered for stripping beginning in the fall, 1987, on a straight barter 2/4 minute split. Each episode is expected to cost about \$250,000, according to Peter Keefe, vice president of production and executive producer of *Saber Rider*, which will contain state-of-the-art animation, Dolby stereo soundtracks and story lines geared to young sophisticated television viewers.

Syndicators of the three westerns are promising that characters and story lines will be emphasized in what they describe as a vast departure from the "cold-blooded, robotic" action/adventure shows permeating the airwaves at this time." Some of the other new animated productions are also being given "humanized" and are being given comedy ingredients as well.

DFS-Dorland Program Exchange will enter the first-run animation arena on September 22 with 65 half hours of
(continued on page 123)

A hybrid of sorts is the 'space western', combining the galaxy craze with the traditional cowboy.

ITF/Gaylord's "Galaxy Rangers"



World Events' "Saber Rider"



Group W's "BraveStarr"



CHILDREN'S TV: NETWORK

Networks may get into back-end licensing; upfront sold at low CPMs

Web kid schedules set out to sidestep syndie macho action

By EDMOND M. ROSENTHAL

With children's barter syndication making for what the networks now consider fiscally a five-network race, the three commercial networks are approaching the coming fall season with strategies that often involve either countering or sidestepping this costly competition. The network plan now is to program largely for girls and, in the case of ABC, make the six-year-old the prime target.

Composition of the audience figures into this programming strategy, but the big reason for this shift in focus is to avoid going head-to-head with the macho action programming of the syndicators. (Meanwhile, many of the new syndicated shows are downplaying violent action. See syndication story, page 57) With the current network standards toward violent content, the networks could counter only with what Squire Rushnell, ABC vice president of

long range planning and children's programming, labels as "Pablum." Sales executives at the networks indicate this programming strategy is in keeping also with the direction of toy advertisers, who are moving away from robotics and action figures back to basics such as dolls.

With barter children's sales representing about \$80 million, compared with the three networks' approximately \$250 million, this "five-network market" and high animation costs have severely damaged the networks' Saturday morning profit margins. Of the three, only bottom-rated ABC reports operating in the red last season. ABC, and to some extent NBC, is looking toward a new revenue stream beyond ad sales—network owned programming from which they can glean back-end licensing revenues.

All three networks have properties on their fall schedules for which there are related toys, but they largely have

not been participants in related merchandising. Given their current profit picture, this is one of the areas where they are becoming less aloof from the marketplace. Standards and practices is another area that is being reviewed. Only small changes have been seen to date, such as no longer applying the no-animation rule to breakfast cereal commercials—feeling the deceptiveness implied in toy advertising is not present for cereals.

On the sales side, last April CBS launched a preemptive strike against syndicators by starting upfront sales early with cost-per-1,000 down about 5 per cent, according to Jerry Dominus, vice president, sales, CBS Television Network. (See TV/RADIO AGE, June 9). The other two networks quickly followed suit, with ABC even selling a schedule that was yet to be completed.

Ratings race

In the 1985-86 season second-place CBS was the only network not to experience a ratings decline from the previous season. For the season beginning September 9 and ending April 20, 8 a.m.-1 p.m., it achieved a 4.7 household rating and an 18 share, identical with the equivalent year-earlier period. NBC was still way out front with a 6.0/23 but this was down from 6.4/25. ABC declined to a 4.1/15 from a 4.6/17.

The number of new shows for next fall parallels last fall's Nielsen standings, with leader NBC only starting three new shows, CBS four and ABC five—along with two reformatted returning shows. Even for NBC, which is the only network claiming not to be

Network Saturday children's schedule, 1986-87

	ABC	CBS	NBC
8:00 a.m.	The Wuzzles*	The Berenstain Bears	Kissyfur
8:30	The Care Bears Family	Wildfire	Disney's Adventures of the Gummi Bears
9:00	The Flintstone Kids	Jim Henson's Muppet Babies	Smurfs
10:00	The Real Ghostbusters	Galaxy High	
10:30	Pound Puppies	Teen Wolf	Punky Brewster
11:00	The Bugs Bunny and Tweety Show	Pee-Wee's Playhouse	Alvin and the Chipmunks
11:30	The All-New Ewoks	The Puppy's Great Adventures	Footur
12:00	ABC Weekend Specials	Hulk Hogan's Rock 'n Wrestling	Lazer Tag Academy
12:30	The Littles		Kidd Video

New shows in bold face. *New for ABC; on CBS last season.

sidestepping the syndicators' action arena, *Kissyfur*, *Foofur* and *Lazer Tag Academy* are a far cry from the likes of syndicated shows such as *G.I. Joe* and *He-Man and Masters of the Universe*.

Describing his changed strategy, ABC's Rushnell comments, "The main thing we're doing is focusing on a younger target. We always had looked at 2-11 as a big resource of kids and shot for the middle with eight-year-olds in mind." With this approach, he reports, ABC suffered at the hands of NBC shows like the returning *Smurfs* and *Disney's Adventures of the Gummi Bears*. So now the target is essentially a six-year-old, and, "If we're going to skew more to one or the other, it will be more to a girl than to a boy."

He concedes there may be some sacrifice of boys after age six: "A six-year-old boy will watch what a girl will watch, but not a seven-year-old." He says that, although the Nielsen break-outs of 2-5 and 6-11 are not finely tuned enough for his purposes, "we know there are more young kids in the audience than older ones and we only think the audience is more heavily girl."

Much of ABC's fall schedule coincides with merchandising activity that ABC is not involved in. *The Care Bear Family* and *Pound Puppies* are associated with toy lines. *The Flintstone Kids*, a new series capitalizing on the familiar Hanna-Barbera characters, is preceded by the family vitamins and

cereal. *The Real Ghostbusters* will be accompanied by a Kenner toy before it ends its first season.

"A year ago, we would have found this a discomfort," Rushnell asserts, "but now we're in a survival business. Syndication has stymied growth of advertising rates in relation to production costs, and we're looking at a season with very little profitability, if any. We have to just look at these shows and ask whether they're good shows."

Today's philosophy, he explains, revolves around whether the characters were first on TV—or perhaps a book, comic strip or movie. He points out that Action for Children's Television has applied that standard to Children's Television Workshop in forgiving the merchandising of *Sesame Street* characters. Just the same, Rushnell wonders, "How does a kid know the difference?"

New profit stream

Going a step farther, Rushnell is not content with random association between programs and products: "If we're in the programming business and we're creating shows, we've also got to think in terms of the toy business. If we create characters for an in-house TV show, we're crazy not to think about what we would do in the ancillary markets. We intend to stay in the children's business but we have to do it so that it's a viable business."

ABC has had so far one short-lived

experience in licensing. For *The Littles*, launched in '83-84 and continuing next season, it sold Milton Bradley the master toy license in 1984, but, because of some problems within the toy company, it only put out a few board games.

Looking ahead, ABC is developing a program called *The Kingdom Chums* for which it is already making licensing arrangements. To premiere as an 8-9 p.m. special on the Friday after Thanksgiving, the show revolves around animals whose ancestors witnessed biblical events. Rushnell hopes to make this either a Saturday or Sunday morning series, and the book rights have already been licensed to Word, Inc., an ABC-owned publishing company, and plush toy rights to Determined Toy and Gift.

Owning properties and licensing the back-end, Rushnell believes, may help overcome the profitability drain of animation, which he says is averaging about \$275,000 per half-hour episode for next season—\$3.5-4 million for a

Lowest-rated ABC approaches the coming fall with a schedule billed as being virtually all new.

"The Real Ghostbusters"



"The Flintstone Kids"



"The Care Bears Family"

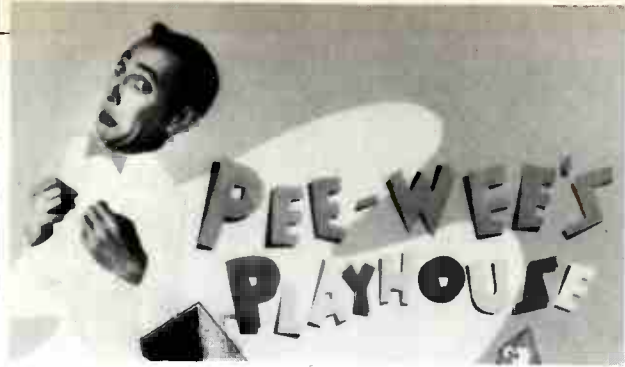


"Pound Puppies"





"Galaxy High"



"Pee-Wee's Playhouse"



"Teen Wolf"



"Wildfire"

With four new programs for the fall, CBS is following a strategy of not returning shows that ran second in the time period.

season of 13 shows. He notes ABC, in past years, "tried hard" in the live action area, "but it never held up in the second and third run." The closest to live action that he is now considering is "taking the technology we have to animate characters in a live action environment," but he says the network is far away from the green light so far.

Judy Price, vice president of children's programming for the CBS Entertainment Division, is making what may be her last attempt to run at least partial live action on Saturday morning. The vehicle is *Pee-Wee's Playhouse*, starring Pee-Wee Herman, who she describes as a modern day Soupy

Sales, Pinky Lee or Jerry Lewis. He's preceded by an HBO special, a Warner Bros. movie—*Pee-Wee's Great Adventure*—and exposure on MTV. The show is 70 per cent live and 30 per cent claymation and animation.

"We at CBS are the only network to continue attempts at live action," Price asserts. "Three seasons ago, we tried live action with *Benjie* and failed, but I was determined to find the right live action show." It was *Pryor's Place*, with Richard Pryor surrounded by puppet characters—another failure. Last season, an attempt was made to build on *The Muppet Babies* with a second half hour, *The Muppet Mon-*

sters, with "live" Muppets—"a bigger failure than either *Pryor's Place* or *Benjie*."

"I don't believe you're out after three strikes," Price holds, "but this season four strikes will be; I don't think the network would support it any more." To her, though, animation is not necessarily an issue of cost. In the long run, she says, it can be cheaper than live action: "Animation doesn't have the same kind of residual situation. You license it for four runs and only have residuals on the voices. You don't have the writer, director and on-camera residuals."

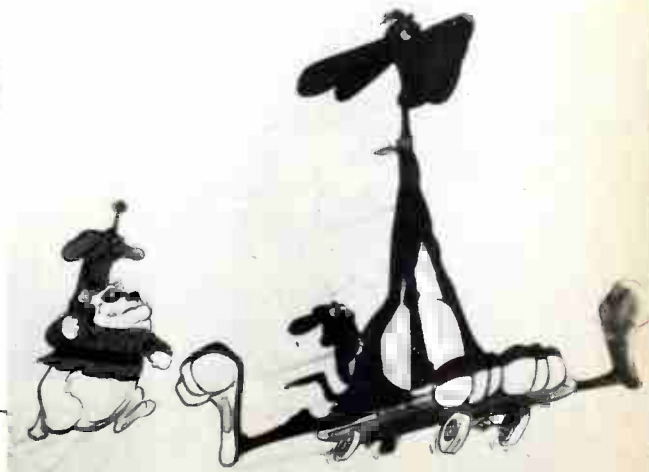
She says an animated half hour is costing between \$200,000 and \$300,000, with \$250,000 about average. She notes programs that are "cartoonier" or more "comic-booky" are less expensive to do than those that involve animating a human character.

Dodging the syndicators

Like ABC, CBS is also targeting girls as a prime audience: "We don't want to

(continued on page 116)

Two of NBC's three new shows, "Kissyfur" and "Foofur," demonstrate its younger skew.



Disney, Nickelodeon gearing up production; USA, TBS add TV reruns

More 'original' fare, off-network shows on cable this fall

There's some new life in children's programming on cable this fall—in the form of original, in-house production and some familiar off-network cartoon characters who may have found themselves displaced by the plethora of adventure super-heroes on broadcast TV.

Not surprisingly, setting the pace in children's programming on cable are the two acknowledged leaders in the genre—The Walt Disney Co.'s Disney Channel pay service, and MTV Networks' Nickelodeon, the "just for kids" advertiser-supported channel.

Disney continues to grow and prosper in an otherwise laggardly pay market, adding an increasing amount of "grown-up" programming to a family mix heretofore perceived as mostly for young kids. After building momentum with a morning kids' block that has remained largely unchanged for the past two years, the service has begun developing a new program for pre-schoolers.

In a similar move, Nickelodeon has re-entered the in-house production realm after a long period of heavy reliance on acquired product. A kids' quiz show to debut this fall will be followed by a eye-zapping pre-school reading series in early 1987.

Both services plan to continue long-established series catering to younger

children, such as Disney's *Welcome to Pooh Corner* and Nickelodeon's *Pinwheel*. Both of these series are out of production. But since the segmented kids' market turns over constantly, both services are having little problem getting away with reruns.

The rest of ad-supported cable kidvid is filled with various off-net animated cartoon characters—from the venerable *Popeye*, whose earliest cartoons are being colorized by WTBS, to Scoobydoo, which ends his network run this year.

Both USA Network and Superstation WTBS have been scoring healthy daypart ratings with off-net cartoons—in the case of USA, often averaging a higher number than with primetime adult fare. As a result, cable networks report a softening of the resistance of syndicators to sell to cable.

Meanwhile, major movie-oriented pay services, anxious to position themselves as serving the whole family, continue to pump significant dollars into a limited number of high-quality, high-profile children's-oriented series. Examples: HBO's exclusive, long-running

Bruce Rider, Disney Channel



Gerry Laybourne, Nickelodeon



Fraggle Rock, produced by muppeteer Jim Henson, and Showtime's *Faerie Tale Theatre* and *Tall Tales*, both produced by Shelley Duvall.

Nick's new productions

Since higher program quality is a major selling point for cable kidvid, much attention is placed on cable's "original" children's fare. As employed by cable programmers, "original" refers to programming that is exclusive to the service, not necessarily programming that is actually produced by the service. While cable boasts of a goodly supply of kidvid product protected from other exposure with a cable window, much of it is acquired product. (Example: exclusive windows on off-net cartoon series).

But The Disney Channel's success with truly original, self-produced kidvid—much of it repeated season to season for new crops of young viewers—has sparked a renewal of interest among other programmers, chiefly Nickelodeon, in original production. For the past two years, Nick has relied almost solely on acquired material. In its early, non-commercial years, Nick originals tended toward the genteel, if not pendantic. A prime example was *Kid's Writes*, in which an ensemble company sensitively acted out kid's letters to the show.

Once advertising came to the channel at the end of 1983, the on-air "look" of the channel heated up. The choice of programming, and its scheduling, also seemed to reflect a more with-it "attitude," to use a work much favored at MTV Networks Inc. Programming of this genre includes *You Can't Do That On Television*, a co-production with Canada's CTV that pokes fun at the adult world's conventions and mores—a hip, '80s kid version of *Laugh-In*.

In the same irreverent spirit, Nick is returning to in-house production this fall with a kid quiz show titled *Double Dare*. It is described by senior vice president and general manager GERAL-

To compete with broadcast kidvid, cable nets invest in more originals, go after fresher off-net fare.

dine Laybourne as "a combination of trivia and stunts—probably the world's first game show for kids that's truly messy." Sample stunt: two kids stomping on oatmeal-filled balloons with their legs tied together.

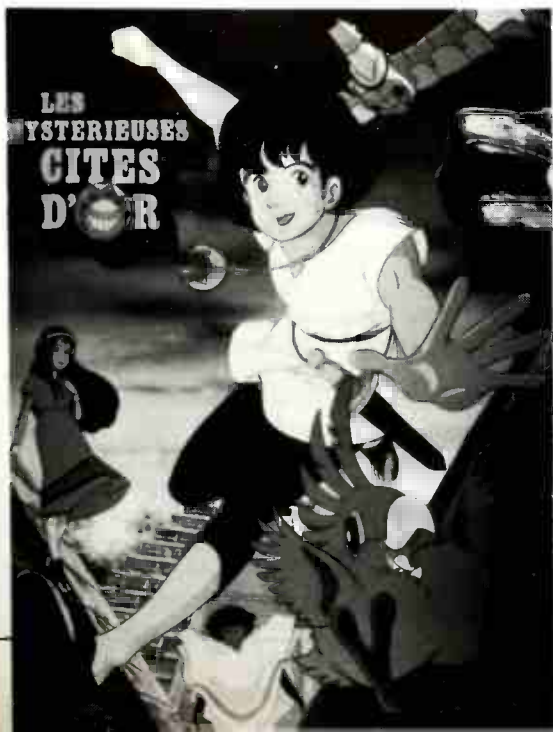
Essential to the quiz show is an obstacle course comprised of such things as a slide of milk chocolate and a sea of styrofoam chips, Laybourne explains. Some typical quiz questions: "What were automobile tires made from before rubber?" "How many toothpicks are manufactured each year in the state of Maine?"

The show, now auditioning talent in Los Angeles but to be produced in New York, will allow promotional consideration for advertisers supplying prize merchandise or services, according to Laybourne. No sponsors are involved in the show's development. Nick plans to produce 65 episodes, to be stripped for airing at 5:30 p.m. ET.

Eventually, the show may be offered for broadcast syndication by Nick parent firm Viacom International. Laybourne stresses that the program would get a long cable window before syndication. She also notes that the Nick live-action kidvid "attitude" doesn't jibe with the current syndication vogue for animated super-heroes and villains.

Also new this year, produced in-house since last winter by the Nick promotion department, is *True Stories and Famous People*. These one- to three-minute vignettes feature well-known personalities (Julian Lennon, Rob Lowe, Teri Garr) discussing things that happened to them when they were young. (Sample: Actress Sally Field tells how her stepfather wouldn't let her wear makeup.) While the content may get serious or thoughtful, Laybourne says most of the segments are

"Mysterious Cities of Gold"



Movie-oriented HBO goes for young kids with select quality product, such as Paddington Bear and Jim Henson's "Fraggle Rock" series.



Scene from "Fraggle Rock"

"loaded with humor."

Nick promises still more in-house productions. Debby Beece, vice president, programming, is working on a novel approach for a daily read-along series that will aim at the 4-to-7 set with "wild and adventurous, tongue in cheek" tales, richly illustrated with the words appearing in "thought balloons" above the characters' heads, like in the comic books.

"It's a way of making reading fun," Beece says, adding that the pilot should be ready in the fall.

For older kids, Beece is working on a weekly movie review show with Nick's own boy-and-girl team of reviewers, yet to be chosen. Nick is looking for a fall start for the series.

These projects supplement some interesting recent acquisitions engineered by Nick vice president Linda Kahn. They include six, 90-minute animated Charles Dickens classics, from Twentieth Century Fox Television;

and two half-hour series, *The Mysterious Cities of Gold*, co-produced by RTL of France and NHK of Japan and licensed from Pandora Productions, and *Spartakus and the Sun Beneath the Sea*, an "inter-terrestrial" adventure from AMC Audiovisuel of France.

Looking toward the 1988 season, Nick has entered into a co-production with Thames Television's Cosgrove-Hall Productions to produce an original animated series titled *Count Dookula*. It is a spin-off from that company's *Danger Mouse* series, which is moving from Nick to broadcast syndication.

Disney Channel plans

Pay cable's commercial-free environment is regarded as a key factor in the success of The Disney Channel. In the last six months of 1985, a period during which pay growth was nil, in some cases negative, Disney gained a half million homes. The service now boasts of 2.5 million household subscribers.

Disney has achieved this success through promotion of original programming, some of which dates back to the channel's launch three years ago, combined with classic cartoons, acquired material, and selected features from the prodigious Disney library. Entertaining and instructive kidvid such as the live action *Welcome to Pooh Corner* and *Dumbo's Circus* have captivated young morning-block viewers; the channel has produced about a hundred Poohs, keeping fresh what has become a Disney perennial.

Neither of those series is in production; most recent programming developments have come in the area of scheduling, not new development. This past May, the channel switched to a more structured scheduling format,

MTV Networks' Nickelodeon finds gems in international programming markets, such as France and Japan.



"The Worst Witch," HBO

placing its regularly scheduled series in fixed time slots in an expanded primetime block—a welcome change for viewers who regarded past scheduling practices as haphazard and inconvenient.

Even before the switch, the channel garnered the best ratings in pay-TV, within its universe of subscriber homes, according to Bruce Rider, senior vice president of programming. Its morning kidvid block, aimed at the younger 2-5 and 5-11 sets, outdraws other television—broadcast or cable—in Disney homes, he maintains. Those homes average a 3.0 daytime rating, the same number as primetime, he says.

Disney has achieved this success using much the same programming schedule over the past two years, with an ample number of series episodes judiciously repeated in rotation. For example, there are 120 episodes of *Pooh*, ensuring a four-month period between repeats. As young viewers "graduate" to programming targeted at an older age group, younger viewers in Disney households are primed for the repeats.

The former Paramount executives who now run Walt Disney Co. are not at all reticent to import well-done animation and other Disneyesque fare; this year's addition of a "claymation" series based on *The Wind In the Willows*, from Thames TV, has won critical accolades.

Disney has some new programming projects in the works for the channel. A new pre-school series is slated for January, 1987, but Rider says the content has not yet been decided: "We'll take it slow and do it right." A bigger push is being made in family-oriented primetime, where the channel has two sit-



"Aladdin," Showtime

coms in development, also for debut early next year.

Also upcoming in early 1987: The entire 18-title Fox catalog of Shirley Temple films.

Children's programming plays a minor but strategically important role at the leading pay services, Time Inc.'s Home Box Office and Viacom International's Showtime. While both pay "majors" stress family programming, few shows are produced or acquired expressly for young children.

A prime exception is HBO's co-production with the Canadian Broadcasting Corp. of Jim Henson's *Fraggle Rock*, which remains in production for HBO through 1987. After that, it's anticipated that Jim Henson will take the show to broadcast syndication.

HBO, since 1983, also has licensed three Paddington Bear limited animated features, produced in England by Filmfair in conjunction with the character's creator, Michael Bond. (HBO retains home video and non-standard video rights on that product.)

According to Lucy Chudson, vice president, family programming, two recent acquisitions also are aimed at younger kids: *The Blunder Show*, again from Filmfair, a half hour comprised of several five-minute comic sketches; and *Henry's Cat*, from producer Bob Godfrey in London. The shows start on the schedule in August.

"High quality children's programming is scarce, and when we find it, we go after the best," Chudson says. She adds that despite Paddington Bear's

Family fare suitable for young and old emerges as a key selling point for major pay services HBO and Showtime.

popularity in toy doll form, "We are counter-programming the kid's programming that is generated from merchandising, and we will never create an HBO series from a toy line."

This fall, HBO is making its special pitch not as much to younger kids as to teens. The first week of September has been tagged "HBO Goes Back to School," with a slate of teen- and pre-teen targeted specials and movies. Many of them are off-network (mostly ABC) after-school specials, from sources such as Scholastic Productions and The Corporation for Entertainment and Learning.

Another major family project of interest to younger kids is HBO's first European co-production in the family area. It is a song-and-dance musical called *The Worst Witch*, being co-produced with Britain's ITV. The special, with music by Charles Strouse of *Annie* fame and starring such luminaries as Diana Riggs and Charlotte Rae (*Facts of Life*), premieres in October.

Also suitable for younger kids at HBO is a package of 26 off-broadcast family specials originally produced by Capital Cities Television for its TV stations. The "pro-social" shows, syndicated to pay by Orbis Communications, debut in September. They feature some well-known stars, including Emilio Estevez and Patty Duke.

Like HBO, Showtime produces few shows narrowly targeted at young kids, choosing instead a broader family approach. But its acclaimed *Faerie Tale* (continued on page 118)

Sales chief confident program service will reach 80% U.S. coverage by fall

Fox 'network' gets up to speed with affiliation roster

Fox Broadcasting Co. was getting up to speed by the end of last month as the new program service—many were insisting on calling it a network—wrapped up its first ad customer, reached a viable level in affiliates and began to give shape to its program structure.

Whether or not it's called a network, FBC needs a minimal network reach and John Lazarus, vice president of FBC ad sales, who signed up the charter client, Bristol-Myers, says Fox has got commitments, more or less wrapped up, from stations covering 70 per cent of the TV households in the U.S.

FBC looks like a network and acts like a network, but according to the definition of the Federal Communications Commission, the operation run by president Jamie Kellner is not a network—and will not be in the near future. What makes a network under FCC rules is 15 hours of regular programming weekly aired on 25 stations in 10 states. What separates FBC from the FCC rules is that, under present plans, the Fox program service will be airing no more than 10 hours weekly by the end of the next two seasons.

FBC topper plans 10 hours of programs weekly; ad chief signs up charter client.

In any case, Lazarus is confident that by the time the Joan Rivers late night one hour weekday talk show bows on October 1, FBC will have lined up affiliates representing 80 per cent of TV homes. This is within striking distance of the current maximum coverage of independent stations—an estimated 86 per cent. The five-hour weekend primetime schedule is due to begin late in March.

The FBC sales chief stressed, in describing the dimensions of the affiliate roster, that he was not talking about clearances for *The Late Show Starring Joan Rivers* but of broad affiliation agreements covering the responsibilities of both parties, as well as the division of the revenue between program service and affiliate.

Affiliate compensation

The Fox sales chief notes that while Fox program carriers are affiliates in the full sense of the term, they will not be compensated via the traditional method, i.e., based on an assigned network hourly rate for each affiliate. "Compensation will be a percentage of the FBC gross," he explains. Affiliates

also have responsibilities, Lazarus points out; this includes, for example, the obligation to promote FBC programming.

The compensation difference is in addition to the difference in the way advertising time is split between the stations and the program service, with the Fox format reflecting the rise of barter syndication in recent years. Lazarus makes the point that the split in ad announcements provides Fox affiliates with a better type of inventory than affiliates of traditional networks—commercials within programs rather than in station breaks or adjacencies.

The first announced beneficiary of this commercials format, Bristol-Myers, signed up for more than \$1.5 million, covering a year's time on *The Late Show Starring Joan Rivers*. The deal was announced July 17 by Lazarus and Peter Spengler, B-M vice president of advertising services, and it cited the intended use of "various Bristol-Myers brands covering all divisions of the company."

Later, Spengler, while declining to specify the brands to be advertised, or the costs and guarantees, noted that B-M is already active in late night TV, particularly with its analgesic brands, Clairol and Drackett products. The advertiser will be using not only late night positions on the three networks but late night syndication also.

"Late night is a popular medium," Spengler remarked. B-M, he said, was after its dual audience, specifically younger, upscale adults. "Most of our products use late night TV."

The B-M commitment brought a statement of appreciation from Barry Diller, chairman and chief executive officer of Fox, Inc., who stated that, "Long before FBC was a reality, we

Jamie Kellner, FBC president



John Lazarus, v.p., ad sales



sought the advice of Marvin Roslow [B-M senior vice president, marketing services], a leader in the advertising community, whose innovative ideas and direction have played a part in positioning FBC to better serve the needs of advertisers." Meanwhile, additional announcements of advertiser commitments are expected.

Ad inventory split

FBC is splitting the Joan Rivers show inventory approximately 50-50, with seven minutes for Fox and eight for the affiliates. The weekend schedule—two hours on Saturday starting at 8 p.m. and three hours on Sunday starting at 7 p.m.—provides the lion's share to Fox: nine minutes to FBC and three minutes to the affiliates.

As presently set up, the weekend schedule calls for two sitcoms followed by an hour action/adventure series on Saturday and, on Sunday, an action/adventure hour to start off the three-hour block, followed by four sitcoms.

Thus, on Saturday, the two Fox sitcoms are pitted against a brace of similar type shows on ABC and NBC with the former network introducing shows starring Lucille Ball and Ellen Burstyn.

The Saturday action show from Fox faces *Mike Hammer* on CBS and a new police drama, *Cold Steel and Neon*, on ABC. NBC has an established sitcom, *The Golden Girls*, and a new one, *Amen*, in the 9-10 p.m. period.

On Sunday, Fox is throwing its action show against *60 Minutes* and then its first two sitcoms against *Murder She Wrote*. The second pair of sitcoms end in the middle of movies on all three traditional networks.

Little has been announced on the specifics of the Fox network's weekend schedule. About the only definite program is a series based on *Down and Out in Beverly Hills*, to be produced by Touchstone Television (Disney).

A story treatment from Stephen Cannell, with the working title of *Jump Street Chapel*, has been approved. The one-hour action/adventure entry is about undercover police officers in Los Angeles and is based on an actual LAPD group.

Also working on programs, though no decision has been made about them, are Gary David Goldberg (*Family Ties*), Jim Brooks (*Taxi*, *Terms of Endearment*) and Embassy.

Obviously, those who have agreed to carry or advertise on the FBC primetime shows have an out in the event they don't like what they see. Koslow was quoted in the announcement about the B-M buy as saying, "We look forward to supporting FBC's entry into primetime," but Spengler adds that

there are not enough details about the primetime schedule, its estimated audience and its guarantees to make any substantive advertising decision.

One new FBC affiliate executive points out that, anyway, under Federal Communications Commission rules, a licensee cannot commit itself to carry, without exception, someone else's programs. "The final arbiter of what goes on the air must be the licensee," he says.

However, Lazarus emphasizes, among other aspects of the new Fox service, that the man who pays the

FBC charter client, Bristol-Myers, to spend more than \$1.5 million on Joan Rivers show during first year, is already an active advertiser on late night TV with its analgesic brands, Clairol, Drackett products. B-M is after dual audience (men and women) in that daypart, specifically younger, upscale adults.

bills, Rupert Murdoch, is determined to go first class. "We're paying the same as the networks for programming—\$350,000 per half hour and \$900,000 to \$1,100,000 for the longform (one hour) show."

Affiliate reaction

An FBC affiliate chief, who was impressed by the presentation made by David Hilton, vice president, affiliate relations for FBC, spoke of the "seriousness and professionalism" of the proposal. "They think as professionals because they're station owners."

The station chief, who wouldn't speak for attribution, added that he had confidence in the abilities of the FBC team and felt they avoided "opportunities to fall into the same traps

as others." Among the "traps" he mentioned was the temptation to pick up a "failed series" and produce new first-run episodes.

Though there is much to be done in mounting the weekend primetime schedule, Fox Broadcasting executives are thinking ahead about weekday primetime, which would definitely put the program service into the category of an FCC-defined network.

At least one night would be a movie night; Lazarus indicated Friday as a possibility. This falls in the province of Arthur Hirschhorn, director of motion picture acquisition. "We're also looking at Monday night football," Lazarus notes. He estimates that ABC lost \$40 million to \$50 million on the gridiron series last fall, despite the pickup in ratings. (Lazarus comes out of ABC Sports, where he was director of sales.) Thus, the Fox people feel the new ABC ownership may cut their losses. Otherwise, Lazarus makes clear, Fox will not bid against ABC. And, he adds, there is also the possibility of going after Thursday night NFL contests.

The style in network management these days is lean and mean and, representing a new entity with a limited program schedule, Fox Broadcasting's executive roster is not a long one. Under Diller and Kellner, the key people include Garth Ancier, senior vice president, programming, who was vice president of comedy programming at NBC Entertainment, and Kevin Wendell, vice president, longform (drama) programming, who was manager of drama programming for NBC Entertainment.

Top marketing executive is David Johnson, who was named senior vice president, marketing, last spring. He had been at ABC as vice president of strategic planning, named to that post by Elton Rule, then president of ABC. Both Lazarus and Hilton, who is former vice president and general manager at MTV, report to Johnson. Other key people are Scott Sassa, vice president, network management and a former Playboy Channel vice president, and Andrew Fessel, vice president, research, who was a division manager of TV station sales at Arbitron.

Lazarus is in the process of staffing his sales force. At this point he has both a vice president and a director of eastern sales, who are, respectively, Pat Mastandrea and David Cassaro. The former worked at ABC network sales and the latter at CBS network sales. For the midwest, there's Larry Widrig, who sold primetime for both the ABC and CBS networks. A West Coast sales appointment is imminent.

The strategy of Diller, Kellner & Co.—rolling out a network daypart by daypart—offers obvious safety advan-

(continued on page 132)

Expansion of HMOs, walk-in centers has forced hospitals, doctors to retaliate

Health care TV ads continue to grow at sizzling pace

Health care, encompassing medical, dental and optical services, continues to be one of the fastest growing advertising categories on local television. The Television Bureau of Advertising, based on data from Broadcast Advertisers Reports, says that in the five years between 1980 and 1985, health care services boosted their TV investments five-fold, from \$27,361,000 in 1980 to \$125,579,600 in 1985, with the biggest chunks of this growth coming from "clients, hospitals and optical superstores operating in one market."

Then, for first quarter 1986, TvB/BAR reports that television investments by medical and dental services alone came to over \$27.8 million, 39 per cent ahead of the \$19.9 million total for first quarter '85.

Much of this increase is from the fast-growing chains of HMOs—health maintenance organizations—springing up across the country, and the counter advertising launched in self defense by

the hospitals and physicians' groups with which they compete. And it's predicted that another fast-spreading sub category, the free-standing, walk-in, ambulatory care center, or "doc-in-a-box" storefront care center, set up for instant care of "minor emergencies," will soon be adding more health care dollars to local station coffers.

HMO impact

An analysis prepared by investment research and management firm Sanford C. Bernstein & Co. predicts that the "best growth prospects in the health care industry belong to the proprietary HMO companies." Bernstein expects these HMOs to "enjoy spectacular membership expansion and revenue growth of 30 to 40 per cent over the next five years. Major hospital companies and insurance carriers can be expected to set up their own HMOs and to price their services aggressively."

The Bernstein report adds that

HMOs and PPOs (preferred provider organizations) "will probably grow much faster than anyone suspects. Penetration of HMOs and PPOs is expected to grow from 9 per cent today for HMOs to 30 per cent, and, for PPOs from today's 4 per cent to 40 per cent."

Health care advertising veteran Diane Casper, president of Young/Casper Advertising, says, "HMOs are changing the face of medicine. The rising cost of health care and an abundance of physicians are major reasons behind their growing popularity. HMOs' membership already stands at the 18 million mark nationally and it's projected to reach 50 million by 1990. But the HMO war, with marketing and advertising as major weapons, has just begun. With deregulation of health care in New York state only this year, we're seeing the start of some fierce competition. Some 40 HMOs are now seeking approval to operate in New York State alone. Health care marketers spent \$200 million in 1983, and the total is expected to top \$1 billion this year, with most of it in television."

Humana, Inc., a medical conglomerate, was television's leading medical advertiser last year, with TvB reporting a total of \$4.97 million for the company in 1985, up 46 per cent from 1984. But for first quarter 1986 TvB reports that Humana was outspent by both Intercept and by Comprehensive Care Corp., a chain of alcohol and drug treatment centers. Humana invested \$1.4 million in the medium this first quarter, says TvB, against \$1.99 million from Comprehensive Care, and \$2.66 million spent by Intercept.

Frame from Humana spot



Grey Advertising is attempting to give Humana "a unified theme look" for its various divisions and hospitals.



Young/Casper's Healthways ad



HCM's Healthnet spot

Much of the advertising increase is coming from HMOs, which are springing up all over the country.

One example of health care ad increases in individual markets is reported by Dick McDonald, president, McDonald Davis & Associates Milwaukee, who observes that health care entities in Minneapolis-St. Paul spent \$10 million on advertising in 1985, but that the projection for this year is \$15 million—a 50 per cent jump in just one year.

Reporting from the Pacific Northwest, Phelps Fisher, vice president, director of marketing for Fisher Broadcasting, says that following research of the health care market in his territory, health care advertising on Fisher's KOMO and KOMO-TV Seattle-Tacoma and KATU(TV) Portland jumped 100 per cent from 1982 to 1983, a whopping 252 per cent on top of that in 1984, and 162 per cent on top of that last year. And for the first half of '86 there's another 80 to 90 per cent jump over first half '85.

Further, adds Fisher, "These increases do not include either our prescription optical advertising or the spending by alcohol and drug treatment centers. They were already using broadcast before 1983, and our figures tracked only those health care increases that we could attribute directly to our own research and missionary efforts."

Meanwhile, Dick Williams, vice president, marketing, Katz Communications, points to another up and com-

ing segment of health care: the ambulatory or free standing walk-in storefront centers for instant care of minor emergencies. Only 10 years ago, recalls Williams, the walk-ins were "virtually nonexistent. Today there are 4,000 of these combination emergency rooms and doctor's offices—most better equipped than most doctor's offices, to handle things like complete physical examinations. The cost to patients is about the same as a visit to the doctor, two or three times less than most hospital emergency rooms, and Katz research shows that one of their most advertisable consumer benefits is convenience. You just walk in. You don't have to wait two or three weeks for an appointment."

Williams notes that the reaction of traditional physicians and hospitals has ranged from "litigation to starting to advertise, to doctors who now tend to hold down their fees more than they otherwise would be inclined to do; and hospitals have opened their own ambulatory care units in addition to their emergency rooms."

Variations on the ambulatory care centers, he says, include "surgi-centers" to handle such on-premises semiminor operations as cataract removal without requiring overnight and costly hospital stays. And while most walk-ins are not big TV customers yet, Williams sees them as hot future prospects as

more of them amortize their high overhead by taking on "industrial patients"—the blood work or insurance physicals, for instance, for whole bodies of a company's employees or a union's local membership.

Agency involvement

Meanwhile, more agencies have gotten into the act, including some of the major shops. Grey Advertising is now the agency for Humana, Doyle Dane Bernbach handles Adventist Health Systems out of its Los Angeles office, Foote, Cone & Belding/Los Angeles works for health care clients, Ogilvy & Mather recently set up O&M Health Care which works for Hospital Corp. of America, and, in January, J. Walter Thompson folded its Deltakos medical arm, which advertises to physicians, into the then newly acquired Marketing By Design to form JWT/Consumer Health Care. Division director Bob Belinoff points to still another growing segment of the business, home care.

JWT's client is Staff Builders. The company, in 110 cities, sends nurses into the home as the family option for long-term care at lower cost than hospitals, at the same time avoiding the necessity of putting an ailing parent's fate in the hands of a nursing home. Belinoff reports that his JWT division recently completed testing a new TV spot in Cleveland and got back 400 responses, but, at presstime, still did not know how many of the 400 would be converted into actual sales. "But it encouraged us enough," he says, "so that we're now ready to roll the commercial out into other markets."

Belinoff describes two general types of broadcast approaches to health care: The general image approach to establish a brand identity for a health care empire like Humana, and, locally, "to promote outpatient services ranging from diet programs and stop-smoking programs to chemical dependency treatment programs and eating disorder programs. For these kinds of self improvement programs the general creative approach is not too different from that of a body-building gym or health spa. We're addressing viewers who are often in a pretty needy situation, and television is a good way to dramatize both that need and what can be done to take care of it."

McDonald recalls that in 1977 the Supreme Court ruled that medical and legal advertising was permissible. By 1980, says McDonald, this ruling was "finally absorbed and the stage was set for the growth and resulting competition to take off."

(continued on page 121)

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Indie total in the top 50 ADIs reaches 180, compared with 165 in the May '85 reports.

May results confirm TV erosion plateau

By ALFRED J. JAFFE

The leveling off in broadcast TV audience levels in major markets, highlighted in last year's analysis of the May Arbitron sweep by TV/RADIO AGE is confirmed in this year's analysis of the sweep reports.

This magazine's latest semi-annual analysis of the top 50 ADIs still shows some erosion in household viewing compared with May, '85. In fact, the erosion is more pronounced among independents than it is among affiliates—though this paring away was slight compared to the audience losses among affiliates in May, '84 and '83. The drop in average market share among affiliates in the top 50 ADIs this past May was almost invisible.

As arranged in the TV/RADIO AGE tabulations—top 10, 11th-to-25th and 26th-to-50th markets—the group showing the least drop-off in household audience was the 26th-to-50th market cluster. Whatever the cause, it was not due to any pronounced influx of independent station viewing. Indeed, there was more new viewing to independents in the average 11th-to-25th market than in the second 25 ADIs.

Top-10 erosion

TV stations in the top 10 markets fared the worst among the three groups, though the erosion was not substantial. Commercial stations in the top 10 lost more than one share point per average market (unweighted), with most of the erosion at affiliates.

Among specific findings:

- There were 180 independents of all types in the top 50 ADIs with recorded sign-on to sign-off viewing in the Arbitron reports. This compares with 165 indies in the May, '85, reports.
- There were 297 independents of all types, with and without recorded viewing, listed by Arbitron in the top 50 ADI reports. The total in May, '85, was 277.
- The average household market share (unweighted) among affiliates in the top 50 ADIs last May was 65.8, the

average for independents was 14.8. Their combined share of 80.7 compares with 80.8 in May, '85, and 81.9 in May, '84.

■ In the 151 Arbitron markets where all three networks have a primary affiliate, CBS continued to lead in the number of ADIs where its stations ranked first in household audiences, sign-on to sign-off. But its lead was cut significantly from May, '85. NBC sported more leaders than before, of course, but not a great many more, while, interestingly, there were greater gains for ABC affiliates.

The current analysis covers, as in the past, the top 10 affiliates in the top 100 markets by both ADI household shares and ADI shares of women 25-54. This is shown by total day, early evening and late news periods. A similar roster of affiliate leaders is shown for each network. Independent leaders (the top five) are also listed for the same periods and demographics.

The easing of TV station audience erosion in the top 50 markets in May had already been heralded by NTI primetime figures for the month. The three-network household audience NTI rating went up from 48.5 to 49.1, with shares rising from 76.6 to 77.0. It was the first time in the '80s that the network share rose in primetime.

In the top 50 markets, the Arbitron affiliate household share figure of 65.8 per average market last May was identical with the previous May. However, the affiliate average in May, '84, was significantly higher at 67.3.

As for indies, the 14.8 average market share last May compared with 15.0 in May '85, (49 markets) and 14.6 in May, '84 (46 markets). In the case of independents, the relatively flat progression of shares reflects in part the fact that new indies may cannibalize the audience to established indies. Also, markets with indie viewing for the first time have brought down the unweighted average.

These averages, gains and losses among affiliates and independents re-

flect a variety of market situations. For example, in the top 50 ADIS there were almost as many markets with affiliate shares up over May of last year as there were down. The analysis shows that in 17 markets, overall affiliate shares went up, in 19 markets they went down and in 14 markets there was no change.

Independent picture

A similar tally of indies reveals a more negative picture, with only 11 markets up, 25 markets down and 14 with no change. Putting the two together reveals that, for all commercial stations in the top 50 ADIS, 13 markets are up, 23 markets are down and 14 show no change.

These are unweighted data, in which the TV household population is not taken into account. In giving each market equal importance, the analysis provides a more detailed picture of market trends.

For example, if the top 10 markets are examined—these contain almost half of the total TV households in the top 50 markets—in terms of the average share changes per market for affiliates and indies, there is, this time, a more negative picture for affiliates.

In the top 50 markets, the average share change per market for affiliates from May, '85, to May, '86, was only 0.1 of a point down. For indies, the average change was about 0.4 of a point down.

In the top 10 markets, the average change per market for affiliates was down 0.8 of a point. But it was down only 0.3 of a point for indies.

The erosion in average share among affiliates in the top 10 markets reflects primarily the declines in four markets which suffered drops of three or more affiliate share points. The four were Philadelphia, Boston, Dallas-Ft. Worth and Washington.

Both Philly and Washington affiliates collectively lost share at least partly due to the addition of one more independent with recorded viewing by Arbitron since May, '85. In the Quaker City, the new entry was WGBS-TV, which garnered five share points.

Taking the brunt of the new competition was the CBS O&O, WCAU-TV, which was down three points from May, '85, to May, '86. But the existing indies—WTAF-TV and WPHL-TV—also lost three points between them.

In Washington, the new indie was WFTY-TV, which managed to capture a two share. Whatever the reasons, both the affiliates and established indies were down in overall shares from May of '85.

As for affiliates, WDVM-TV was down three points and NBC's WRC-TV was down one, with an overall affiliate

Top 10 affiliates in top 100 markets—total day

Leading station shares, Mon.—Sun., sign-on to sign-off

By ADI HH shares

* Sioux Falls-Mitch	KELO-TV(C)	41
* Columbia, S.C.	WIS-TV(N)	40
* Bristol-Kingsport-J.C.: Tri Cities	WCYB-TV(N)	38
* Springfield, Mo.	KYTV(N)	37
* Burlington-Plattsburgh	WCAX-TV(C)	34
* Charlotte	WBTV(C)	34
* Birmingham	WBRC-TV(A)	33
* Harrisburg-York-Lanc.-Leb.	WGAL-TV(N)	33
* Jacksonville	WJXT(C)	33
* Knoxville	WBIR-TV(C)	33
* New Orleans	WWL-TV(C)	33

By ADI shares, women 25-54

* Bristol-Kingsport-J.C.: Tri Cities	WCYB-TV(N)	44
Sioux Falls-Mitch.	KELO-TV(C)	44
* Columbia, S.C.	WIS-TV(N)	40
* Jackson, Miss.	WLBT(N)	39
* Harrisburg-York-Lanc.-Leb.	WGAL-TV(N)	38
Nashville	WSMV(N)	35
Wilkes Barre-Scr.	WNEP-TV(A)	35
* Birmingham	WBRC-TV(A)	33
* Burlington-Plattsburgh	WCAX-TV(C)	33
Charleston-Huntington	WSAZ-TV(N)	33
New Orleans	WWL-TV(C)	33
Richmond	WTVR-TV(C)	33
* Springfield, Mo.	KYTV(N)	33

Top 10 affiliates in top 100 markets—early evening

Leading station shares, Mon.—Fri., 4:00–7:30 p.m./3:00–6:30 p.m.

By ADI HH shares

* Charlotte	WBTV(C)	40
* Jacksonville	WJXT(C)	40
* Knoxville	WBIR-TV(C)	40
Sioux Falls-Mitchell	KELO-TV(C)	40
* Burlington-Plattsburgh	WCAX-TV(C)	38
* Jackson, Miss.	WLBT(N)	38
New Orleans	WWL-TV(C)	38
Wilkes Barre-Scr.	WNEP-TV(A)	38
* Bristol-Kingsport-J.C.: Tri Cities	WCYB-TV(N)	37
* Columbia, S.C.	WIS-TV(N)	37
* Raleigh-Durham	WRAL-TV(C)	37
* Waco-Temple	KWTX-TV(C)	37

By ADI shares, women 25-54

* Jackson, Miss.	WLBT(N)	48
* Burlington-Plattsburgh	WCAX-TV(C)	45
Sioux Falls-Mitch.	KELO-TV(C)	44
* Knoxville	WBIR-TV(C)	42
Wilkes Barre-Scr.	WNEP-TV(A)	42
* Baton Rouge	WBRZ(A)	41
* Jacksonville	WJXT(C)	41
* Charlotte	WBTV(C)	39
* Waco-Temple	KWTX-TV(C)	39
* Bristol-Kingsport-J.C.: Tri Cities	WCYB-TV(N)	38
Cedar Rapids-Waterloo-Dubuque	KWWL(N)	38
* Columbia, S.C.	WIS-TV(N)	38
Lincoln-Hastings-Kearney	KOLN-TV(C)	38
* Springfield, Mo.	KOLR(C)	38

Source: Arbitron TV, May 1986 * Intermixed Market.

share of 55. The net of all this was that the commercial TV stations in Washington were down six share points from last year, with an overall share of 79.

Washington's overall share decline was the biggest in the top 10 markets; in fact it was the steepest in the top 50 ADIs.

Almost as sharp a drop took place in Boston, down five points, with the market's affiliates down three points. This affiliate drop took place despite the fact that there was one less indie with recorded viewing this past May than during May, '85. Boston fielded four indies last year with recorded viewing. Last May there were three with WQTV(TV) out of the picture.

Network rankings

TV/RADIO AGE counted 151 ADIs with three-network competition in the Arbitron May sweep. This compares with 152 in May, '85; 147 in May, '84; 144 in May, '83; and 139 in May, '82.

Of the 151 total, CBS had affiliates which ranked first in 65 markets (including four ties) in household shares, sign-on to sign-off. That represents 43.0 per cent of the competitive markets.

While that's clearly a plurality for CBS, it represents a considerable drop from last year, when the network's affiliates ranked first in 53.3 per cent of the competitive markets (a peak). Again, it must be noted that these are data unweighted by market size. CBS, for example, had no leading affiliate in the top 10 markets and only three in the second 10.

ABC has been strong in the top 10 markets for years. In fact, it did better this past May than it did in May, '85, copping the title in eight of these markets, compared with winning in six markets in May, '85.

In the full list of competitive markets, ABC affiliates are third in the rankings, pulling down a Number 1 spot in 41 markets (including six ties), or 27.2 per cent of the competitive markets. This ratio is a little better than the ABC affiliates did in May, '85, when they copped Number 1 in only 22.4 per cent of the markets. The latter figure was a low point for ABC in recent years.

In May, '84, ABC affiliates ranked first in 32.7 per cent of the competitive markets and in May, '83, they were first in 36.8 per cent.

Meanwhile, NBC has been climbing steadily, if slowly, helped by its Number 1 standing in primetime. This past May, NBC affiliates ranked first in 52 of the 151 competitive markets, including four ties. That represents 34.4 per cent of the total. In May of '85, the ratio

Top 10 affiliates in top 100 markets—late news

Leading station shares, Mon.—Fri., 11:00–11:30 p.m./10–10:30 p.m.

By ADI HH shares

Sioux Falls-Mitch.	KELO-TV(C)	55
Wilkes Barre-Scr.	WNEP-TV(A)	51
* Baton Rouge	WBRZ(A)	50
* Springfield, Mo.	KYTV(N)	50
San Antonio	KENS-TV(C)	48
Albuquerque	KOAT-TV(A)	47
New Orleans	WWL-TV(C)	47
* Columbia, S.C.	WIS-TV(N)	46
* Dayton	WHIO-TV(C)	44
* Waco-Temple	KWTV-TV(C)	44

By ADI shares, women 25-54

Sioux Falls-Mitch.	KELO-TV(C)	61
* Baton Rouge	WBRZ(A)	53
Wilkes-Barre-Scr.	WNEP-TV(A)	53
San Antonio	KENS-TV(C)	49
Albuquerque	KOAT-TV(A)	48
Baltimore	WJZ-TV(A)	48
Chattanooga	WTVN(A)	48
* Dayton	WHIO-TV(C)	45
Grnvl.-N.B.-Wa.	WCTI(A)	45
New Orleans	WWL-TV(C)	45
* Springfield, Mo.	KYTV(N)	45

Source: Arbitron TV, May, 1986 * intermixed market.

Top 5 independents—total day

Leading station shares, Mon.—Sun., sign-on to sign-off

By ADI HH shares

Fresno-Visalia	KMPH-TV	17
Washington	WTTG	17
Chicago	WGN-TV	15
Las Vegas	KVVU-TV	14
Boise	KTRV	13
Minneapolis-S.P.	KMSP-TV	13
New York	WNYW	13
Phoenix	KPHO-TV	13

By ADI shares, women 25-54

Fresno-Visalia	KMPH-TV	14
Las Vegas	KVVU-TV	14
Chicago	WGN-TV	13
Boise	KTRV	12
Portland, Ore.	KPTV	12
Salinas-Monterey	KCBA	12

Top 5 independents—early evening

Leading station shares, Mon.—Fri., 4:00–7:30 p.m./3:00–6:30 p.m.

By ADI HH shares

Fresno-Visalia	KMPH-TV	23
Washington	WTTG	20
Boise	KTRV	19
Ft. Wayne	WFFT-TV	19
Las Vegas	KVVU-TV	19

By ADI shares, women 25-54

Fresno-Visalia	KMPH-TV	21
Washington	WTTG	19
Ft. Wayne	WFFT-TV	17
Las Vegas	KVVU-TV	17
Detroit	WKBD	15
Salinas-Monterey	KCBA	15

Top 5 independents—late night

Leading station shares, Mon.—Fri., 11:00–11:30 p.m./10:00–10:30 p.m.

By ADI HH shares

Phoenix	KPHO-TV	17
Washington	WTTG	16
New York	WNYW	15
Fresno-Visalia	KMPH-TV	14
Detroit	WKBD	13
Las Vegas	KVVU-TV	13

By ADI shares, women 25-54

Fresno-Visalia	KMPH-TV	18
New York	WNYW	17
Las Vegas	KVVU-TV	15
Phoenix	KPHO-TV	14
Rochester, N.Y.	WUHF	13
Washington	WTTG	13

Source: Arbitron TV, May, 1986. All ADIs

was 31.6 per cent, while the year before it was 23.1 per cent and in May, '83, the figure was 20.8 per cent.

The tabulations of affiliate market leaders by dayparts, as assembled by ABC from Arbitron market reports, show some interesting patterns.

For example, ABC doubled the number of markets where it led in prime-

time households between May, '85, and '86. Last year, ABC programs led in 20 markets; this past May, its primetime network shows were ahead in 39 markets. CBS firsts totaled 59 in '85 and dropped sharply to 26 in '86. NBC improved, of course, rising from 71 firsts in '85 to 93 firsts in '86 (ABC counts competitive network markets a little

differently than TV/RADIO AGE).

A similar comparison of 18-49 adults in primetime reveals that CBS was first in only nine markets in May, '86, compared with 26 markets in '85. The number of ABC's firsts climbed from 24 to 42, while NBC, which already copped 107 firsts in 1985, ended up with 105 last May. □

Top 5 affiliates in top 100 markets—total day

By ADI homes share

ABC		
* Birmingham	WBRC-TV	33
Wilkes Barre-Scr.	WNEP-TV	32
Albuquerque	KOAT-TV	30
* Baton Rouge	WBRZ	30
Buffalo	WKBW-TV	28
Cleveland	WEWS	28

CBS

Sioux Falls-Mitch.	KELO-TV	41
* Burlington-Plattsburgh	WCAX-TV	34
* Charlotte	WBTV	34
* Jacksonville	WJXT	33
* Knoxville	WBIR-TV	33
New Orleans	WWL-TV	33

NBC

* Columbia, S.C.	WIS-TV	40
* Bristol-Kingsport-J.C.: Tri Cities	WCYB-TV	38
* Springfield, Mo.	KYTV	37
* Harrisburg-York-Lanc.-Leb.	WGAL-TV	33
Charleston-Huntington	WSAZ-TV	32
* Jackson, Miss.	WLBT	32
Nashville	WSMV	32

Top 5 affiliates in top 100 markets—early evening

By ADI homes share

ABC		
Wilkes Barre-Scr.	WNEP-TV	38
* Birmingham	WBRC-TV	35
* Baton Rouge	WBRZ	34
Cleveland	WEWS	34
Albuquerque	KOAT-TV	33

CBS

* Charlotte	WBTV	40
* Jacksonville	WJXT	40
* Knoxville	WBIR-TV	40
Sioux Falls-Mitch.	KELO-TV	40
* Burlington-Plattsburgh	WCAX-TV	38
New Orleans	WWL-TV	38

NBC

* Jackson, Miss.	WLBT	38
* Bristol-Kingsport-J.C.: Tri Cities	WCYB-TV	37
* Columbia, S.C.	WIS-TV	37
St. Louis	KSDK	36
Chattanooga	WRCB-TV	35
Nashville	WSMV	35
Spokane	KHQ-TV	35
* Springfield, Mo.	KYTV	35

Top 5 affiliates in top 100 markets—late news

By ADI homes share

ABC		
Wilkes Barre-Scr.	WNEP-TV	51
* Baton Rouge	WBRZ	50
Albuquerque	KOAT-TV	47
Baltimore	WJZ-TV	43
Huntsville-Dec.-Flor.	WAAY-TV	42

CBS

Sioux Falls-Mitch.	KLEO-TV	55
San Antonio	KENS-TV	48
New Orleans	WWL-TV	47
* Dayton	WHIO-TV	44
* Waco-Temple	KWTX-TV	44

NBC

* Springfield, Mo.	KYTV	50
* Columbia, S.C.	WIS-TV	46
* Bristol-Kingsport-J.C.: Tri Cities	WCYB-TV	41
* Flint-Saginaw-Bay City	WNEM-TV	41
* Harrisburg York-Lanc.-Leb.	WGAL-TV	40

Source: Arbitron TV, May, 1986. * Intermixed market.

Tv station shares, May, 1986, all Arbitron ADIS

Shares of commercial stations, ranked within markets by sign-on to sign-off household shares. Markets ranked by latest Arbitron TV household totals, January 1, 1986.

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

New York (1)

WABC-TV/A	20	20	19	18	18	22	22
WNBC-TV/N	20	20	19	14	18	19	22
WCBS-TV/C	17	15	13	14	12	19	19
WNYW/I	13	10	13	14	12	17	13
WPIX/I	12	10	13	14	18	6	6
WOR-TV/I	9	5	6	9	12	6	9
WXTV/I	2	—	—	5	—	3	3

Los Angeles (2)

KABC-TV/A	18	19	18	15	18	26	21
KNBC/N	16	14	18	8	9	17	21
KCBS-TV/C	14	10	12	8	9	17	17
KTLA/I	10	10	12	12	9	9	8
KCOP/I	10	10	6	12	9	9	4
KTTV/I	9	10	6	12	14	4	4
KHJ-TV/I	6	5	6	8	9	—	4
KMEX-TV/I	5	10	6	12	9	4	4
KVEA-TV/I	2	—	—	4	5	—	—

Chicago (3)

WLS-TV/A	25	25	21	21	18	27	26
WMAQ-TV/N	18	17	16	13	12	21	22
WBBM-TV/C	15	17	16	17	12	21	20
WGN-TV/I	15	13	16	13	24	6	9
WFLD-TV/I	11	8	11	13	12	10	11
WGBO-TV/I	4	4	5	4	—	4	2
WPWR-TV/I	3	—	—	—	—	2	2

Philadelphia (4)

WPVI-TV/A	25	26	24	22	25	32	26
KYW-TV/N	20	17	18	15	15	21	20
WCAU-TV/C	17	17	18	19	20	18	17
WTAF-TV/I	9	4	6	7	10	3	6
WPHL-TV/I	5	4	6	7	5	3	3
WGBS-TV/I	5	4	6	4	5	3	3

San Francisco (5)

KGO-TV/A	20	20	18	20	17	29	22
KRON-TV/N	18	15	18	16	13	18	19
KPIX/C	18	15	12	12	13	25	22
KTVU/I	11	10	12	8	13	4	4
KBHK-TV/I	7	5	6	4	4	4	4
KOFY-TV/I	4	5	—	4	—	4	—
KICU-TV/I	3	—	—	—	4	—	—
KDTV/I	2	—	—	4	4	—	—

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Boston (6)

WBZ-TV/N	22	21	18	16	15	26	27
WCVB-TV/A	20	21	18	20	20	26	23
WNEV-TV/C	16	16	12	20	15	15	13
WLVI-TV/I	7	5	6	4	5	—	3
WSBK-TV/I	6	5	6	4	5	7	10
WXNE/I	4	—	—	4	5	—	—
* WMUR-TV/A	2	—	—	4	—	—	—

* Located in Manchester, NH

Detroit (7)

WDIV/N	26	25	28	23	26	25	29
WXYZ-TV/A	22	25	17	19	21	28	26
WJBK-TV/C	19	17	17	19	16	20	15
WKBD/I	12	8	11	15	16	10	15
WXON/I	8	4	6	4	5	5	3

Dallas-Ft. Worth (8)

WFAA-TV/A	21	24	20	23	19	30	28
KDFW-TV/C	19	16	15	15	19	22	20
KXAS-TV/N	18	16	15	15	19	22	22
KTVT/I	9	8	10	8	6	4	8
KTXA-TV/I	7	4	5	4	6	6	8
KXTX-TV/I	6	4	5	4	6	2	2
KDFI-TV/I	3	4	5	4	—	2	2
KDAF/I	3	4	—	4	—	—	—

Washington (9)

WJLA-TV/A	20	21	19	19	16	27	20
WDVM-TV/C	18	16	19	19	21	20	17
WRC-TV/N	17	16	19	14	16	23	23
WTTG/I	17	11	13	19	16	13	10
WDCA-TV/I	5	5	6	5	5	3	3
WFTY/I	2	—	—	—	—	—	3

Houston (10)

KRTK-TV/A	25	27	25	27	33	31	30
KPRC-TV/N	16	15	15	15	17	18	18
KHOU-TV/C	16	15	15	15	17	16	14
KTXH/I	9	8	10	8	11	6	11
KRIV-TV/I	9	8	5	12	11	6	7
KTHT/I	1	—	—	—	—	—	—

Cleveland (11)

WEWS/A	28	30	21	30	28	28	22
WKYC-TV/N	22	25	21	17	17	19	22
WJW-TV/C	22	20	21	22	22	33	34
WUAB/I	8	5	7	9	11	6	6
WOIO/I	4	5	7	4	6	3	3
WCLQ/I	3	5	—	4	—	—	—
* WAKR-TV/A	—	—	—	—	—	3	3

Pittsburgh (12)

KDKA-TV/C	29	25	25	35	27	29	31
WTAE-TV/A	23	25	25	27	36	32	34
WPXI/N	18	20	19	15	14	18	16
WPGH-TV/I	5	5	6	4	5	3	3
WPTT-TV/I	3	—	6	4	—	—	—

Mon.-Sun.			Mon.-Fri.		Mon.-Fri.	
Sign-on/sign-off			4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Seattle-Tacoma (13)

KING-TV/N	23	25	23	22	21	37	33
KOMO-TV/A	21	25	15	22	16	21	17
KIRO-TV/C	19	19	15	22	26	26	22
KSTW-TV/I	10	6	8	13	11	5	11
KCPQ-TV/I	7	6	8	9	11	5	—
KTZZ-TV/I	3	—	—	—	—	5	6
KVOS-TV/C	—	—	—	4	—	—	—

Miami (14)

WPLG/A	19	17	16	20	17	28	23
WSVN/N	18	17	16	13	13	17	20
WTVJ/C	16	13	11	13	13	11	14
WCIX-TV/I	8	4	5	7	9	6	3
WBFS-TV/I	8	4	5	7	9	6	3
WLTW/I	7	9	5	13	13	8	3
WDZL/I	5	4	5	3	4	3	3
WSCV/I	3	4	5	3	4	3	3

Atlanta (15)

WXIA-TV/N	26	26	20	22	20	30	31
WAGA-TV/C	23	21	20	26	20	27	19
WSB-TV/A	22	26	20	30	30	27	27
WTBS/I	10	11	13	9	10	3	8
WGNX/I	6	5	7	4	5	3	4
WATL/I	4	5	7	4	5	3	4

Mpls-St. Paul (16)

WCCO-TV/C	27	29	27	29	30	29	26
KSTP-TV/A	21	21	18	29	20	29	26
WUSA/N	18	21	18	14	20	24	26
KMSP-TV/I	13	7	9	14	10	5	5
KITN/I	5	7	9	7	10	7	5

Tampa-St. Petersburg (17)

WTVT/C	27	24	24	30	28	26	27
WTSP-TV/A	23	19	18	22	24	26	23
WXFL/N	21	24	24	22	20	26	19
WTOG/I	7	5	6	7	8	7	4
WFTS/I	5	5	6	7	4	4	4

St. Louis (18)

KSDK/N	31	32	27	35	27	34	28
KMOX-TV/C	22	21	20	20	20	19	18
KTVI/A	19	21	20	20	20	28	30
KPLR-TV/I	10	5	7	10	7	4	5
KDNL-TV/I	7	5	7	10	7	6	8

Denver (19)

KCNC-TV/N	26	25	29	29	31	31	38
KUSA-TV/A	23	25	21	24	15	37	32
KMGH-TV/C	17	19	14	18	15	11	8
KWGN-TV/I	10	6	7	6	8	6	8
KDVR-TV/I	5	6	7	6	8	3	3

Mon.-Sun.			Mon.-Fri.		Mon.-Fri.	
Sign-on/sign-off			4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Sacramento-Stockton (20)

KCRA-TV/N	25	28	27	27	27	39	37
KOVR/A	19	22	13	12	14	11	16
KXTV/C	17	17	13	15	14	17	11
KTXL/I	9	11	13	12	14	6	5
KRBK-TV/I	7	6	7	8	9	6	5
KCSO/I	3	6	7	4	5	—	—

Baltimore (21)

WJZ-TV/A	27	26	29	35	35	48	46
WBAL-TV/C	25	21	21	26	20	23	25
WMAR-TV/N	23	21	21	22	15	13	14
WBFF/I	4	5	7	4	5	—	—
WNUV-TV/I	3	—	7	—	5	—	—
WKJL/I	2	—	—	4	5	3	4

Phoenix (22)

KTSP-TV/C	23	20	20	29	28	26	23
KPNX-TV/N	20	20	20	14	17	26	27
KTVK/A	19	20	13	19	11	14	13
KPHO-TV/I	13	10	13	14	17	14	13
KNXV-TV/I	5	5	7	5	6	6	3
KUTP/I	3	5	7	5	6	6	7

Indianapolis (23)

WISH-TV/C	24	25	20	26	20	27	21
WTHR/N	21	20	20	21	20	27	24
WRTV/A	21	20	20	21	20	19	21
WTTV/I	7	5	7	11	7	8	6
WXIN/I	5	5	7	5	7	5	6

Hartford-New Haven (24)

WTNH-TV/A	22	24	15	26	24	24	23
WFSB-TV/C	22	18	15	22	24	32	23
WVIT/N	12	12	15	9	12	8	9
WTXX-TV/I	4	6	8	4	6	—	—
WTIC-TV/I	4	6	—	4	—	4	5

Portland, OR (25)

KOIN-TV/C	25	24	21	25	27	22	26
KATU/A	20	24	21	25	18	22	21
KGW-TV/N	20	24	21	17	14	28	32
KPTV/I	12	12	14	13	9	11	11
KPDV-TV/I	5	6	7	4	5	6	—

San Diego (26)

KFMB-TV/C	22	22	20	27	28	19	18
KGTV/A	20	22	20	19	16	33	29
KCST-TV/N	20	22	20	15	20	24	18
XETV/I	7	6	7	8	4	5	6
KUSI-TV/I	4	6	—	4	4	5	6

Orlando-Daytona Beach-Melbourne (27)

WFTV/A	25	28	24	24	25	35	28
WESH-TV/N	23	22	24	20	21	22	24
WCPX-TV/C	21	22	18	28	25	26	16
WOFL/I	8	6	6	8	8	4	8
WMOD/I	3	6	6	4	—	4	4

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In a League by Ourselves

How can a twelfth-market station draw more adult viewers than all but five other stations in the country? It takes a major-league newscast that appeals to everyone in America's Most Livable City.

BOX SCORE*

STATION	ADULTS 18+ 000's	MARKET RANK
1. WNBC/New York	781	1
2. WCBS/New York	777	1
3. WABC/New York	634	1
4. WPVI/Philadelphia	607	4
5. KABC/Los Angeles	523	2
6. KDKA/Pittsburgh	467	12
7. KNBC/Los Angeles	464	2
8. WLS/Chicago	462	3

*Source: NSI, May 1986

That's KDKA-TV/Pittsburgh, and that's our Eyewitness News at Six. Top market ratings at twelfth market prices.

Now, here's the pitch. Call National Sales Manager Charlie Robinson at (412) 392-3223.

KDKA-TV 2
PITTSBURGH

Mon.-Sun.			Mon.-Fri.		Mon.-Fri.	
Sign-on/sign-off			4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Milwaukee (28)

WTMJ-TV/N	27	29	21	28	31	29	27
WISN-TV/A	21	24	21	28	23	26	27
WITI-TV/C	19	18	14	17	15	17	16
WVTV/I	10	6	14	11	8	5	8
WCGV/I	7	6	7	6	8	10	8

Cincinnati (29)

WLWT/N	25	22	29	17	18	28	26
WKRC-TV/A	23	28	21	29	24	38	33
WCPO-TV/C	22	22	21	21	24	17	15
WXIX-TV/I	9	6	7	8	12	3	7

Kansas City (30)

KMBC-TV/A	25	29	21	24	21	28	24
WDAF-TV/N	24	24	29	24	21	28	29
KCTV/C	22	24	21	29	36	30	26
KSHB-TV/I	8	6	7	6	7	2	3
KZKC-TV/I	4	6	7	6	7	—	3

Nashville (31)

WSMV/N	32	35	33	35	38	35	38
WTVF/C	23	25	20	23	25	23	22
WKRN-TV/A	19	25	20	19	19	20	16
WZTV/I	7	5	7	4	6	10	11
WCAY/I	2	—	—	4	—	—	3

Charlotte (32)

WBTV/C	34	30	25	39	36	36	33
WSOC-TV/A	26	25	25	25	27	28	33
WPCQ-TV/N	9	10	13	4	5	8	4
WCCB/I	9	10	6	11	9	12	8

Columbus, OH (33)

WBNS-TV/C	30	29	29	33	39	32	33
WCMH-TV/N	23	24	21	19	17	36	33
WTVN-TV/A	20	24	14	19	17	18	11
WTTE/I	6	6	7	5	6	4	4

New Orleans (34)

WWL-TV/C	33	33	29	35	41	45	41
WDSU-TV/N	22	21	24	19	18	19	17
WVUE/A	17	17	18	15	12	19	15
WGNO-TV/I	9	8	6	12	12	2	2
WNOL-TV/I	5	4	6	4	6	6	7

Buffalo (35)

WKBW-TV/A	28	32	29	33	29	38	40
WIVB-TV/C	24	21	21	21	24	29	27
WGRZ-TV/N	21	21	21	21	24	18	23
WUTV/I	5	5	7	4	5	3	—

Oklahoma City (36)

KWTV/C	25	25	27	23	29	37	36
KTVY/N	23	25	20	27	21	23	24
KOCO-TV/A	20	20	20	18	21	21	19
KOKH-TV/I	6	5	7	9	7	2	5
KGMC/I	5	5	7	5	7	5	5
KAUT/I	4	5	—	5	7	2	2

Mon.-Sun.			Mon.-Fri.		Mon.-Fri.	
Sign-on/sign-off			4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Greenville-Spartanburg-Asheville (37)

WYFF-TV/N	28	28	27	25	20	30	26
WSPA-TV/C	24	22	27	25	30	30	26
WLOS/A	21	22	20	25	25	22	22
WHNS-TV/I	8	6	7	4	10	4	4

Raleigh-Durham (38)

WRAL-TV/C	30	26	27	35	36	40	39
WTVD/A	27	26	27	31	27	36	30
WPTF-TV/N	8	5	7	4	5	4	4
WLFL-TV/I	5	5	7	4	—	4	—

Salt Lake City (39)

KUTV/N	28	31	33	29	30	38	37
KTVX/A	24	25	17	24	20	16	14
KSL-TV/C	23	25	25	24	30	33	33
KSTU/I	8	6	8	12	10	4	7

Memphis (40)

WMC-TV/N	27	25	28	29	30	23	23
WREG-TV/C	26	29	28	29	25	31	30
WHBQ-TV/A	19	17	17	18	15	19	16
WPTY-TV/I	6	4	6	4	5	2	5
WMKW/I	3	4	6	4	5	2	2

Grand Rapids-Kalamazoo-Battle Creek (41)

WOTV/N	24	24	23	19	17	32	29
WZZM-TV/A	20	24	15	33	22	28	21
WWMT/C	20	18	15	19	17	16	13
WXMI/I	7	6	8	10	6	4	4
*WUHQ-TV/A	6	6	8	5	6	8	13

* Located in Battle Creek

Providence (42)

WJAR-TV/N	25	26	20	23	19	29	28
WPRI-TV/A	22	26	20	23	29	29	24
WLNE/C	14	16	13	19	19	11	12
WSTG/I	2	—	—	4	5	—	—

Charleston-Huntington (43)

WSAZ-TV/N	32	33	31	32	37	30	24
WOWK-TV/A	16	19	13	20	21	19	16
WCHS-TV/C	16	14	13	20	16	19	20
WVAH-TV/I	8	5	6	4	5	4	12

Harrisburg-York-Lancaster-Lebanon (44)

WGAL-TV/N	33	38	31	32	31	43	36
WHTM/A	16	19	15	16	19	22	23
WHP-TV/C	12	13	8	16	13	9	9
WPMT/I	5	6	8	5	6	—	5
WLYH-TV/C	5	6	8	5	6	—	5

San Antonio (45)

KENS-TV/C	26	25	25	32	31	49	44
KSAT-TV/A	20	25	19	18	19	19	16
KMOL-TV/N	18	15	19	14	19	11	19
KWEX-TV/I	7	10	6	14	13	2	2
KRRT/I	6	5	6	5	6	2	2

	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.		
	HH	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54	25-54

Norfolk-Portsmouth- Newport News-Hampton (46)

WTKR-TV/C	25	26	21	19	21	22	17
WVEC-TV/A	23	26	21	27	21	26	22
WAVY-TV/N	21	21	21	23	21	30	30
WYAH/I	6	5	7	8	5	—	4
WTVZ/I	4	5	7	4	5	4	9

Birmingham (47)

WBRC-TV/A	33	33	31	33	31	35	31
WVTV/N	25	24	25	29	31	35	40
WBMG/C	10	10	6	10	6	5	3
WTTO/I	8	10	6	5	6	5	3
WNAL-TV/I	4	5	6	5	6	3	3

Dayton (48)

WHIO-TV/C	31	32	27	32	37	45	39
WDTN/A	18	16	20	14	16	17	18
WKEF/N	15	16	13	14	11	10	14
WRGT-TV/I	5	5	7	9	5	3	4

Louisville (49)

WHAS-TV/C	30	29	31	35	40	43	42
WAVE-TV/N	29	29	25	31	20	27	27
WLKY-TV/A	16	19	13	15	10	14	12
WDRB-TV/I	7	5	6	8	10	3	3

Greensboro-Winston Salem-High Point (50)

WFMY-TV/C	29	28	27	32	36	36	29
WXII/N	22	22	20	16	18	18	25
WGHP-TV/A	20	22	20	24	18	27	21
WNRW/I	5	6	7	8	5	5	4
WGGT/I	4	6	7	4	5	—	—

Albany-Schenectady-Troy (51)

WRGB/C	25	25	17	30	28	30	29
WNYT/N	24	25	25	20	28	22	24
WTEN/A	22	25	25	20	22	26	24
WXXA-TV/I	7	6	8	5	6	4	5

Tulsa (52)

KTUL-TV/A	26	29	25	29	27	26	23
KOTV/C	24	24	19	24	20	30	28
KJRH/N	21	24	25	19	20	21	23
KOKI-TV/I	7	5	6	10	13	4	5

Shreveport-Texarkana (53)

KSLA-TV/C	26	26	24	19	22	33	28
KTBS-TV/A	24	26	24	31	22	29	25
KTAL-TV/N	19	17	18	15	22	13	15
KMSS-TV/I	3	4	6	4	6	2	—

Flint-Saginaw-Bay City (54)

WNEM-TV/N	31	30	33	32	36	40	42
WJRT-TV/A	25	30	20	28	27	33	25
WEYI-TV/C	11	10	7	8	5	3	4
WSMH/I	4	5	7	4	5	3	4

Which Station is Minneapolis St. Paul's Leading Independent?

Total weekly HH cumes

1179 WCCO (CBS)

1172 KSTP (ABC)

1145 KMSP (II)

1095 KARE (NBC)

635 KTCA (PBS)

488 KITN (II)

SOURCE: NSI FEB. 1986

KMSP

REPRESENTED BY TELE REP
UNITED TELEVISION INC.

9

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Little Rock (55)

KARK-TV/N	25	25	25	29	31	29	32
KATV/A	25	25	25	24	25	34	32
KTHV/C	22	25	19	19	25	21	18
KLRT/I	9	10	13	10	6	5	8
KRZB-TV/I	—	—	—	—	—	—	—

West Palm Beach-Ft. Pierce-Vero Beach (56)

WPTV/N	24	19	18	23	21	22	16
WPEC/A	18	19	18	20	21	22	20
WTVX/C	7	10	6	7	8	15	16
WFLX/I	6	10	6	10	13	7	8

Mobile-Pensacola (57)

WKRK-TV/C	25	27	22	27	29	23	22
WALA-TV/N	22	23	22	19	19	21	22
WEAR-TV/A	21	23	22	27	24	28	25
WPXI/I	6	5	6	4	5	5	6
WJTC/I	2	—	—	4	5	—	—

Wilkes Barre-Scranton (58)

WNEP-TV/A	32	35	36	42	42	53	52
WBRE/N	22	25	21	15	16	16	11
WDAU-TV/C	16	15	14	15	11	9	7
WOLF-TV/I	3	—	—	4	—	3	4

Wichita-Hutchinson (59)

KWCH-TV/C	25	29	23	21	17	35	31
KSNW/N	22	24	23	21	17	26	23
KAKE-TV/A	21	18	15	21	17	26	23
KSAS-TV/I	5	6	8	5	8	5	8

Knoxville (60)

WBIR-TV/C	33	32	29	42	42	42	33
WATE-TV/A	23	26	29	27	26	31	29
WTVK/N	16	16	14	8	5	8	13
WKCH/I	4	5	7	4	—	—	4

Jacksonville (61)

WJXT/C	33	30	25	41	36	38	40
WTLV/A	18	20	19	19	14	21	16
WJKS/N	17	20	19	11	14	21	16
WAWS-TV/I	7	5	6	7	9	3	4
WNFT/I	5	5	6	4	5	3	4

Albuquerque (62)

KOAT-TV/A	30	32	27	35	38	48	44
KOB-TV/N	25	26	20	25	25	27	28
KGGM-TV/C	17	16	13	15	13	9	8
KGSW-TV/I	5	5	7	5	6	2	3
KNMZ-TV/I	4	5	7	5	—	2	—

Richmond (63)

WTVR-TV/C	32	33	29	28	26	29	29
WWBT/N	22	22	21	24	26	29	29
WXEX-TV/A	21	22	21	24	21	21	17
WRLH-TV/I	6	6	7	8	5	—	4

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Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Fresno-Visalia (64)

KFSN-TV/A	22	19	19	28	25	29	39
KSEE/N	19	19	19	10	13	18	17
KJEO/C	18	19	19	14	17	12	11
KMPH-TV/I	17	14	13	21	21	18	17
KFTV/I	5	10	6	7	8	6	6
KAIL/I	2	—	—	—	—	—	6

Toledo (65)

WTOL-TV/C	28	28	23	33	33	33	32
WTVG/N	27	28	31	29	27	33	36
WDHO-TV/A	16	17	15	10	13	7	8
WUPW/I	5	6	8	5	7	3	4

Des Moines (66)

KCCI-TV/C	29	29	23	26	23	40	35
WHO-TV/I	26	24	23	26	23	30	35
WOI-TV/A	20	24	23	21	23	13	15
KDSM-TV/I	6	6	8	5	8	2	2

Syracuse (67)

WTVH/C	25	28	21	23	24	35	24
WSTM/N	24	28	29	23	24	27	24
WIXT/A	21	22	14	27	24	19	16

Green Bay (68)

WBAY-TV/C	26	26	21	26	21	40	31
WLUK-TV/N	23	26	21	21	21	23	23
WFRV-TV/A	22	26	21	26	29	19	17
WGBA/I	5	5	7	5	7	2	9
WXGZ-TV/I	4	5	7	—	—	2	6

Springfield-Decatur-Champaign (69)

WCIA/C	24	25	20	32	29	35	33
WICS/N	21	25	20	16	14	26	29
WAND/A	18	20	20	16	14	16	17
WRSP-TV/I	3	5	—	5	—	2	2

Omaha (70)

KETV/A	24	25	21	25	18	33	30
WOWT/C	24	19	21	25	27	24	22
KMTV/N	21	19	21	19	27	20	22
KPTM/I	9	6	14	6	9	2	4

Rochester, NY (71)

WOKR/A	26	31	25	29	29	38	32
WHEC-TV/C	25	25	17	33	29	25	27
WROV-TV/N	18	19	17	10	12	13	14
WUHF/I	9	6	8	10	12	13	9

Roanoke-Lynchburg (72)

WDBJ/C	30	26	27	31	29	43	26
WSLS-TV/N	23	26	20	23	19	14	16
WSET-TV/A	19	21	20	23	24	24	26

Cedar Rapids-Waterloo-Dubuque (73)

KWWL/N	28	31	29	38	36	41	40
KGAN/C	22	25	21	19	21	23	20
KCRG-TV/A	19	25	21	19	14	18	18
* KDUB-TV/A	3	6	—	—	—	5	8

* Located in Dubuque

	Mon.-Sun.			Mon.-Fri.			Mon.-Fri.		
	Sign-on/sign-off			4-7:30 p.m.			11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men	Wom.	Men	
	25-54	25-54	25-54	25-54	25-54	25-54	25-54	25-54	

Davenport-Rock Island-Moline: Quad City (74)

WOC-TV/N	30	32	31	32	23	37	36
WQAD-TV/A	20	21	15	16	23	26	25
WHBF-TV/C	19	21	15	21	23	14	14
KLJB-TV/I	5	5	8	5	8	2	6

Paducah-C. Girard-Harrisburg-Mar. (75)

KFVS-TV/C	29	32	25	30	27	35	34
WPSD-TV/N	28	32	25	30	33	33	29
WSIL-TV/A	11	16	13	10	7	10	10
KBSI/I	5	5	6	5	7	3	5

Portland-Poland Spring (76)

WCSH-TV/N	28	28	29	22	24	27	25
WGME-TV/C	23	22	21	30	29	27	19
WMTW-TV/A	17	17	14	19	19	20	19

Lexington (77)

WKYT-TV/C	26	26	27	30	38	37	32
WLEX-TV/N	25	26	20	22	19	30	28
WTVQ-TV/A	18	21	20	13	14	11	12
WDKY-TV/I	3	—	—	—	—	4	—

	Mon.-Sun.			Mon.-Fri.			Mon.-Fri.		
	Sign-on/sign-off			4-7:30 p.m.			11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men	Wom.	Men	
	25-54	25-54	25-54	25-54	25-54	25-54	25-54	25-54	

Spokane (78)

KHQ-TV/N	28	28	27	32	32	27	29
KXLY-TV/A	25	28	20	18	14	27	24
KREM-TV/C	21	22	20	25	27	27	29
KAYU-TV/I	4	6	7	4	5	—	—

Austin, TX (79)

KTBC-TV/C	28	25	21	25	25	23	21
KVUE-TV/A	24	25	29	31	33	41	42
KTVV/N	17	19	14	19	17	15	16
KBVO/I	9	6	7	6	8	3	3

Chattanooga (80)

WRCB-TV/N	28	24	24	31	27	19	19
WTVC/A	25	29	24	27	23	48	38
WDEF-TV/C	19	19	18	12	14	19	12
WDSI-TV/I	4	5	6	8	5	4	4

Johnstown-Altoona (81)

WJAC-TV/N	30	32	29	30	32	33	29
WTAJ-TV/C	26	26	21	26	26	37	29

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30
years together
TV5 and you!

WCVB TV 5

NBC

The News Station

Number One In The Tri Cities

	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Tucson (82)

KGUN-TV/A	22	26	19	19	25	28	24
KVOA-TV/N	22	21	19	24	15	31	29
KOLD-TV/C	21	21	19	24	25	19	18
KMSB-TV/I	6	5	6	5	5	3	3
KDTU-TV/I	4	5	6	5	5	6	3
KPOL/I	2	—	—	5	—	—	—

Springfield, MO (83)

KYTV/N	37	33	33	33	33	45	47
KOLR/C	28	29	27	38	40	30	29
KSPR/I	7	10	7	8	7	5	5
KDEB/A	7	10	7	4	7	3	3

South Bend-Elkhart (84)

WNDU-TV/N	25	28	29	22	29	33	36
WSBT-TV/C	24	22	21	22	21	33	32
WSJV/A	19	22	14	17	7	9	7
WHME-TV/I	2	—	—	6	—	—	—

Jackson, MS (85)

WLBT/N	32	39	31	48	44	44	43
WJTV/C	26	26	19	16	19	22	20
WAPT/A	12	13	13	12	6	11	13
WDBD/I	7	4	6	8	6	7	8

Bristol-Kingsport-Johnson City: Tri Cities (86)

WCYB-TV/N	38	44	33	38	37	43	41
WJHL-TV/C	24	22	20	29	26	29	27
WKPT-TV/A	8	11	7	10	5	5	5
WETO/I	2	6	—	5	5	—	—

Columbia, SC (87)

WIS-TV/N	40	40	35	38	38	42	43
WLTX/C	19	20	18	23	19	32	30
WOLO-TV/A	16	20	18	15	14	10	7

Evansville (88)

WTVW/A	27	29	27	22	19	27	24
WEHT/C	22	24	20	30	25	20	16
WFIE-TV/N	21	24	27	22	25	34	38
WEVV/I	6	5	7	4	13	5	5

Huntsville-Decatur-Florence (89)

WHNT-TV/C	26	27	19	23	20	18	14
WAAY-TV/A	24	27	25	23	20	44	39
WAFF/N	20	23	19	23	20	21	17
WZDX/I	6	5	6	5	7	3	3
WOWL-TV/N	3	5	—	—	—	3	—

Lincoln-Hastings-Kearney (90)

KOLN-TV/C	29	31	23	38	27	35	37
KHGI-TV/A	13	13	15	13	18	12	12
KHAS-TV/N	9	6	8	—	—	7	5
KBGT-TV/I	4	6	8	6	—	7	5

Baton Rouge (91)

WAFB-TV/C	31	27	24	27	25	29	29
WBRZ/A	30	32	35	41	44	53	50
WRBT/N	18	18	18	9	6	7	7

	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Youngstown (92)

WKBN-TV/C	28	27	24	29	33	37	31
WFMJ-TV/N	24	27	24	21	21	26	22
WYTV/A	21	23	18	18	17	17	22

Ft. Wayne (93)

WPTA/A	24	28	29	28	33	37	38
WANE-TV/C	22	17	21	17	17	20	16
WKJG-TV/N	18	22	21	11	8	11	13
WFFT-TV/I	11	11	7	17	8	6	6

Waco-Temple (94)

KWTX-TV/C	28	25	27	39	40	43	39
KCEN-TV/N	19	20	20	17	20	17	16
KXXV/A	10	10	13	6	7	10	11

Sioux Falls-Mitchell (95)

KELO-TV/C	41	44	38	44	45	61	44
KSFY-TV/A	24	25	23	25	18	24	28
KDLT/N	13	13	15	6	9	2	7

Las Vegas (96)

KVBC/N	28	27	31	23	24	26	24
KLAS-TV/C	22	23	19	23	16	41	38
KTNV/A	20	23	19	20	16	15	14
KVVU-TV/I	14	14	13	17	20	15	14
KRLR/I	4	5	—	3	4	4	5

Greenville-New Bern-Washington (97)

WNCT-TV/C	29	27	25	23	27	21	16
WCTI/A	22	27	25	30	32	45	36
WITN-TV/N	22	23	25	20	18	14	16

Burlington-Plattsburgh (98)

WCAX-TV/C	34	33	33	45	42	43	36
WPTZ/N	24	27	25	25	21	21	21
WVNY/A	8	7	8	5	5	7	7
*WNNE-TV/N	2	—	—	5	—	—	—

*Located in Hartford, Vt.-Hanover, N.H.

Colorado Springs-Pueblo (99)

KRDO-TV/A	27	30	27	18	33	31	31
KKTU-C	25	25	20	32	20	23	17
KOAA-TV/N	22	25	27	23	20	28	29
KXRM/I	4	5	7	5	7	3	3

Lansing (100)

WLNS-TV/C	27	29	21	30	31	21	17
WILX-TV/N	24	24	29	25	25	29	30
WSYM-TV/I	8	6	7	5	6	8	9

Peoria (100)

WHOI/A	25	28	29	28	31	24	23
WEEK-TV/N	23	22	21	17	23	31	30
WBMD-TV/C	19	22	14	22	15	24	20
WYZZ-TV/I	7	6	7	11	8	5	8

Fargo (102)

WDAY-TV/A	27	27	25	20	27	41	39
KTHI-TV/N	25	33	25	20	18	15	12
KXJB-TV/C	24	27	25	20	27	26	20
KVRR/I	2	—	—	—	9	—	2

	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Springfield, MA (103)

WWLP/N	29	25	27	29	38	47	43
WGGB/A	22	25	20	19	14	26	19

El Paso (104)

KVIA-TV/A	24	26	27	25	26	31	36
KTSM-TV/N	23	21	27	15	11	17	17
KDBC-TV/C	20	21	20	20	21	20	19
KCIK/I	7	5	7	10	16	—	3
KINT-TV/I	6	11	7	10	5	9	3

Augusta (105)

WJBF/A	33	36	28	44	44	30	25
WRDW-TV/C	28	27	22	31	28	27	25
WAGT/N	16	18	17	9	12	17	17

Charleston, SC (106)

WCSC-TV/C	32	32	27	40	41	44	38
WCBD-TV/A	22	23	20	23	27	19	19
WCIV/N	21	23	20	13	14	19	19
WTAT-TV/I	10	9	7	10	14	—	—

Ft. Myers-Naples (107)

WINK-TV/C	30	30	24	30	28	26	28
WBBH-TV/N	26	25	24	26	24	35	32
WEVU/A	12	15	12	19	12	13	8
WFTX/I	5	5	6	7	8	9	12

Savannah (108)

WTOC-TV/C	38	43	33	52	48	64	59
WSAV-TV/N	19	22	17	16	16	11	10
WJCL/A	12	13	11	10	8	6	7
WTGS/I	4	4	6	3	4	3	3

Madison (109)

WISC-TV/C	30	27	25	33	25	26	25
WMTV/N	25	27	33	27	33	34	34
WKOW-TV/A	24	27	25	27	25	26	22

Salinas-Monterey (110)

KSBW-TV/N	19	18	20	15	17	29	28
KNTV/A	17	24	13	15	8	14	11
KMST/C	13	12	13	7	8	14	11
KCBA/I	5	12	13	15	13	7	6

Lafayette, LA (111)

KLFY-TV/C	40	44	35	48	42	51	41
KATC/A	22	28	25	19	16	28	28
KADN/I	6	4	5	11	16	8	8

Rockford (112)

WTVO/N	23	24	23	20	14	18	22
WIFR-TV/C	19	18	15	20	14	26	19
WREX-TV/A	17	24	15	20	14	24	22
WQRF-TV/I	6	6	8	5	7	3	—

Santa Barbara-Santa Maria-San Luis Obispo (113)

KSBY-TV/N	17	27	15	18	15	35	24
KEYT/A	15	20	15	9	10	6	12
KCOY-TV/C	14	13	15	14	15	6	6

	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
HH	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Monroe-El Dorado (114)

KNOE-TV/C	49	48	41	42	41	54	53
KTVE/N	14	17	18	15	18	13	16
KARD/A	8	9	12	12	12	10	5

Columbus, GA (115)

WTVM/A	33	36	28	29	29	33	29
WRBL-TV/C	26	28	22	32	29	24	23
WLTV/N	11	12	11	9	8	21	13
WXTX/I	6	4	6	9	4	3	3

Montgomery (116)

WSFA/N	45	45	38	46	44	55	53
WKAB-TV/A	13	18	13	13	11	25	19
WCOV-TV/I	7	9	6	8	6	5	3

McAllen-Brownsville (117)

KRGV-TV/A	30	30	33	29	33	36	39
KGBT-TV/C	30	25	22	24	22	28	29
KVEO/N	16	15	17	19	17	9	10

Amarillo (118)

KVII-TV/A	30	29	24	32	31	33	31
KAMR-TV/N	23	29	24	27	31	36	31
KFDA-TV/C	19	19	18	18	13	14	12
KCIT/I	3	—	6	5	6	2	2

Joplin-Pittsburg (119)

KOAM-TV/C	25	21	20	14	20	33	23
KSNF/N	23	26	27	29	20	24	28
KODE-TV/A	23	26	20	24	20	21	18

Duluth-Superior (120)

KBJR-TV/N	26	31	21	30	25	18	17
KDLH-TV/C	26	25	21	30	25	26	28
WDIO-TV/A	21	25	21	20	25	32	28

Corpus Christi (121)

KIII/A	30	33	33	32	40	50	47
KRIS-TV/N	22	24	20	27	20	29	29
KZTV/C	21	19	20	5	7	6	7
KORO/I	4	5	7	9	7	—	—

Beaumont-Port Arthur (122)

KRDM-TV/C	38	35	33	41	46	47	46
KJAC-TV/N	24	26	27	27	23	15	10
KBMT/A	20	22	20	9	15	21	21

Yakima (123)

KIMA-TV/C	23	28	21	32	29	31	13
KNDO/N	23	28	21	20	14	23	27
KAPP/A	21	28	21	20	14	15	13

Wheeling-Steubenville (124)

WTRF-TV/C/A	33	33	31	36	35	48	53
WTOV-TV/N/A	22	19	19	16	20	24	20

Reno (125)

KOLO-TV/A	30	28	27	24	26	33	31
KCRL/N	19	22	20	12	9	11	19
KTVN/C	18	17	20	28	26	22	19
KAME-TV/I	7	6	7	8	4	6	6

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Wichita Falls-Lawton (126)

KFDX-TV/N	22	25	24	21	20	26	25
KAUZ-TV/C	21	20	24	21	27	26	23
KSWO-TV/A	20	25	18	21	20	26	23
KJTL/I	6	5	6	5	7	2	2

La Crosse-Eau Claire (127)

WEAU-TV/N	28	31	25	25	31	33	33
WKBT/C	24	25	25	25	23	18	19
WXOW-TV/A	16	25	17	13	15	28	25

Wausau-Rhineland (128)

WSAW-TV/C	35	37	33	30	38	39	42
WAOW-TV/A	28	37	33	35	31	37	28
WAEO-TV/N	10	11	8	5	8	8	8

Sioux City (129)

KTIV/N	33	39	36	37	33	50	43
KCAU-TV/A	27	33	29	21	25	29	29
KMEG/C	11	11	14	11	8	7	5

Tallahassee-Thomasville (130)

WCTV/C	43	43	35	52	48	57	52
WTXL-TV/A	9	9	12	10	14	7	15
WTWC/N	5	4	6	3	5	3	4

Terre Haute (131)

WTHI-TV/C	33	32	27	30	33	32	30
WTWO/N	29	32	33	35	27	41	41
WBAK-TV/A	6	11	7	5	—	5	3

Macon (132)

WMAZ-TV/C	40	45	33	52	45	53	46
WGXA/A	14	14	13	15	5	20	17
WMGT/N	14	14	13	11	15	3	8

Eugene (133)

KVAL-TV/C	29	26	29	38	36	35	33
KEZI-TV/A/C	18	21	21	21	23	20	17
KMTR/N	14	16	14	13	9	15	17

Binghamton (134)

WBNG-TV/C	36	35	31	50	50	45	47
WICZ-TV/N	12	12	15	10	6	5	—
WMGC-TV/A	9	12	8	10	6	5	5

Columbus-Tupelo (135)

WTVA/N	41	40	44	46	47	40	41
WCBI-TV/C	23	25	19	21	24	26	24
WVSB-TV/A	6	10	6	—	—	6	9

Boise (136)

KTVB/N	30	29	31	32	33	39	36
KBCI-TV/C	21	24	23	21	17	17	15
KIVI/A	18	24	23	16	17	31	27
KTRV/I	13	12	15	11	8	8	9

Columbia-Jefferson City (137)

KRCG/C	28	28	23	33	36	32	27
KOMU-TV/N	25	28	23	22	27	35	33
KMIZ/A	13	17	15	17	18	6	12

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Erie (138)

WICU-TV/N	37	39	33	38	28	33	38
WJET-TV/A	22	22	20	29	22	33	31
WSEE/C	17	17	13	19	28	19	14

Traverse City-Cadillac (139)

WPBN-TV/N	32	33	31	23	19	25	26
WWTV/C	31	28	23	32	38	35	37
WGTU/A	13	17	15	18	19	10	11

Chico-Redding (140)

KRCR-TV/A/N	21	32	25	26	24	29	26
KHSL-TV/C/N	19	21	19	19	19	18	21
KCPM/N	8	11	13	11	14	6	5

Lubbock (141)

KCBD-TV/N	25	26	25	22	20	33	33
KLBK-TV/C	25	26	19	22	27	24	21
KAMC/A	19	21	25	17	20	26	23
KJTV/I	9	11	13	11	13	5	7

Rochester-Mason City-Austin (142)

KAAL/A	26	38	31	38	36	20	15
KIMT/C	21	19	15	19	18	28	22
KTTC/N	20	19	23	13	9	20	22

Topeka (143)

WIBW-TV/C/A	32	29	29	31	42	42	49
KSNT/N	19	18	21	13	8	25	22
KLDH/A	10	12	14	6	8	11	11

Odessa-Midland (144)

KOSA-TV/C	25	29	27	25	23	38	36
KMID-TV/A	25	29	27	25	23	38	33
KTPX-TV/N	21	24	20	20	15	11	14

Florence, SC (145)

WBTW/C	38	41	28	41	32	40	36
WPDE-TV/A	15	18	17	19	23	23	21

Minot-Bismarck-Dickinson (146)

KFYR-TV/N	44	50	38	56	36	52	49
KXMC-TV/C	25	28	23	17	27	27	27
KBMY/A	5	6	8	6	9	2	—

Bluefield-Beckley-Oak Hill (147)

WVVA/N	28	33	27	31	29	38	35
WOAY-TV/A	20	19	20	24	29	19	20

Bakersfield (148)

KGET/N	23	26	20	25	23	20	21
KERO-TV/C	21	21	20	25	32	27	29
KBAK-TV/A	18	21	13	13	9	20	14

Ft. Smith (149)

KFSM-TV/C	28	30	25	29	29	38	31
KHBS/A	18	20	19	24	24	33	33
KPOM-TV/N	14	15	13	14	6	5	8

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Albany, GA (150)

WALB-TV/N	52	57	47	61	57	67	70
WTSG/I	4	4	6	10	5	7	—
* WVGA/A	2	—	—	—	—	—	—

* Located in Valdosta, Ga.

Wilmington (151)

WECT/N	35	36	33	34	29	38	33
WWAY/A	26	27	20	28	29	38	29
WJKA/C	6	5	7	6	10	3	4

Quincy-Hannibal (152)

WGEM-TV/N	34	33	36	33	31	39	35
KHQA-TV/C	26	28	21	24	19	31	24

Bangor (153)

WABI-TV/C	33	35	33	42	41	40	25
WLBZ-TV/N	27	29	27	31	28	30	25
WVII-TV/A	15	18	13	8	14	10	13

Tyler (154)

KLTV/A/N/C	36	38	40	48	47	63	59
* KLMG-TV/C	3	—	—	5	—	—	—

* Located in Longview

Abilene-Sweetwater (155)

KTAB-TV/C	26	32	33	29	27	56	53
KRBC-TV/N	26	26	27	24	20	16	11
KTXS-TV/A	18	21	20	19	27	11	13

Medford (156)

KOBI/N	27	28	31	24	22	20	29
KTVL/C	26	22	23	24	22	33	29
KDRV-TV/A	15	17	23	20	17	20	21

Sarasota (157)

WXLT-TV/A	14	16	12	20	18	22	25
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Utica (158)

WKTV/N	33	35	33	30	29	38	43
WUTR/A	15	18	13	17	19	17	10

Idaho Falls-Pocatello (159)

KIFI-TV/N	26	29	31	32	27	28	31
KIDK/C	25	24	23	21	18	26	21
KPVI/A	18	24	23	16	27	19	19

Dothan (160)

WTVY/C	41	43	38	52	53	53	48
WDHN/A	9	10	13	10	7	6	3

Rapid City (161)

KOTA-TV/A	30	31	27	45	33	41	40
KEVN-TV/N	22	25	18	20	17	28	24

Clarksburg-Weston (162)

WDTV/C/A	29	33	21	38	22	42	26
WBOY-TV/N/A	26	29	29	25	33	38	39

Alexandria, LA (163)

KALB-TV/N	43	48	41	52	47	67	58
KLAX-TV/A	7	9	12	8	12	3	3

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Laurel-Hattiesburg (164)

WDAM-TV/N	60	68	59	73	71	77	74
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Billings-Hardin (165)

KULR-TV/A	30	33	23	29	23	36	35
KTVQ/C	26	28	23	33	31	24	24
KOUS-TV/N	13	11	15	10	8	15	9

Salisbury (166)

WBOC-TV/C/N	42	44	38	42	37	64	57
WMDT/A/N	15	17	15	17	16	14	14

Elmira (167)

WETM/N	22	24	23	21	24	38	44
WENY-TV/A	14	18	15	11	12	19	11

Greenwood-Greenville (168)

WABG-TV/A	37	44	33	40	40	43	29
WXVT-TV/C	17	16	17	16	20	25	34

Watertown-Carthage (169)

WWNY-TV/C/A/N	46	47	40	54	61	59	56
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Gainesville (170)

WCJB/A	33	40	38	43	50	65	65
WBSP/I	9	7	8	14	11	5	—

Lake Charles (171)

KPLC-TV/N	46	48	41	64	63	75	74
KVHP/I	7	8	6	8	6	8	6

Alexandria, MN (172)

KCMT/C	47	47	46	50	53	51	53
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Ardmore-Ada (173)

KXII/C/N	38	39	33	43	36	34	32
KTEN/A/N/C	24	28	27	29	29	23	26

Meridian (174)

WTOK-TV/A	39	45	33	57	47	51	43
WHTV/C	19	18	11	13	11	14	19
WLBM-TV/N	7	9	11	—	—	3	3

Panama City (175)

WJHG-TV/N	34	33	33	38	38	50	39
WMBB/A	21	25	22	17	14	22	25

Missoula (176)

KECI-TV/N/A	36	41	43	41	36	41	42
KPAX-TV/C	27	29	21	27	36	26	19

Grand Junction-Durango (177)

KREX-TV/C/N	29	29	25	29	23	22	14
KJCT/A	20	21	25	29	23	26	29
*KREZ-TV/C/N	5	7	8	6	8	7	7

* Located in Durango

Great Falls (178)

KRTV/C/N	31	33	36	42	41	24	25
KFBB-TV/A/C/N	30	33	36	25	29	45	44

Jonesboro (179)

KAIT-TV/A	46	50	44	52	53	73	68
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HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
	Wom.	Men	Wom.	Men	Wom.	Men
	25	54	25	54	25	54

Biloxi-Gulfport-Pascagoula (180)

WLOX-TV/A	38	40	39	46	61	69	63
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Roswell (181)

KBIM-TV/C	26	26	20	27	27	15	12
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El Centro-Yuma (182)

KYEL-TV/N	19	23	19	15	17	24	17
KEYC-TV/C	13	18	19	11	17	12	21

Palm Springs (183)

KESQ-TV/A	22	26	25	22	26	15	22
KMIR-TV/N	16	16	19	4	5	5	4

Eureka (184)

KVIQ/C	25	29	27	32	29	14	21
KIEM-TV/N	19	24	20	20	13	14	14

Casper-Riverton (185)

KTWO-TV/A/N/C	34	44	31	50	33	47	44
KCWY-TV/C	14	13	15	6	8	17	16
KXWY-TV/N/A	5	6	—	—	—	3	3

Marquette (186)

WLUC-TV/C/A/N	42	42	36	52	55	61	55
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Tuscaloosa (187)

WCFT-TV/C	23	29	20	26	21	35	21
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St. Joseph (188)

KQTV/A	31	28	33	35	40	53	44
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Butte (189)

KXLF-TV/C/A	31	29	31	29	38	46	43
KTVM/N/A	24	29	31	29	23	23	20

Jackson, TN (190)

WBBJ-TV/A	36	35	31	30	29	34	32
WJWT/I	2	5	6	9	6	8	9

Lafayette, IN (191)

WLFI-TV/C	22	25	17	21	22	31	27
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San Angelo (192)

KLST/C	38	40	35	43	38	62	55
KIDY-TV/I	7	5	6	10	6	5	5

Anniston (193)

WJSU-TV/C	20	18	13	16	19	26	19
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Hagerstown (194)

WHAG-TV/N	17	21	21	24	21	39	36
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Lima (195)

WLIO/N/A	40	45	36	50	50	59	55
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Bowling Green (196)

WBKO/A	33	37	33	38	40	53	41
WGRB/I	2	—	—	5	—	—	3

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/sign-off		4-7:30 p.m.		11-11:30 p.m.	
	Wom.	Men	Wom.	Men	Wom.	Men
	25	54	25	54	25	54

Charlottesville (197)

WVIR-TV/N	19	23	18	25	23	31	17
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Parkersburg (198)

WTAP-TV/N	23	28	21	22	22	50	35
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Laredo (199)

KGNS-TV/N/A	18	18	13	12	13	24	23
KLDO-TV/A	17	18	19	24	25	31	38
KVTV/C	13	9	13	4	13	9	8

Harrisonburg (200)

WHSV-TV/A	41	47	45	47	47	56	50
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Zanesville (201)

WHIZ-TV/N	34	37	33	33	35	43	50
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Cheyenne (202)

KYCU-TV/C/A/N	29	29	31	39	40	39	38
* KSTF/C/A/N	2	6	—	6	—	3	—

* Located in Scottsbluff-Gering, Neb.

Twin Falls (203)

KMVT/C/N/A	38	41	43	52	50	67	63
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Ottumwa-Kirkville (204)

KTVO/A	50	61	50	65	55	70	69
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Presque Isle (205)

WAGM-TV/C/A/N	57	63	57	70	64	40	40
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Flagstaff (206)

KNAZ-TV/N	17	20	21	13	29	27	19
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Victoria (207)

KVCT-TV/A	26	32	21	20	20	29	32
KAVU-TV/N	21	26	29	13	20	41	38

Bend (208)

KTVZ/N/C	29	38	38	29	29	25	23
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Mankato (209)

KEYC-TV/C	20	20	18	14	22	18	13
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Helena (210)

KTVH/N/A	29	33	36	35	27	39	44
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Selma (210)

WAKA/C	36	37	29	44	35	48	28
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North Platte (212)

KNOP-TV/N	53	62	54	57	64	83	75
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Alpena (213)

WBKB-TV/C	33	39	36	43	54	50	42
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Glendive (214)

KXGN-TV/C/N	35	40	36	50	47	56	55
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MUST-CARRY

Lobbying from unusual sources in 11th hour/89

RETAIL REPORT

Coping with department store consolidations/91

BUYER'S OPINION

What's needed to hold down TV's growing clutter/93

TELEVISION/RADIO AGE


Spot Report

August 4, 1986

TELEVISION SELLS

Television sells better than any other medium. It reaches more people, with greater impact. *Spot TV* is the big winner. Provides added prestige and awareness...enables advertisers not only to select the best audiences, but the best markets as well. Spot Television takes top honors in the media derby.

When you think of Spot TV, think of Petry.



PETRY

Petry, Inc., The Original Station Representative

"Our community has always inspired us, in everything we do, to uphold the highest standards of public service."

— Emilio Nicolas, General Manager KDTV

IT WAS A STORY OF LOVE IN THE RUINS.

When the KDTV news crew reached Mexico City in the aftershocks of the 1985 earthquake, they had an urgent responsibility.

A city of 14 million was cut off from the outside world. Families in the United States had no way of knowing if their friends and relatives were alive or dead.

As the first Bay Area broadcast team on the ground by a full eight hours, our crew had to get on the air as quickly as possible. So they plugged in their cables, stood up and did their jobs.

Getting the word out when nobody else could. KDTV even made its coverage available to other stations and networks.

Station staff back in San Francisco matched their performance. Breaking into scheduled programming with live reports. Working around the clock to answer thousands of telephone callers desperate for news.



We accept it, however, for all those non-professionals in front of their television sets. Viewers who refused to be passive onlookers. Men and women who were moved by what we reported. And got involved.

KDTV's commitment to its community has earned the station the highest ratings among affiliates in the SIN Network.

So we give thanks to our professional colleagues. But to the Spanish-speaking people of the Bay Area we give nothing less than our love.

Because long ago we learned to depend on each other in good times and bad, today we're proud to be members of a special kind of electronically-extended family. And we're proud to be recognized for our standard of service in this developing medium.

A community which remembers the best way to communicate is to say how much you care.

And raising nearly half a million dollars in disaster relief. Aid for victims who would have been helpless without it.

The professionalism of all those in front of the camera and behind it has earned KDTV the Peabody Award—an honor coveted by any broadcast news operation.



SAN FRANCISCO/SAN JOSE *We speak a special language.*

Spot Report

August 4, 1986

Must-carry lobbying goes into 11th hour

The lobbying on the must-carry issue, scheduled for a final decision by the Federal Communications Commission on August 7, continued right up to the last minute. Two last-minute proposals came from two unusual sources—a key U.S. senator and one of the commissioners—an indication that the commission was having trouble reaching a consensus on its own.

As previously reported, the FCC appeared divided into two camps: those who would accept the industry compromise and those who would let the marketplace solve the problem with A/B switches. The A/B switch side, arguing that no must-carry plan would be considered by the courts to be constitutional, appeared to be winning.

Commissioner James Quello, an unabashed advocate of must-carry rules to protect broadcasters, apparently has been frustrated in trying to convince his fellow commissioners to accept a modified version of the industry compromise proposal. So, in an unusual move, he went public with his argument.

Quello says the industry compromise "is not much better than no must-carry; it would still allot cable operators disproportionate power and discretion on what programs are available to the subscribing public." Quello argues that the original rule struck down by a U.S. Court of Appeals would be acceptable to the courts if the FCC merely shows that it furthers a substantial government interest and is not more than an incidental restriction on First Amendment freedoms.

Danforth's letter. Sen. John Danforth (R-Mo.), chairman of the Senate Commerce Committee, sent a letter to FCC Chairman Mark Fowler just behind Quello's, and urged a change in the formula.

Danforth would subject all cable systems to must-carry requirements (not just those with more than 19 channels), would limit the required amount of must-carry signals to 33 per cent of the channel capacity (instead of 25 per cent), would waive the viewing test for new and public broadcasting stations and allow viewing tests to be based on broadcaster surveys.

That prompted an immediate reply from James Mooney, president and CEO of the National Cable Television Association, who told Fowler in his own letter that the Danforth proposal "would have a severely negative impact on television viewers."

ANA research workshop

The Research Committee of the Association of National Advertisers has announced plans for a workshop on allocating and measuring investments in advertising and promotion. The event will take place November 18 at New York's Plaza Hotel. Robert Boone, director, marketing research, grocery products for Ralston Purina Co., will chair the workshop.

The lead speaker will be Paul Mulcahy, managing director of CSC Advertising, Inc., Campbell Soup's in-house agency. Subjects discussed during the day-long session will include: investing in long-term campaigns, measuring the effects of creativity, and effective management of data bases. Registration is \$150 for ANA members, and \$175 for nonmembers.

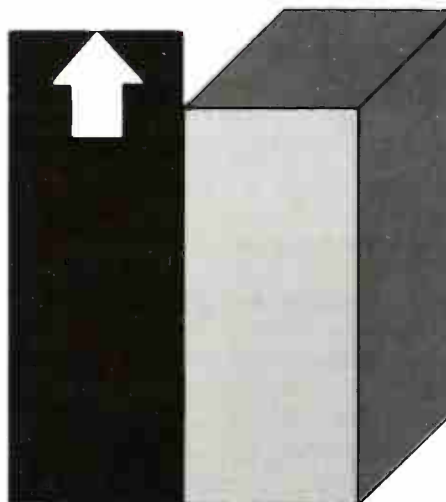
Major market news levels

The proliferation in news sources for TV stations isn't resulting in any more early evening news. In fact, the slowdown in the growth of early evening news on major market affiliates has turned into a plateau. This is indicated by preliminary results of TV/RADIO AGE's annual analysis of local news in the top 50 DMAs, based on programming data in the Nielsen May sweep. The May, '86, data show that the total amount of early evening news on network affiliates in the top 50 TV markets is about the same as May, '85, and that the number of stations cutting back on news over the 12-month period was about the same as the number adding news. There was a slight increase, however, in the number of stations with longform (more than an hour) news. (Details will appear in the August 18 issue).

May

Local business (millions)

+18.4%



1986: \$532.8

1985: \$450.0

Complete TV Business Barometer details p. 42

Spot Report

Campaigns

Anheuser-Busch, RADIO

The Bloom Agency/Dallas

MO BAYBRY'S CHAMPAGNE COOLER is using nine weeks of radio advertising that started in late June in a long lineup of western markets. Target Audience includes both men and women 25 and up.

Automatic Data Processing, Inc., RADIO

Schaefer Advertising/Valley Forge, Pa.

COMPUTER SERVICES are scheduled for 15 weeks of advertising starting after mid-September in a long and nationwide spread of radio markets. Buyers worked to reach both men and women 25 and up.

Beatrice Foods, TV

Leo Burnett Co./Chicago

TROPICANA and OTHER FOOD ITEMS are set for six to eight weeks of spot appearances that started on various July and August air dates in a long and coast-to-coast lineup of television markets. Media group placed a full deck of daypart inventory to impress both men and women 25-plus.

Columbia Pictures, TV

Ogilvy & Mather/Los Angeles

VARIOUS SUMMER RELEASES will be featured with the help of 10 weeks of spot exposure that started in late July in a long and widespread list of televi-

Cooler relaunch

"The original wine cooler," Monsieur Henri's Yago Sant'Gria, plans to introduce its new Yago Cooler-Paks, or one-serving-sized aseptic packs, in mid-August in six markets: New York, Chicago, Washington, D.C., Miami, Atlanta and Tampa-St. Petersburg. Agency is Calet, Hirsch & Spector, New York, and the target audience is adults 25 to 49.

The new product is scheduled to share half a split-30 with Weber Wine, also imported by Monsieur Henri, in advertising set to run through mid-September. The spots will tell viewers that "No matter what the season is, Yago is a great way to keep you cool." And if all goes well in the half dozen introductory markets, the new Yago Paks can be expected to roll outward and onward into other markets later.

sion markets. Negotiators arranged for primetime, weekend, fringe and prime access showings to attract teenagers and young adults.

Adolph Coors Co., TV

Foote, Cone & Belding/Chicago

SELECTED BEER LABELS are being featured for six to 13 or more weeks that started on various June air dates in a long and widespread lineup of television markets. Media set sports, primetime and fringe placement to appeal to men of legal drinking age and up.

Cort Furniture Rental, TV, RADIO

Smith Burke & Azzam/Baltimore

HOME and OFFICE FURNITURE commercials are being offered on a co-op basis to Cort's retail clearance centers in 30 markets including Los Angeles, Chicago, Houston, Dallas-Fort Worth, Philadelphia and Boston. The television will be backed by both radio and print, and kicked off in mid-July. Target audience includes both homeowners, apartment renters and office managers. Spots include doughnuts for local dealer tags.

Friendly Ice Cream Corp., TV

Ingalls, Quinn & Johnson/Boston

ICE CREAM SHOPS are being seen for seven weeks during July and August in a select but widespread group of television markets. Media arranged for a full range of daypart exposure to attract adults 25 and up.

Kellogg Co., TV

Leo Burnett Co./Chicago

MINI WHEATS and OTHER FOOD ITEMS are scheduled to share eight to 13 weeks of third quarter spot appearances in a long nationwide lineup of television markets. Media team worked to reach adults, teenagers and children, depending on product featured.

Kinney Corp., RADIO

Saudon & Bess Advertising/New York

FOOT LOCKER SPORTS SHOE STORES will be using two weeks of radio starting in mid-August in a long and coast-to-coast spread of markets. Buyers placed schedules to reach teenagers and young adults.

Supercuts, RADIO

Foote, Cone & Belding/San Francisco

HAIRCUTS are being advertised for six to eight weeks that started in mid-July in a select but widespread list of radio markets from Arizona to the midwest. Buyers placed lineups to attract young men and women 18 to 34.

Appointments

Agencies



Michael Haggerty has been appointed director of media services at Fisher & Company Advertising/New York. He joins the agency from Wells, Rich, Greene where he had been a senior vice president and media director. Before that Haggerty had been with Foote, Cone & Belding and with Benton & Bowles.



Gary Carr has been elected a senior vice president of SSC&B:Lintas USA. He is director of network operations for the agency, coordinating all na-

Nehi Froot bows

Introduction of Royal Crown Cola's new Nehi Froot is expected to start in mid-August in sunbelt markets and roll out from these as more of Royal Crown's 275 independent bottlers start producing the product across the country. Agency is DFS Dorland. Both television and radio as well as newspapers will be used for local market support for the new 25 per cent juice-based carbonated soft drink.

Ron Corin, Royal Crown vice president-marketing, says that Froot, available in four flavors "will offer consumers two-and-a-half times more fruit stock than any other popular juice-added drink on the market at a comparable price." To underline the 25 per cent juice advantage, Froot's "25% Tribute" consumer promotion will feature a market-by-market prize list of 25 gifts in quantities of 25, such as 25 pounds of lobster, 25 hours of maid service, 25 haircuts and 25 car washes.

tional broadcast buying activities including network television, radio, syndication and cable.



Stan Grayson has been promoted to vice president at Doyle Dane Bernbach/New York. He came to the agency in 1978 from McCann-Erickson as a planner and is now an associate media planning director.



James F. Donius has been named director of research at N W Ayer. He moves in from the Advertising Research Foundation where he had been manager of marketing research, and at Ayer he reports to **Fred I. Posner**, senior vice president, managing director of marketing planning and research.

Debbie E. Myers and **Doreen Doell** have been elected vice presidents of DFS Dorland/New York. Doell came to the agency in 1981 and is an associate research director. Myers is an associate buying director, responsible for network specials and syndication, and is branch office network buying liaison.

Kathy Ames, a senior vice president, has been named group research director, a new post at Foote, Cone & Belding/San Francisco. She'll be studying consumers to develop insights, interpretations and opportunities for creative guidance. She has been a group management supervisor on the Clorox account.

Ellen Ranucci and **Larry Loiello** have been promoted to vice presidents at Warwick Advertising/New York. Loiello is a group media supervisor and Ranucci is an associate research director in Strategic Planning.

Retail Report

Department store consolidations

Department store retailing, once a local market business, has changed dramatically over the past several years. Best examples, perhaps, are New York-based Lord & Taylor and Dallas-based Neiman-Marcus, both of which are virtually national operations today, with stores in major cities all over the country. This, of course, impacts on the media. Do these stores continue placing their advertising locally? Regionally? Nationally? Or in some sort of combination?

In addition to retail expansion, another factor impacting on media strategy is consolidation of different retail units under a common umbrella, encompassing more than one market. Just such a consolidation took place in the Upper Midwest a couple of years ago when Dayton's Minneapolis and J. L. Hudson, Detroit, which were already commonly owned, combined operations, placing all decision-making in Minneapolis.

Barbara Loren, retail marketing director at WXYZ-TV Detroit, recalls the switch and says it was important for her to make a couple of trips to Minneapolis to meet with Dayton's president and other top executives. Loren's sales philosophy is one becoming increasingly more common among forward-thinking stations. "I sold the market and television and figured the station would take care of itself," she says. As a result of her missionary work, the Minneapolis-based department store and the Detroit station have "a great relationship. They know if there's something they need in Detroit, they can call me."

Another department store consolidation is currently taking place in Ohio. Originally, Federated Department Stores operated three department store divisions in the state: Shillito's in Cincinnati, Rike's in Dayton and Lazarus in Columbus. About three years ago, the Cincinnati and Dayton units were combined into a new entity called Shillito-Rike's. In fact, TV/RADIO AGE reported in 1984 that the retailer increased its 1983 TV advertising by 427 per cent, attributed to "trying to get our name across."

Now, Federated has gone one step further. Shillito-Rike's and Lazarus have been merged, to operate under the Lazarus name. All media decisions will come out of the retailer's Cincinnati headquarters (where Federated is based); day-to-day advertising will be handled by the Columbus-based Ron Foth Retail agency; and Grey Advertising has been given the special assignment of creating an image campaign for the new entity.

The image campaign, which has pretty much been kept under wraps, is scheduled to premiere August 11, according to Donna Muldoon, media manager for Lazarus. It will run in seven TV markets—Columbus, Cincinnati, Indianapolis, Dayton, Lexington, Charleston-Huntington and Evansville—and in 12 radio markets along with print.

According to Muldoon, there will be four to six different 30-second TV spots, 60-second spots for radio and full-page newspaper ads.

"I've been fighting for an image campaign for 14 years," she says, adding that, "the first year [under the Lazarus umbrella] "should be wonderful for broadcasting."

There's word from Allentown, Pa., that Hess's, a department store group with 41 stores in five states, is going to become a more active television user. All broadcast advertising (heavy radio, marginal TV) had previously been handled in-house, but the store has moved it outside to Allentown-based agency, Lieberman-Appalucci.

The agency has developed a 30-second donut approach for TV (60 seconds for radio) and hopes to launch it in the Harrisburg-York-Lancaster-Lebanon market this month. According to account executive Judy Kweller, the spot will be a combination of stills and video and will use the theme line, "Hess's brings the glamour home," consistent with the store's philosophy of "bringing Fifth Avenue to Middle America."—**Sanford Josephson**



James P. Bennett has been elected a vice president at Ross Roy, Inc./Detroit. He joined the agency last year following 20 years of management experience, 15 of them in television broadcast administration and commercial production. At Ross Roy, Bennett is director of broadcast administrations.



Jody Seibert has joined D'Arcy Masius Benton & Bowles, St. Louis, as a media supervisor on the Southwestern Bell Telephone accounts. She was formerly a media director with Krupnick & Associates.

Pam Monaghan has joined Bozell, Jacobs, Kenyon & Eckhardt/Chicago as a media planner. She was formerly with Jack Levy & Associates.

Gary Buckland has been appointed associate director of marketing at W.B.

FCB's healthcare unit

FCB Communications, Inc. has formed VICOM/FCB by combining its two health-care units—Vicom Associates of San Francisco and New York, and the HealthCom Division of Lewis, Gilman & Kynett of Philadelphia. Robert W. Buechert, chairman, and Thomas C. Spooner, president of Vicom Associates, will continue in these positions in the combined agency. Charles B. Mathias, president of the HealthCom Division, becomes executive vice president of VICOM/FCB. FCB says that Vicom and HealthCom "jointly form one of the largest advertising agencies in the healthcare field, with billings of \$60 million." Clients of the new agency include Syntex, Johnson & Johnson, The Rorer Group, Upjohn, Merck Sharp & Dohme, and Squibb.

Doner and Co. in Detroit. He was formerly a group product manager for Armour-Dial in Phoenix.

Marsha Palmer East has been named a research analyst for the Cramer-Krasselt Co. in Milwaukee. She moves in from ADI Research in Cincinnati, where she had been a senior project director.

Media Services

Jeanette Leonard has been promoted to national television services manager at Advanswers Media/Programming, Inc., St. Louis. She joined the Gardner subsidiary in 1981 and now her responsibilities will include management of network, cable and syndicated television maintenance for clients.

Robin Silverman and **Lucille Taddeo** have joined the fast-growing staff of Bohbot & Cohn in New York. Taddeo moves in as a buyer with primary responsibilities for the New York, Dallas-Fort Worth and Atlanta markets. Silverman is director of information services and will set up the the company's new IBM System 38. She formerly worked on computer systems at Ed Libov Associates, now Botway/Libov, and most recently helped set up an IBM System 38 for Chemical Bank. Taddeo had been a buying supervisor with Media Buying Services, Inc.

Representatives



Cara O'Donnell has been promoted to manager of the new Seattle sales office Harrington, Righter & Parsons plans to open in September. O'Donnell has been an account executive in HRP's San Francisco office for the past 10 years.

Sharon Walz has been named group research manager for Petry Television's Ravens sales team. She moves in from KHJ-TV Los Angeles where she had been a senior research analyst, and at Petry reports to **Teddy Reynolds**, vice president, director of research.



Goldman



Segall

Edward Goldman has been promoted to president of Group W Television Sales and **Joel Segall** moves up to senior vice president, general sales manager of the rep. Segall joined Group W as an account executive in 1967 and now advances from vice president, national sales manager. Goldman came to Group W from TeleRep in 1979 and now steps up from vice president, eastern sales manager to succeed **Bob Kunath**, now vice president, general manager of WNYW(TV) New York.



David Schwartz has been promoted to senior vice president/independent operations at Seltel. He transfers from the Atlanta office where he had been sales manager, and before taking over Atlanta operations he had been a team manager in Seltel's Los Angeles office.

Eileen Steinmann has been promoted to administrative assistant for the Katz Management Services department, reporting to **George Feldman**, vice president, director of management services. Steinmann joined Katz in 1977 as the first secretary in the Television Research Department, and she now steps up from executive secretary.

Roni Sunshine has joined Republic Radio's sales staff in New York. She was formerly an account executive with WROR Boston, and before that she had worked for radio stations in Denver.

Geoffrey Geohegan has been promoted to account executive in the Chicago office of Independent Television Sales and **Keith Grandolf** has joined the Chicago office from Media Cast Television, also Chicago.

Stations



Paulette Williams has been promoted to general manager of Century Broadcasting's KMEL(FM) San Francisco. She moves up from station manager and before coming to KMEL she had been general sales manager of Century's KMGG(FM) Los Angeles.

Alan W. Anderson has been named president and chief operating officer of R&R Broadcasting, Inc., New York. He had been vice president and national program director of R&R since June 1985, when he joined the company from WPIX(FM) New York.

Lamont Pinker has been appointed director of sales for Gateway Communications, Inc. He joined Gateway's WBNG-TV Binghamton, N.Y. in 1972 and has most recently been vice president, sales for the company as well as general sales manager for WBNG-TV.

Robert P. Reich has been named vice president and general manager of Cox Enterprises' WIOD/WAIA(FM) Miami. He had been vice president/sales for EZ Communications in Washington, D.C., overseeing sales activities for EZ's seven radio stations, including WHQT Miami.

Jim Price is now president and general manager of KYXY(FM) San Diego and Parker Industries' Broadcast Division. He had been general manager of Gannett Broadcasting's KSDO San Diego.

Jack W. Forehand has been promoted to station manager of WTLV-TV Jacksonville, Fla. He had been operations manager of the Harte-Hanks station since September 1985 and before that was operations manager of sister station WFMY-TV Greensboro, N.C.

Mark Wilson has been named sales manager of Century Broadcasting's WCZE Chicago. He had been local sales manager for the station, formerly WAIT, and before that he had been with Clinton E. Frank Advertising.

One Buyer's Opinion



Kubin

What's needed to hold down TV's growing clutter

On vacation in Latin America, I was watching television. Noticing that the commercial breaks seemed kind of long, I timed one. I was amazed to learn that I had been watching a *nine-minute* break!

But U.S. television appears headed in the same direction. Since the NAB Code was dropped some years ago, the trend on TV stations has been toward overcommercialization by increasing the length of commercial breaks. If you watch carefully, you'll notice that commercial breaks that "seem kind of long" actually run anywhere from four to six minutes or more. In the days of NAB self-regulation, breaks rarely exceeded two minutes in most daybreaks.

As the number of spots viewers are exposed to increases, the impact of each commercial on the viewer (and therefore the value of those commercials to the advertiser) diminishes in this unregulated environment. Eventually there will be a straw that breaks the camel's back: At some point advertisers will no longer find television an effective medium.

The reason for this problem is economics: As profit pressures on stations grow, the logical "safety valve" is to increase the number of commercial minutes sold. But this isn't salesmanship. It's cheating the advertiser. The abuse of commercial load is a short term solution—penny-wise, pound-foolish.

The current move to 15-second spots may not in itself increase the amount of commercial time on the air, but the number of interruptions will go up. The viewer will *know* that the number of spots he sees has increased. It's just more clutter stuffed into the same amount of time: Imagine a 16-spot, four-minute break!

Direct response advertisers using 800 phone numbers on television have seen their cost-per-lead increase in recent years. This increase has been at a rate greater than that of the cost of the time or the decrease in the size of the audience. This indicates a real decrease in the power of the medium, as measured by the advertiser. As overcommercialization increases, eventually the audience will get fed up. The solution isn't easy. Station management must begin to act out of the belief that *less is more*: The fewer the number of commercial units, the greater the impact each one will have.

What is necessary is: first, a self imposed limit on commercialization by the stations themselves. Why not go back to the guidelines of the NAB Code as a starting point?

Second, we need better management by the stations of their own overhead. This would have a positive impact on the source of the problem of overcommercialization: the profit squeeze. And, third, media buyers need to be aware of the stations' commercial formats and make their buys accordingly.

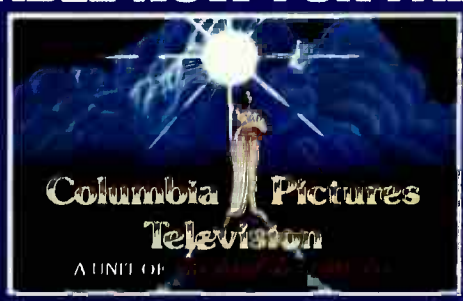
The Golden Goose is not dead yet: it's just being force-fed to the point of exploding.—**Michael Kubin**, executive vice president, Corinthian Communications, Inc., New York.

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iever out of you.



New Stations

Under Construction

Channel 48, Burlington, N.J.; ADI Philadelphia; Licensee, Brunson Communications, Inc., c/o WEBB Baltimore, 2018 Denison St., Baltimore, Md., 21216. Telephone (301) 566-9200. Dorothy Brunson, president, general manager. Target air date, late fall 1986 or early spring 1987.

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for Arnold Malkan's WYMJ(FM) Dayton and KEYS/KZFM(FM) Corpus Christi, Texas. KZFM is a contemporary/personality station, KEYS programs an oldies format and WYMJ offers an adult contemporary mix of popular hits and more familiar oldies.

Caballero Spanish Media has been appointed exclusive national sales representative of KAFY Bakersfield, which recently converted its programming to full-time Spanish language fare.

CBS Radio Representatives is now the national sales representative for WLTJ(FM) Pittsburgh. The station,

Eastman promotes



Gioia

O'Brien

Eastman Radio has elected four vice presidents and promoted two executives to sales managers. Marty Damin has been elected vice president/network in New York and Ken Gioia is elected vice president/manager of Eastman's St. Louis office. Lindsay Paz is elected vice president/manager of the rep's Philadelphia sales office, and Tom O'Brien becomes vice president/manager of Eastman's Detroit office. In New York, Cynthia Newlin and Peter C. Remington have been promoted to sales managers.

owned by Saul Frischling's WLTJ, Inc., offers a light music format.

Christal Radio is the new national sales representative for WHCU AM-FM Ithaca, N.Y. and for KOTY/KHWK(FM) Tri-Cities, Wash. WHCU programs a full service MOR format and its FM sister airs classical music.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WGIV Charlotte. The station programs for black listeners and is affiliated with both the Sheridan Radio Network and the National Black Network.

Katz Radio has been appointed national sales representative for WXIL(FM) Parkersburg, W.Va., and WKRT/WOKW(FM) Ithaca-Cortland, N.Y. WOKW airs contemporary hits, and WKRT offers a middle of the road sound. WXIL programs adult contemporary music.

Katz Continental Television is now representing WETM-TV Elmira, N.Y. The NBC affiliate is owned by Smith Broadcasting, Inc.

Masla Radio has been appointed national sales representative for WISP/WQDW(FM) Greenville-New Bern-Washington. The stations broadcast an urban contemporary format.

Republic Radio is the new national representative for WCII/WDJX(FM) Louisville. WDJX features contemporary hits and WCII plays country music.

New Affiliates

NBC Radio Network has added WJXW Jacksonville, Fla., and KLRA Little Rock, Ark. to its affiliate lineup. KLRA is owned by Signal Media and DeFuniak Communications is the owner of WJXW.

The NBC Television Network has signed on its first low-power affiliate, King Broadcasting's K38AS in Twin Falls, Idaho. The station bowed July 1 and rebroadcasts much of the programming of King's KTVB-TV Boise.

New Call Letters

KARE Minneapolis-St. Paul is the new call designation of Gannett's WUSA(TV). The WUSA designation has

been transferred to Gannett's WDVM-TV Washington.

Transactions

Price Communications has agreed to acquire KOB AM-FM Albuquerque, N.M. from Hubbard Broadcasting Inc. for \$16.5 million, subject to FCC approval.

Heritage Broadcasting Group of Detroit has agreed to purchase WXXA-TV Albany-Schnectady-Troy from **Albany TV-23, Inc.** for \$10,100,000, subject to FCC approval. Broker is H.B. LaRue. Orion Pictures owns 30 per cent of Albany TV-23 and Heritage is headed by Mario F. Iacobelli, president.

Capital Cities/ABC Radio has purchased KQRS AM-FM Minneapolis-St. Paul from **Hudson Broadcasting Corp.** for \$10.5 million. The FCC has already approved the transaction. President of Capital Cities/ABC Owned Radio Stations is Don P. Bouloukos.

New agency



Michael Cox and Patricia Greenwald have opened a new agency, Cox & Greenwald/New York. Greenwald had been senior vice president, director of research and marketing services at D'Arcy Masius Benton & Bowles, and Cox, who started as a copywriter, had been a senior vice president and management representative at McCann-Erickson. He formerly headed his own agency, Cox & Company Advertising, Inc.

The pair promise to make research "work as a full partner within the creative process, to make sure that the advertising is not wasted by directing it to the wrong people or communicating a message that is not relevant to the consumer."

Media Professionals

Recent developments that favor toy advertising



Michael Brochstein

*Vice president,
Media director
Griffin Bacal, Inc.
New York*

Mike Brochstein, who heads media at Griffin Bacal, believes companies advertising to the children's market are "in a better position today" than they were a few years ago. That's because of three relatively recent developments. These, he says, are: "Advertisers' confidence in being able to successfully introduce new toys year-around, without having to wait for Christmas; the growth in the numbers of new independent television stations; and the production of enough quality syndicated children's television series to fill the needs of both the new independents and the advertisers."

Brochstein concedes that toy marketers "still live and die by the fourth quarter," but adds that, "By being able to introduce new products in other quarters, we can manage to avoid the extreme levels of fourth quarter craziness that toy companies used to have to cope with when we thought we were limited to October, November and December for almost all of our television promotion."

Today, he says, advertisers of products for children "can take advantage of the efficiencies television offers from January through August, thanks not only to the now year-around market for children's products, but also because of the availability of sufficient good-quality syndicated programming." A few years ago, he recalls, "Some producers would not put a great deal of effort into short series with only enough episodes to run during fourth quarter."

But now, he says, "Because both the syndicators and the advertisers participating in these series want to hang onto good late afternoon time periods and maintain their franchises on these time slots throughout the year, the producers know that the only way they can do this is to build enough quality into their series to deliver the numbers the stations insist on if they're going to keep a show in these desirable time periods."

Today, adds Brochstein, "There's not only enough of this quality programming on hand to deliver *this* quarter's young viewers, but enough left over so that stations will buy it up and keep it on the shelf, just to prevent it's falling into the hands of competitors."

In a word...
Quality



WBZ, Boston WINS, New York KYW, Philadelphia
KDKA, Pittsburgh KODA, Houston KQZY, Dallas/Fort Worth
KQXT, San Antonio KOSI, Denver KMEQ-AM-FM, Phoenix
KFWB, Los Angeles KJOY, San Diego

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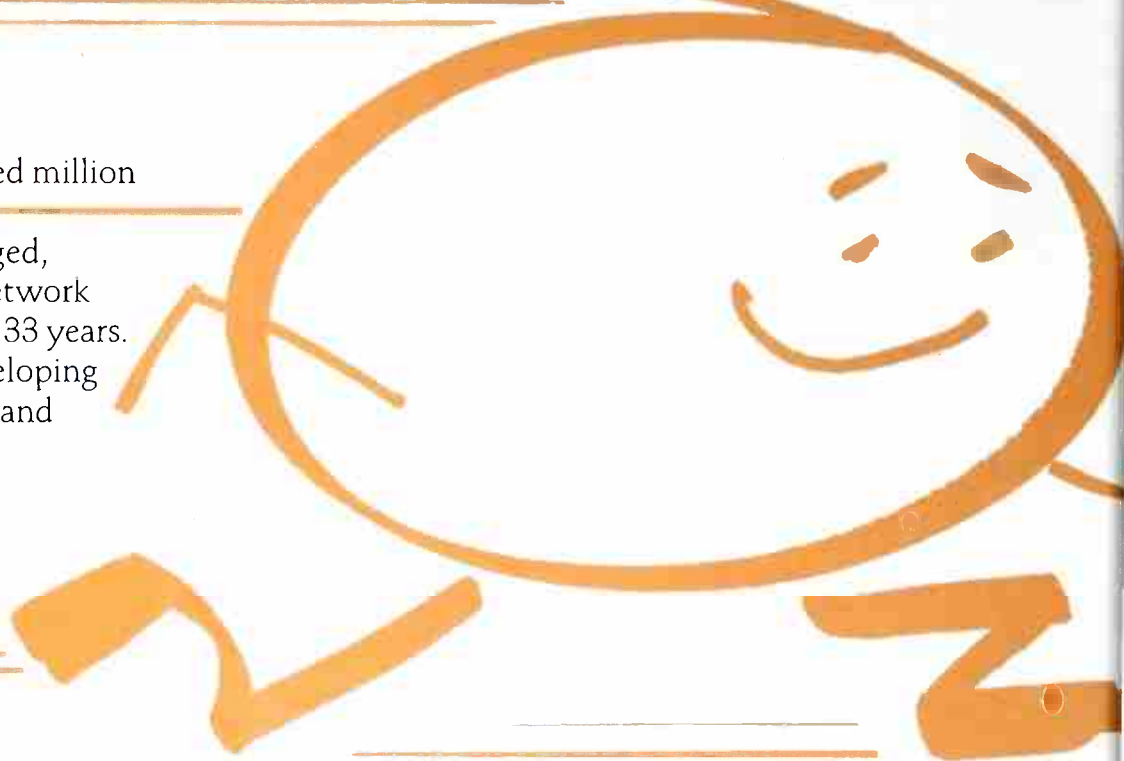
Nobody.

Many other monitoring services have come and gone. Time after time, BAR was chosen as the standard in monitoring throughout all of advertising, and all of broadcasting.

That's an enormous responsibility. It's why we continually expand our services, refine our technology, and sharpen our skills.

We seem to be doing it right: A recent 20,000-spot audit confirmed that BAR logs are a remarkable 99.7 percent accurate.

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Viewpoints

John M. Eger



International consultant, in a recent speech before the Institute of European Trade and Technology conference, "Television in the European Community: The Next Five Years," in London

EEC Green Paper only a start in global market for broadcast interests

Global marketing can and will provide important new revenues for commercial broadcasters around the world. It can also stimulate a variety of barter arrangements whereby broadcasters are supplied with high-quality programs free of charge. Commercial announcements will be part of the package, along with positions for local commercials—a win/win situation for the broadcaster. For the global companies, it means the opportunity to sell the same products with highly unified marketing techniques in all the nations of the world. Increasingly, products and their marketing support systems will be truly global.

Most importantly, it must be remembered, global marketing is a public communications endeavor which relies on public appeal, entertainment and public satisfaction. While broadcasters and marketers will clearly benefit, it is the public who will benefit the most.

For there will be greater variety of viewing alternatives; much greater consumer information dispensed through the medium of competitive commercials; a greater flow of information generally, as advertising will pay for the maintenance of media that also broadcast news; but also a greater availability of high quality, inexpensive, reliable world class consumer goods.

Stimulated economies

And in some cases there may be vastly stimulated, increasingly interdependent national economies—a political benefit even to those in public life who might be most chary of the implications of global marketing.

The EEC Green Paper: "Television Without Frontiers," and the directives which followed are remarkable for what they hope to achieve and precedent setting in their conception—but I believe fall short of

providing the incentives global marketing companies and global program suppliers need to embrace this call for a European common market for broadcasting. Indeed it may be that it is precisely this call for a common market, which threads throughout the directives and sounds like a call for a "Fortress Europe," that flaws the directives more than anything.

In another time and another context, such a call for action might indeed be appropriate, but a Fortress Europe, a Fortress America, a Fortress Asia approach simply is no longer feasible or acceptable; program production and program distribution are no longer local or national or even regional industries. They are global.

For the EEC to put Europe at a needless disadvantage by creating or allowing more barriers for itself than those that exist in the most robust media countries of the world seems to me both untimely and unnecessary.

Example of success

The U.S., Japan, Australia and to an extent the U.K. are countries to examine closely. However, the most recent experience in Italy is perhaps a classic illustration of what can happen when the marketplace is left unfettered.

In 1975 there was one national network, RAI. A year later, after the constitutional court decision, some 600 independent television stations took hold. Today, RAI 1, 2, and 3 exist and are thriving, as are three (and some would say three-and-one-half) commercial television networks.

Thoughtful people were concerned there would not be enough advertising to support RAI, that many print publications would fail due to losses of revenue to television, and viewers—particularly young people—would be adversely impacted because of the influx of foreign, mostly U.S., programming.

In fact, from 1976 to 1983 advertising for private TV went from zero to \$470 million: advertising on RAI, the state-owned channels, more than doubled; and total measured media almost tripled. Clearly there were millions of dollars locked up—unbudgeted and unallocated—simply because there was no place to spend it.

Italy overnight became one of the most wide-open television markets in the world, with virtually no limits on programming or advertising.

Perhaps more important, today Italy is producing more and more of its own programming and, significantly, playing a leadership role in international co-productions; and as far as I can tell, Italian youth are not longing to become Dallas oil tycoons, California surfers or narcotics agents in Miami, Florida.

I am not advocating the Italian approach, but there is a message there—and one that has worldwide implications.

And on that note, I shall close, but not without saying how much I realize the EEC directives were a compromise, ground out of the crucible or politics. In that sense, they are a masterpiece—for good politics is the art of inclusion; and to ignore the reality of the political process would have been foolhardy.

Programming/Production

Lieberthal's ambitious plans

Gary Lieberthal, back in command as chairman and CEO of the revived Embassy Communications (TV/RADIO AGE, July 21), pledges to make the company the largest producer in the television industry. This means expansion not only in the comedy arena, he says in an interview, but also in dramas, and not only with an increased network presence but also exploration of such other venues as first-run syndication.

Lieberthal says Embassy's library was correctly recognized as a prime asset when Coca-Cola bought the firm a year ago, but he's also determined to broaden the contributions "of our real long-term asset—the 74 writers, producers and directors under contract to us."

Turning to Embassy's traditional strength, Lieberthal says, "We've been the Number 1 comedy producer for seven of the past 10 years. We hope to be Number 1 for each of the next 10."

The importance of comedy, not only at Embassy but for broadcasting in general, was emphasized by Lieberthal in a feature story on the company that appeared earlier this year in TV/RADIO AGE (February 3).

"You look at the history of comedy," he said, "and in every broadcast media institution that has been created since Bill Paley put on CBS Radio's great night, the great changes in our medium have come through comedy."

"CBS forms a radio network, Bill Paley goes to NBC and steals all of its comedy hits, including *Jack Benny*. In the early '60s, CBS' preeminence in network television was with a string of sitcoms . . . Later in the '60s and '70s, the greatest nights in television were Saturday night on CBS . . . ABC's emergence as a network happened on two nights, Tuesday night with *Happy Days*, *Laverne & Shirley*, Thursday night, *Mork & Mindy*, *Taxi*, *Three's Company*, *Barney Miller*."

As for the impact of being owned by Coca-Cola, Lieberthal pointed out that as "part of a seven-and-a-half million dollar company, we can play in anybody's ball game. We can stand and look the networks in the eyes, as equals."

Theatrical purchases. Embassy, meanwhile, has strengthened its formidable syndication library with the purchase of rights to the upcoming theatrical releases, *Tai-Pan* and *Manhunter* (formerly *Red Dragon*) from the De Laur-

entiis Entertainment Group. As part of its long-term output deal with De Laurentiis, Lieberthal has also announced the first 10 movies being acquired as "integral elements for upcoming syndication film packages." Two of these movies—*Raw Deal*, starring Arnold Schwarzenegger, and *Max-*



Gary Lieberthal

imum Overdrive, directed by Stephen King—have recently opened in theaters, with the rest yet to be released. The collection includes two movies set for Christmas-season openings—*King Kong Lives*, the sequel to the Jessica Lang version of the horror classic, and *Crimes of the Heart*, with Lang, Diane Keaton and Sissy Spacek in the screen version of the Pulitzer-winning play.

NBC o&o drive

The NBC Television Stations are targeting three time periods—early fringe, primetime access and weekend late night—in an ambitious drive to obtain first-run syndicated programming, according to Wes Harris, vice president, programs, NBC Television Stations.

In early fringe, for instance, NBC has joined forces with Group W Productions, Chelsea Communications and LBS in two projects slated for fall, 1987, syndication premieres.

The Group W effort—a throwback to the company's past successes with Mike Douglas, David Frost and others—will be an hour-long talk/variety show hosted by comedian Wil Shriner, and done in association with Charles Colarusso Productions.

The Group, a half-hour strip under development by NBC, LBS and Chelsea, is now in audience testing, says Harris. The show features real-life psy-

chotherapist Barbara Levy in "group therapy" sessions with several patients, who are portrayed by actors.

If both early fringe series come to fruition, Harris says, they will not necessarily run on all the O&Os.

Meanwhile, Harris set a mid-September date for revealing the five sitcoms NBC plans to co-develop for possible prime access checkerboarding in 1987-88.

And Harris says a couple of co-development projects are in the works for the time period following *Saturday Night Live* but that it's too early to discuss specifics.

In a previous article on affiliates' scheduling of first-run sitcoms (TV/RADIO AGE, May 26), Al Jerome, president of the NBC Television Stations, said the O&Os are desirous of checkerboarding sitcoms in access because, "we feel it's very compatible with what we (the network) have on at 8 p.m. The sitcoms give us good demos, and they're good lead-ins. We think this is a fresh appeal—it's very marketable."

He also emphasized, however, that "we will not go straight barter in an access strip. It will have to be cash or cash plus barter. And we will not accept more than 6½ minutes of commercials (total) per show."

The five NBC-owned stations are in New York (WNBC-TV), Los Angeles (KNBC), Chicago (WMAQ-TV), Washington (WRC-TV) and Cleveland (WKYC-TV). A sixth station, KCNC-TV Denver, will become part of the group when the G. E. purchase of RCA is completed.

Agencies pick fall hits

NBC's *Amen* and CBS' *Designing Women* are the consensus favorites so far as the annual ad agency fall season predictions continue trickling in. But the agencies do have their differences.



'Designing Women'

"MAKE MY MILLENNIUM"



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The space-age western fantasy adventure!

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From the makers of He-Man,™ She-Ra™ and Ghostbusters™.

The hottest, fastest-selling strip in animated history. Let it make your day. Call (213) 850-3800.

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Programming/Production

(continued)

While William Esty, for instance, says that only these two series stand to become "bona-fide" hits, BBDO pegs NBC's *L.A. Law* as the "pick of the crop." And both BBDO and J. Walter Thompson say that ABC's *Jack and Mike* (formerly *Our Kind of Town*) is another probable winner.

In the "survivor" category, JWT places *L.A. Law* and ABC's *Ellen Burstyn*. Both JWT and BBDO also like ABC's *Head of the Class*, NBC's *Matlock*, and CBS' *Taking the Town* and *Kay O'Brien, Surgeon*.

While both *Amen* and *L.A. Law* were tabbed as probable hits in TV/RADIO AGE's recent survey of 10 top agencies (June 23), the emergence of *Designing Women* as a hit pick is somewhat of a surprise. Survey respondents had placed it an average 26 share, putting it in the high "maybe" category.

Esty explains that *Designing Women* has "wonderfully drawn characters, the writing is crisp, and the time slot between *Newhart* and *Cagney and Lacey* ensures it will receive good audience sampling." The agency adds that the popularity of NBC's *Golden Girls* "proves an appetite for this type of program from the American public."

Jack and Mike also seems to be moving up in agency appeal. It too had been projected at an average 26 share in the TV/RADIO AGE survey. JWT says the show has "top-drawer concept, writing and production," and it should represent a significant share increase for ABC Tuesdays at 10 p.m. compared to last season's *Spenser: For Hire*.

JWT adds that ABC this fall should win Monday, Tuesday and Wednesday nights, CBS Sunday and Friday nights, and NBC Thursdays and Saturdays. That would represent the same situation as last fall. Overall, however, NBC, CBS and ABC should continue their respective first, second and third place showings, but the race is expected to be somewhat tighter than last fall. JWT estimates that NBC's fourth quarter household ratings will be 16.7, down 6.2 per cent from last year's 17.8; CBS will get a 16.0, down 2.4 per cent from 16.4; and ABC a 15.0, up 3.4 per cent from 14.5. In young demographics, says JWT, NBC will continue to lead, followed by ABC and CBS. That would be a gain for ABC, which last fall lagged behind CBS in the 18-49 year-old ratings.

Bozell, Jacobs, Kenyon & Eckhardt, however, feels that NBC, "led by returning hits and complemented by some notable new entries," could even widen its margin over whoever will be



'Amen'

runner-up."

On the long-form programming scene, Esty doubts the ratings potential of most of next season's miniseries, saying they are "largely adaptations of best-selling women's novels. . . . There are simply too many of these somewhat similar shows to allow any to stand out." But the agency predicts that ABC's 12-hour *Amerika* could wind up as the highest-rated entertainment program of the year, due to its stars, publicity about Russian complaints and its patriotic theme.

And, finally, Grey Advertising sounds off on the coming season's battle royale: "Who would believe the much-discussed Miami vs. Dallas match-up would have nothing to do with football?"

LBS and Roach team up

LBS Communications will sell national ad time and assist Hal Roach Studios in the syndication of three films colorized by Roach subsidiary Colorization, Inc. *Night of the Living Dead*, with 10 national and 13 local minutes, is set as a Halloween special; *It's a Wonderful Life*, with 15 national and 19 local minutes, will air in a Thanksgiving/Christmas window; and *Topper*, with a 10/13 split, is scheduled for a January/February run.

In a separate development, LBS Enterprises and Pioneer Communications Network, Inc. have formed a joint venture—LBS/Pioneer Publishing, which will develop and market consumer magazines based on TV shows licensed by both companies.

Barter partner

Post-Newsweek has signed on as a group partner in Access Syndication's new weekly half-hour barter series, *Heroes: Made in the U.S.A.*, which is set to premiere the weekend of October 4-5.

As part of the joint venture, the four Post-Newsweek stations will carry the show, bringing the station count up to

50. This includes KABC-TV Los Angeles, which aired the pilot at 7:30 p.m. on July 4, receiving a 6.7/16 Nielsen and a top ranking in the time period. The lineup also contains four Group W stations (Philadelphia, San Francisco, Boston and Pittsburgh) and three NBC O&Os (New York, Chicago and Cleveland).

Access Syndication has also announced the fifth year of first-run production for Lorne Greene's *New Wilderness*, now cleared on 155 stations covering 82 per cent of the U.S.

Unitel gets 'Nightlife'

David Brenner's Nightlife, the upcoming late night half-hour from King World and Motown, will originate from a new Unitel Video studio on East 76th Street in New York. Unitel says it and the *Nightlife* partners have signed a one-year contract valued at approximately \$2 million, with two one-year options.

The Brenner show will use the studio for three days each week, and Unitel is offering the facility to other productions for the remainder of the week. It has about 10,000 square feet of shooting space and can seat an audience of 250 people.

'Robotech' market

Robotech: The Movie, a theatrical release based on the syndicated children's cartoon series, has premiered on 25 screens in the Dallas-Ft. Worth area—supported by joint promotions between The Cannon Group and Gaylord Broadcasting's KTVT-TV.

A spokeswoman for Harmony Gold, producer of both the movie and the TV series, says Dallas was picked for the premiere because of *Robotech's* strong presence in the market. In the May Arbitrons, for instance, KTVT's 7:30 a.m. airing of *Robotech* had as many children watching as the competing telecasts of *Voltron* and *Thundercats* combined (although KXTX-TV's *Tom and Jerry* outpulled all three of them).

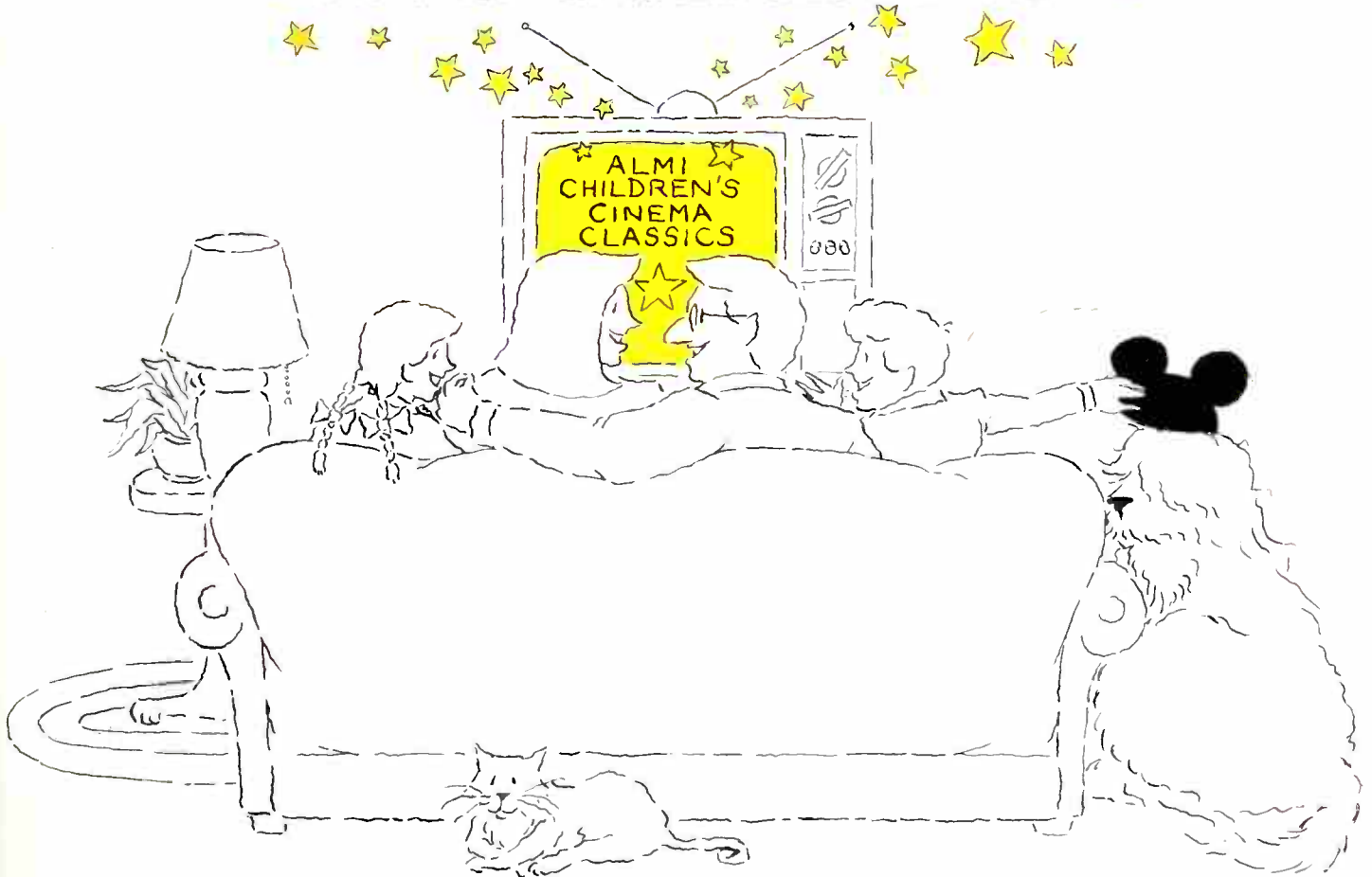
Robotech will enter its second season this fall over 100 stations.

ITN launches

The International Television Network launched its four-hour overnight block of mostly foreign-language subtitled programs on 15 affiliates—including seven TV stations, three low-power stations, and five cable systems. The TV stations include WCIX-TV Miami, WGPR Detroit and WSJT Philadelphia-Asbury Park.

Jeffrey Wyant, president of Adver-

AS CLOSE TO CLASSIC CHILDREN'S ENTERTAINMENT AS YOU CAN GET WITHOUT MOUSE EARS.



Now, you don't need to visit a magical kingdom to find outstanding children's films. And our Children's Cinema Classics package is proof.

We've put together a large collection of enchanting films, ranging from action-packed stories and sparkling comedies to outdoor adventures filmed on locations around the world.

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Programming/Production

(continued)

tising Sales Network, New York, ITN's sales rep firm, said per-inquiry direct response spots have been sold to more than 40 sponsors, including Charles Schwab, the *Wall Street Journal*, *Newsweek*, *TV Guide*, *McCall's* and *Gourmet*. Wyant, who is also an investor in ITN, added that his firm was begun to serve the new network but is now branching out to serve as a central source for syndicators and other programmers who would like to fill their unsold time with direct response ads.

TM name change

TM Programming has changed its name to The Programming Consultants and moved from Dallas to Albuquerque, following its acquisition by Bill Sanders' Wagontrain Enterprises. Neil Sargent was named senior vice president of Programming Consultants and vice president of Wagontrain.

The new address is 2000 Randolph Rd., S.E., Suite 2000, Albuquerque, N.M. 87106-4267. The new phone numbers are (800) 843-7807 and (505) 843-7807.

Off-net made-fors

Thirty top off-network made-for-TV movies comprise the new Lorimar-Telepictures 4 film package, just announced for fall availability. The action-adventure titles averaged a 28 share on the networks over the past five years, Lorimar says, and none have been seen other than in their initial two network runs.

The films include *Special Bulletin*, which won several Emmy awards; *Wild Horses*, with Kenny Rogers; *Hostage Flight* with Dee Wallace Stone and Ned Beatty; *The Deliberate Stranger*, with Mark Harmon; and *Dangerous Company*, with Beau Bridges.

Lorimar-Telepictures 4 is being offered to stations on a six-year all-cash basis, with a third of the package available immediately.

Scott Carlin, executive vice president, perennial syndication for Lorimar-Telepictures Domestic Distribution Group, stressed that the films were selected based on attributes deemed necessary for syndication success. These, he says include "star value, promotability, timeless themes and repeatability." He notes that the titles also performed above average with male audiences and that 82 per cent of them were used as network "trump cards" during sweep periods and other key ratings situations.

CMA nominates DJs

The Country Music Association has announced its finalists for the 1986 Broadcast Personality of the Year honors, to be announced October 13 during the *CMA Awards Show* on CBS-TV.

Large market nominees are: Cindie Brooks, WNOE New Orleans; Del de Montreux, WHN New York; Terry Dorsey, KPLX(FM) Dallas-Ft. Worth; Joe Hoppel, WCMS Norfolk-Virginia Beach and David Lawrence, WDAF Kansas City.

Medium market nominees are: Tom Allen, KASE(FM) Austin, Tex.; Coyote Calhoun, WAMX(FM) Louisville; Eddie Edwards, WSIX Nashville, Sabine Sproules, WQIK Jacksonville and Al Wyntor, WSM Nashville.

Small market nominees are: Donna Dee, KSJB Jamestown, N.D.; Jay Kinder, KJNE(FM) Waco, Texas; Dana Webb, WBHP Huntsville, Ala.; Chuck Webster WKTE King, N.C.; and "Cousin" Ray Woolfenden, WPWC Dumfries, Va.

Satellite sales pitches

Jim Blake, sales vice president for Hubbard Broadcasting's new USTV satellite distribution service, expects 25 or more syndicators to take advantage of the company's launch promotion offering free Ku-band time during August.

USTV is allowing any syndicator to send one presentation gratis to the Ku-band network of up to 674 stations. Blake says that most of the participants are using their time to transmit 15-20 minute sales presentations featuring selections from several of their shows.

Syndication shorts

Syndicast Services' College Football Previews, a series of four half-hour programs available through the end of September, has cleared 104 stations covering 75 per cent of the country. Nine of the top ten markets are included.

Now in their 10th season, the *Previews* are hosted by Bill Flemming and sponsored by General Motors Parts, which retains 2½ minutes in each show with four minutes going to local stations. The first three episodes are composed of previews of the Big 10, PAC 10 and SEC conferences, with the final episode devoted to a nationwide "Top Ten Countdown," as determined by the Football Writers Association.

Syndicast will also offer a half-hour college basketball preview for airing in November or December.

Blair Entertainment has announced 70 per cent clearance for *Road to the*

Super Bowl '87, a one-hour NFL Films special to air on January 24 with a repeat telecast the following day. The 75 stations already taking the show include the five NBC O&Os, KYW-TV Philadelphia, WNEV-TV Boston, and WTVJ Miami. The lineup contains seven of the top 10 markets.

Last year's similar special achieved a 10 NTI, making it the highest rated syndicated sports special of the year, according to Blair.

After 16 years in magazines, radio, theater and movies, **National Lampoon, Inc.** is finally ready to tackle television. The operation has joined with **King World** and **Pierre Cossette Productions** to develop a series for first-run syndication in 1987. Its tentative title: *National Lampoon's Real to Reel*.

The colorized version of *Wanted: Dead or Alive*, starring Steve McQueen, has been sold by **Four Star International** in another dozen markets for a September 1987 start. The seven Gaylord Broadcasting stations had previously purchased the 94 episodes, which will continue to run in black-and-white on the USA Network through next March. The recent sales include WPWR-TV Chicago, WGBS-TV Philadelphia, and WJBK-TV Detroit. Colorization is being done by **Color Systems Technology**.

Lorimar-Telepictures reports it has cleared *One Big Family*, starring Danny Thomas, on 128 stations, representing 88 per cent of the U.S., including all of the top 35 markets. *It's a Living*, the syndicator said, has been sold to 123 stations, representing 83 per cent of the U.S., while *Mama's Family* has cleared 121 stations, also good for 83 per cent of the U.S., including all of the top 25 markets.

Five stations have been added to the lineup for **D. L. Taffner's** off-network syndication of *The Ropers*, bringing the total number of outlets to 83. The newcomers include WNUV-TV Baltimore.

Worldvision has announced the following fall clearances for its array of children's barter programming: *Rambo* (strip), over 70 per cent, including 29 of the top 30 markets; *Chuck Norris Karate Kommandos* (mini-series), over 70 per cent, including 28 of the top 30; *Centurions* (strip), 70 per cent, including 25 of the top 30; *The Jetsons* (strip), 80 per cent, including all top 30; *The Fantastic World of Hanna Barbera* (two-hour Sunday morning block), over 80 per cent, including 29 of the top 30. On the cash side, Worldvision reports that *Yogi's First Christmas*, a two-hour musical special, has been sold to over 30 stations for pre-Christmas airing.

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Memorable characters in timeless stories.
That's the winning combination when you want to reach kids.



Programming/Production

(continued)

Radio networks

Inside the NFL, a five-minute daily program, will premiere September 1 on the **Sheridan Broadcasting Network** and run through January 27, 1987, when a Super Bowl special will air. Produced by SBN, the NFL and **Ray Stone Productions**, the show promises interviews with NFL players and coaches as well as previews of upcoming games.

The program will be fed to SBN affiliates Monday through Friday at 7:05 a.m. and 6:05 p.m. A 60-second local availability is included.

CBS RadioRadio's *Entertainment Coast to Coast*, a weekly one-hour series produced by **Kris Stevens Enterprises** has named **John Corcoran** its new movie critic. Corcoran was formerly movie critic for KABC-TV Los Angeles.

A continuing appetite for the music of the '60s and '70s is reflected in the expansion of the hour-long classic rock music network radio show, *Rock Connections*.

Hosted by Mike Harrison, the weekly program, expanding beyond its original 15-week run, will become a regular part of **CBS' RadioRadio** program fare, providing not only music but also insights into the era by guest artists. Discussions include anything from classic favorites to reminiscences from a 1986 perspective.

Credited as a factor in the show's expansion are the talents of Mike Harrison. *Rock Connections*, currently carried by 145 stations, is produced by CBS RadioRadio in association with **Goodphone Communications**.

Radio people

MJI Broadcasting has promoted **Julie Talbott** from vice president/general manager to executive vice president. She will continue to oversee the sales department and operations.

Zooming in on people

Barry Stagg has joined **Lorimar-Telepictures** Network Television Group as senior vice president, publicity, promotion & advertising. He was previously vice president, publicity and promotion, at Embassy Television.

Besides handling publicity, promotion and advertising for Lorimar-Telepictures' network division, Stagg will supervise trade and consumer press functions for first-run and off-network syndication product. He reports to Barbara Brogliatti, senior vice president, worldwide corporate communications, Lorimar-Telepictures Corp.

Also at the Network Television Group, **Robert Crutchfield** has been named vice president, public relations. He was formerly vice president, publicity and advertising, for Lorimar.

Meanwhile, **Jim Moloshok** has been promoted to senior vice president, creative services, at Lorimar-Telepictures Domestic Distribution Group.

Lorimar-Telepictures has also promoted two research executives. **Garrett Hart**, formerly vice president, network, off-network and theatrical research for the Domestic Distribution Group, becomes senior vice president, research, for Lorimar-Telepictures Corp. **Bruce Rosenblum**, formerly vice president, first-run, perennial syndication for the Domestic Distribution Group, becomes senior vice president, research, for the group.

And **Rosemary Mazzo**, formerly director of international sales administration for the Lorimar-Telepictures International Distribution Group, has been named vice president, international sales administration.

Finally, at Lorimar-Telepictures Network Television Group, **David Goldsmith** has been promoted from vice president, series development, to senior vice president, network series television. He will be responsible for developing comedy and drama series for network primetime, and will help develop comedies for pay cable and first-run syndication.



Moloshok



Hart



Rosenblum



Mazzo

Dave Murray, meteorologist for ABC-TV's *Good Morning America* and *World News This Morning*, will return to local weathercasting in September when he joins the 11 p.m. *Eyewitness News* at Group W's WBZ-TV Boston. For seven years, until joining ABC in 1983, Murray was chief meteorologist at KSDK-TV St. Louis.

Karen S. Davidson, director of advertiser sales for **Program Syndication Services**, has been named a vice president of parent company **DFS Dorland Worldwide**. Davidson, a senior broadcast negotiator at J. Walter Thompson before joining DFS in 1982, handles ad sales for such PSS shows as *Morning Stretch* and *Check It Out!*

Kenneth N. DuBow, formerly southeastern division manager for MGM/UA, has joined Walt Disney's **Buena Vista Television** as director of sales, eastern division. He will be responsible for direct sales activity in the north-east.

James W. Packer III has been named account executive, eastern division for Buena Vista. He was previously a marketing representative for Anheuser-Busch. He will be responsible for sales activities in northeastern group markets.

Colleen Griffin is **Buena Vista's** new station relations coordinator. She had coordinated national promotion activities for Ralston Purina and Pan Am.

Tom Roy, who has spent the past five years as a producer for NBC Sports, has joined **Raycom Sports** as coordinating producer, west coast. His duties will include production of Pac 10 and PCAA basketball games.

James Bleicher has been named news director of WJRT-TV Flint, Mich. For the past year, he held the same position at WLNS-TV Lansing, Mich., and had been at WJBK-TV Detroit for 11 years.

Back to School Programming starring Freddie Bartholomew
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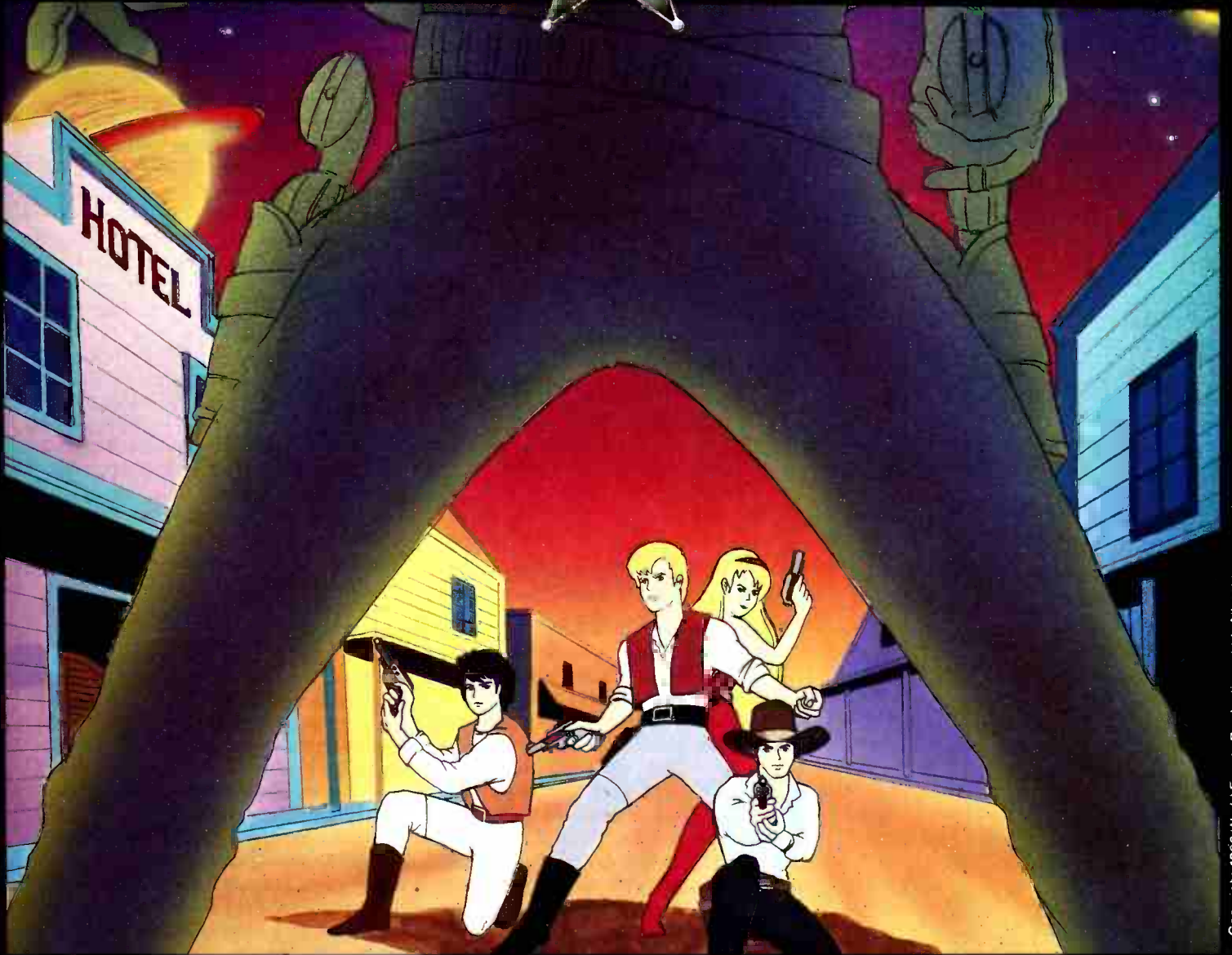
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SABER RIDER AND THE STAR SHERIFFS



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Programming/Production

(continued)

Ron Johnson is the new vice president, midwest sales, for **Camelot Entertainment Sales**. He was vice president, west coast division, for King World Enterprises. Johnson will be based in Chicago.



Ron Johnson

Randall Uyeda has joined **The Entertainment Network** as controller. He was previously assistant controller at The Samuel Goldwyn Co.

At **Taft Entertainment Co.**, **Mary Palmer** has been promoted from director of financial reporting to assistant controller.

MCA TV's Marc Grayson is relocating from Los Angeles to New York, where he will serve as vice president in charge of off-network barter clearances and cash sales of first-run and Encore division programming. As vice president, western area, he had handled cash sales of off-network series and features.



Marc Grayson

Paramount Network Television has named **Paul J. Heller** vice president, series development, a new position at the company. Heller, who will oversee development of comedies and dramas, has worked as an agent for the past 15 years, most recently with The Agency, where he coordinated TV series, made-for-TV films and miniseries.

After a stint as director, current programs at Columbia Pictures Television, **Mireille Soria** has rejoined **ABC** as director, dramatic series development. She had previously been coordinator, supervisor and manager of dramatic series development.

Barry Adelman has been appointed vice president of TV development at **The Dick Clark Co.**, where he will create and develop new properties, write and produce. Adelman was formerly supervising writer for TV's *Bloopers & Practical Jokes*, a Clark production that ran on NBC.



Barry Adelman

Molly Youngling, a New York-based independent producer, writer and production manager, has been named associate director of program acquisitions at **PBS**.

Home VideoGrams

The pre-recorded 8mm market is growing rapidly. In the latest developments, **Sony Corp. of America** will distribute 21 **RCA/Columbia** titles, while **Sony Video Software** has announced 12 new releases.

The RCA/Columbia tapes, to be available this fall at \$29.95 each, include *The Way We Were*, *The Big Chill*, *Against All Odds* and *Taxi Driver* in the theatrical vein, as well as a number of children's titles. *He-Man*, *She-Ra* and *Beany & Cecil* are among the popular animated characters on these tapes.

All but one of the new Sony titles fall into the musical area. At the low \$16.95 end, Sony offers Stanley Jordan's *Magic Touch*, the *Hear 'N' Aid* famine relief sessions and Bon Jovi's *Breakout*. At \$29.95 retail, titles include *Tony Bennett Sings, John Lennon—Live in New York City*, Keith Jarrett's *Last Solo*, B.B. King's *Live at Nicks*, *Henry Mancini and Friends with Robert Goulet and Vicki Carr*, *Peter, Tosh Live*, Lee Ritenour's *Rit Special* and *Blue Note Vol. 1*. The non-musical offering is *The Appointment*, starring *The Equalizer's* Edward Woodward,

for \$39.95.

Sony has also announced a number of Beta and VHS musical releases for September. These include three segments of *The Harvest Jazz Series*, featuring Richie Cole, Dexter Gordon and McCoy Tyner respectively, as well as *Reggae Tribute*, an excerpt from the Reggae Sunsplash Festival. Sony will also offer two Beta/VHS dramas—*Not My Kid*, with George Segal and Stockard Channing, for \$79.95, and *Half Slave/Half Free*, with Mason Adams, for \$59.95.

The Care Bears are not only getting their own Saturday morning cartoon series on ABC this fall, but also plenty of new exposure via home video. *The Care Bears Storybook*, the first entry in the "Showcase Series" from **Karl-Lorimar's Kideo Video**, hits retail stores on August 8, followed by **RCA/Columbia's** release of *Care Bears Movie II: A New Generation* on August 21. The Kideo Video release is 100 minutes long and lists for \$69.95, while the RCA/Columbia movie is 77 minutes long and lists for \$79.95. Another television show—LBS's syndicated *Mask*—sets the stage for the second Showcase Series title, coming August 29 at the same price: *MASK: The Ultimate Solution*.

Meanwhile, **RCA/Columbia** has announced a price reduction on 20 titles from September 22 through December 31. Prices have been cut to \$29.95 from their original \$59.95–\$89.95 on such films as *Ghostbusters*, *A Passage to India*, *The Karate Kid* and *Starman*. The \$29.95 price will also be in effect for two new releases—*Funny Lady* and *The Jolson Story*. RCA/Columbia has budgeted over \$1 million to advertise this promotion, including television spots on network and cable, and both television and radio spots for local dealer use.

New York's **Museum of Broadcasting** will screen "The Cage," the original *Star Trek* pilot set for release by **Paramount Home Video**. The showings, which start August 7 with a seminar hosted by *Star Trek* creator Gene Roddenberry, will continue through September 18.

Video Collection will distribute **Karl-Lorimar Home Video** product in the United Kingdom under the terms of a five-year licensing agreement. The deal includes a one-year exclusivity period, with release of at least 50 titles required by this October. Video Collection, which has exclusive deals with Woolworth's and other U.K. retailers, will share marketing, advertising, promotion and sales functions with Karl-Lorimar. The agreement covers children's programming, **Scholastic-Lorimar Home Video** and instructional tapes.

Commercials

Directing celebrities a special forte

If director Peter Cooper of Cooper & Co., New York, has an ego, he has learned to keep it well submerged. Having gained a reputation for directing celebrities in commercials over the years, part of his success is in knowing there's room for only one big ego on the set. He says it's also important that celebrities and their managers know the performer won't look foolish and that his time won't be wasted.

Cooper is well aware of the incongruity in placing a premium on the celebrity's time. A TV start can get \$250,000 for three spots and a film star twice that, but, "You've got to be lit and ready to go when they come on the set—even if they don't have anywhere else to go." But for a scale actor, "If he has to wait around, that's part of the process."

The long list of big names Cooper has directed includes George Burns, Dinah Shore, Bob Hope, Bert Lahr, Hal Holbrook, Don Meredith, Louise Lasser, Alex Karras, Tommy Lasorda and Arnold Palmer. He asserts, "A lot of celebrities are not comfortable doing commercials, but they do them because it's a tremendous amount of money for a small amount of work." There are some exceptions—like Bob Hope—but most are concerned that they will look foolish in doing something in a commercial that is unnatural to them.

Cooper directed a recent package for Oreo cookies where, in one spot, George Burns wishes a happy 75th birthday to a product that "brings out the kid in all of us." Where Burns remained his adult self, performers like Dinah Shore, Alex Karras and Don Meredith had less dignified roles to play. They were to be paired in a single spot, with one of them taking the cookie apart and licking the middle and another dunking it in milk. They were all to be shot doing both, with the decision on who was to be shown doing what to be made later.

While Shore said she had grown up licking the middle of Oreos, she felt dunking was unnatural, so Cooper had to do some gentle coaxing along with describing to her how he grew up as a dunker until she said, "Really? I'll try it, honey."

Such misgivings are typically handled in an initial meeting that Cooper has with the performer to introduce himself: "When I can, I get together with the performer alone. Agency people are generally very nice about that considered whim of mine, but there are times when a celebrity's entourage will

not go away."

Sometimes the challenge is in convincing an accomplished actor not to act. Such was the case with Hal Holbrook when he did a commercial for the Sears Financial Network. The spot included some "involved choreography," where Holbrook maintained a dialog while walking between sets for Coldwell Banker, Dean Witter and Allstate where there was a "black limbo" between them.

"I wanted him to do it all in one take for believability's sake," Cooper recalls, "so that the viewer would not be conscious of the medium but of what he was saying. I met with him in his trailer the day before the shoot, and we chatted for about 15 minutes. Then he read



George Burns is prepared by director Peter Cooper, r., to wish Oreo cookies a happy 75th birthday.

the script, and it came to about 65 seconds when he had to do it in 36. He said that he couldn't speed it up—he couldn't act that way. I told him that, if these people wanted an actor, they could get one—but they wanted Hal Holbrook." Cooper asked him to just read the script as himself—the way he had been speaking in casual conversation—and 36 seconds it was.

But getting a punchy one-liner out of a non-actor like Dodgers manager Tommy Lasorda is an entirely different proposition. In a commercial for Busch Natural Light, Lasorda was placed in a bar, getting a message from the bartender that his wife had called, demanding, "Play me or trade me." Lasorda's rejoinder was, "Natural Light for everybody and one to go." When the line fell flat, Cooper related to him by asking, "How would Jackie Gleason say that?," and the team manager picked up on it instantly.

A similar situation arose sometime back in directing basketball's Kareem

Abdul Jabbar in singing a jingle: "The first take was horrendous, lifeless, not amusing, not interesting and sung badly. I walked up to him, got up on my toes and said, 'Kareem, just do something madcap.' By not treating it as a serious singer, he was hysterical; the imp in him came out. That's also one of Alex Karras' charms—that this enormous man has some imp in him."

Cooper notes that performers like Dinah Shore can often do an excellent first take on a commercial, "but one aspect of the advertising business is that one perfect take is not sufficient." Here is where the director has to walk on eggshells because "When a celebrity knows he's already done one or two good takes, you can't do 40 of them."

Meanwhile, Cooper is awaiting release on the first motion picture that he has directed, *Ordinary Heroes*, a theatrical starring Valerie Bertinelli. He comments, "In a movie, if the scene works, I can let one line go if it's not the way I hear it in my head. But there's a difference between dealing in six-minute scenes and a one-liner in a commercial, because in a commercial the form is so much more important; it's going to be looked at over and over again."

As for doing more motion pictures, Cooper says, "I would love to do more, but I lack the necessary aggressiveness because I'm happy doing what I'm doing now."

Sugar vs. calories

Whether a claim for less sugar implies lower calories was the crux of a recent review of a TV commercial by the National Advertising Division of the Council of Better Business Bureaus. NAD decided sugar and calories were not necessarily related in the viewer's mind in substantiating claims made for Sugar-Free Velamints (Ragold, Inc.) in a commercial out of Tatham-Laird & Kudner/Chicago.

The spot for its spearmint and peppermint flavors claimed, "You see most Tic Tac and Life Savers are over 90 per cent sugar. Oh, that's almost like eating all sugar. But not Velamints." The claims were accompanied by a visual of sugar being poured into containers characteristic of the competing products."

Tic Tac manufacturer Ferraro U.S.A. challenged the advertising on the basis that it implied the Tic Tac container is filled with sugar to 90 per cent of its capacity and that Velamints contain fewer calories. The challenger provided results of a survey of viewers' reactions to the commercial and analytical support that the sugar in Tic Tac mints occupies only 65 per cent of the volume capacity of the container

Selling Commercials

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Gabriel's—KLST-TV



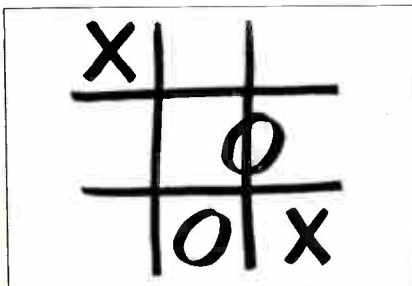
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Honey-Nut Cheerios • Dancer, Fitzgerald, Sample



KCMP PRODUCTIONS LTD., New York

NYNEX-Tic, Tac, Toe • H.H.C.&C



GIFFORD ANIMATION, INC., New York

Commercials (continued)

and that each mint has 1.5 calories vs. nine for Velamints.

But Ragold provided analyses indicating that Tic Tacs contain 93–94 per cent sucrose (table sugar) by weight and explained that Velamints contain sorbitol, a nutritive sweetener that is non-cariogenic and recommended for some persons who must avoid sugar. Ragold also provided examples of advertising for similar sugar-free hard candy and chewing gum products to demonstrate that its claims were typical of the category and that a “sugar free” claim is distinct from a “low-calorie” claim.

In its review of the challenger’s survey, NAD noted that the viewers’ comments on the perceived calorie difference between the products were in response to directed questioning and not therefore persuasive indication of an implied claim.

One Pass buys Banta

One Pass, Inc., San Francisco, has completed acquisition of publicly held Banta Co. Banta, traded over the counter, had 1985 sales of \$276 million. The graphic arts and printing company, since 1984, has had a joint venture with One Pass, ScanLine Communications, which acquired the Editel Group.

One Pass will continue as an independently operating teleproduction center within ScanLine, headed by One Pass president Scott Ross. Editel operations are in New York, Los Angeles and Chicago. All facilities presidents will continue to report to Taylor Phelps, ScanLine senior vice president of operations.

Comments One Pass founder Steve Michelson, “As the video and print industries merge more closely, our clients have access to an extensive array of coordinated services.”

Pepsi translation

Pepsi-Cola USA, to embrace the aspirations the U.S. Hispanic community, has translated its “Pepsi. The Choice of a New Generation” campaign for that market. A new commercial from Publicidad Siboney/New York changes the theme to “Para La Sed de la Nueva Generacion” (“For the Thirst of a New Generation”).

This thirst is typified in the 30 by a young boy thoughtfully sitting on the steps of his home, drinking a can of Pepsi. As he puts his drink down, the momentum climbs as he picks up two drum sticks and begins a percussion

expedition through the neighborhood, drumming on the likes of a bicycle and fruit stand.

Ending up in an empty band shell, he looks around in a longing and challenging manner. Turning around slowly, he becomes a teenage performer, responding to the applause of an appreciative audience, which includes another young boy with a can of Pepsi and a pair of drumsticks.

According to Jeff Myers, Pepsi-Cola USA manager of advertising, the U.S. Hispanic market consumes more than \$2.5 billion in soft drink beverages annually and represents an 11 per cent share of the market. Sara Sunshine, creative director at Publicidad Siboney, was the creative force behind the commercial, which was directed by Michael Moir.

DFS Dorland shift

Clifford L. Freeman has moved up to executive creative director at DFS Dorland/New York, succeeding John M. Keil. According to the agency, “After 22 years with DFS Dorland, Jack Keil, age 63, has opted to play a new role in the agency. His new responsibilities will include acting as international creative ombudsman, to help unify the agency’s approach to its creative product, serving as coordinator-editor-publisher of all DFS Dorland literature, developing and running training programs and developing seminars/lectures on creativity.”

Freeman, moving up from creative director, is best known for his work on Wendy’s—including “Where’s the Beef?” and “Russian Fashion Show”—Diet Rite Cola, Peter Paul Cadbury and Yoplait. He joined the agency in 1971 as a copywriter.

Production cost rise

The cost of producing a single TV commercial rose 29 per cent from 1984 to 1985, according to *Television Commercial Production Cost Trends 1979–1985*, a survey by the Association of National Advertisers. For the first time, the report states, average cost per commercial rose above the \$100,000 level—to \$124,930.

The primary reason for the increases, according to ANA, was the number of hours required to shoot a commercial—a 10 per cent increase from 12.9 hours in 1984 to 14.2 in 1985. Another factor has been a 54 per cent increase in location charges over the past year.

In the qualitative analysis of the survey results, drawn from verbatim comments of respondents, a reason behind

the cost increases is the shooting of more complex commercials, along with an attempt to improve production and executional quality, which in turn has led to added production time.

The report identifies a number of approaches clients are now taking to ensure stronger cost controls and concludes that "as long as advertisers are determined to approve and produce more elaborate commercials ... the pressures tending to increase costs are going to be great."

This is an update of a similar survey conducted last year resulting from strong ANA member interest in the issue of escalating production costs, according to Robert Klugman of Adolph Coors Co., survey subcommittee chairman. Copies of the report are available from ANA at \$10 for non-members and \$5 for members.

Beauty and the beast

The unappetizing exterior of the kiwifruit is contrasted with its appealing center in a 30 to be test marketed by Lowe Marschalk, San Francisco, for the New Zealand Kiwifruit Authority before being released in key markets throughout the U.S. The spot asks, "Is it ugly or is it art?"

The viewer first sees the brown, fuzzy kiwi as it is seen in supermarkets. Then it is quickly replaced by a cross-section of the inside of the fruit, with translucent green coloring and distinct marketings, accompanied by the line, "Some say New Zealand kiwifruit turns ordinary dishes into a work of art." The spot ends as it starts: "Is it ugly, or is it art? It's all a matter of taste."

John MacDaniels, LM senior vice president and creative director, says the approach was taken as a result of research which showed that (1) some individuals are "turned off" by the outside appearance of the fruit and (2) others don't buy kiwis because they are not familiar with the fruit.

In addition to MacDaniels, the Lowe Marschalk creative team for the spot consisted of writer Nicolette Slusser-Krause and art director Steve Johnson.

NAB PSA campaign

Newest public service campaign from the National Association of Broadcasters is "Project Workplace," focusing on alcohol and drug abuse on the job. The campaign for the summer months is coordinated in conjunction with the U.S. Chamber of Commerce, the AFL-CIO, the Department of Health and Human Services and the Broadcasting Industry Council to Improve American Productivity.

NAB reports this is the first campaign to address alcohol and drug abuse in the workplace. Its goal is to raise public awareness of the health, economic and societal consequences of abuse on the job. The spots feature AFL-CIO president Lane Kirkland, U.S. Chamber of Commerce president Dr. Richard Leshner, former astronaut Buzz Aldrin, TV personality Ed Asner, as well as several celebrity PSAs by the National Institute on Drug Abuse and the American Chemical Society.

NAB is providing stations with collateral materials outlining substance abuse on the job for use both in the station and within the community. Broadcasters are being asked to coordinate their activities with their local Chambers of Commerce, unions and health organizations to develop a comprehensive effort.

Stayfree on TV

"If you could change one thing about your maxi days, aside from not having them ...," begins a new TV 30 from Saatchi & Saatchi Compton for Personal Products Company's Stayfree Silhouettes. The spot introduces the product's new StayClean cover.

Featuring a woman in white lace pajamas, sitting on a white couch and with a sheer white curtain blowing in the window behind her, the commercial continues, "Wouldn't you just like them to be cleaner?" With a glimmer in her eye, she hugs her knees and declares, "Well, say hello to cleaner days with new Stayfree Silhouettes."

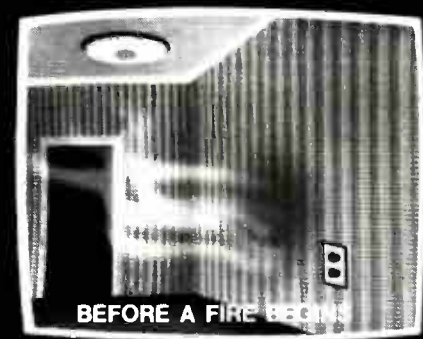
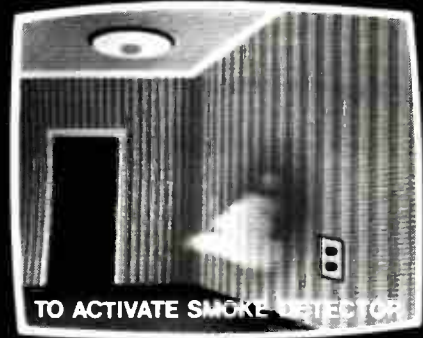
With the spot then focusing on the product, an eyedropper demonstrates the benefits of the brand's StayClean cover. The commercial will air nationally on primetime and daytime programming. Participating in creative at the agency were creative directors Marcia Grace and Don Blauweiss, copywriter Rosemary Serviss and art director Nicole White.

Returns to radio

Using radio for the first time in eight years, MasterCard, through agency William Esty & Co., called on the comedic talents of Bert, Barz and Kirby, Los Angeles-based radio commercial production firm. The three principals combine their voices with that of actor James Coburn for MasterCard's Travelers Cheques in a campaign running through September that will air, with three two-week breaks, for a total of 10 weeks.

Combined with advertising in consumer and bank trade publications, the three radio commercials have the

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Commercials (continued)

theme, "Master the Possibilities." The thrust is that the user's vacation begins before he leaves the bank. Also pointed up is the fact that the travelers checks offer worldwide acceptability and refundability without using "scare tactics."

Cover Girl debut

Two Cover Girl products—Luminesse Nailcolor and New Clean Lash Mascara—have been brought to network TV for the first time. Agency is SSC&B: Lintas USA.

The 30- and 15-second commercials for Luminesse do not feature the traditional application shots found in most nail polish advertising. Instead, the spots open with the Luminesse Nailcolor pouring from its bottle. A "ribbon" of polish flows gracefully toward the viewer up and down a series of black "hills and valleys." The polish changes to a different shade each time it comes over a "hill."

To maintain the flow, the stream of red polish dissolves into a silky red ribbon. At the same time, a voiceover ties into the visual by describing Luminesse as having "a finish that catches and reflects light like satin." In the 30, the polish then drips sensually downward. Its individual drops dissolve into shimmery pearls, which then dissolve into a strand in model Christie Brinkley's manicured hands.

Target audience, women 18-34, is being sought through such network shows as *Moonlighting*, *St. Elsewhere* and *Knot's Landing*.

In the Clean Lash 30- and 15-second spots, SSC&B producer Eric Brenner worked with director Santiago Suarez of Ampersand Productions to incorporate photosonic photography, synthesized music by Crushing Enterprises and other special effects. In the spots, droplets fall onto model Carol Alt's face, leaving her mascara intact. With the color blue tying mascara and wardrobe elements together, the water and bubbles take on a turquoise hue.

Involved with both spots for the agency were Lynn Giordano, executive creative director; and Al Colello and Sharon Antonios, group creative directors.

RC keeps it short

Ten- and 15-second commercials will do heavy duty as part of a seven-commercial, \$1.6 million national TV campaign for RC Cola. Three commercials, "Video Game," "Gallery" and a spot featuring New York Mets pitcher Ron

Darling, are making their network debut as 10s and 15s. "Bottle Caps" and "Cash Register" are 10s, and "Too Far" and "Russia" are 30s.

The campaign out of DFS Dorland Worldwide, New York, focuses on such visual trickery as showing an RC bottle cap, sitting between Coke and Pepsi bottle caps, being raised as a full bottle of RC. The brief central message is, "Some people like the taste of Coke, and some people like the taste of Pepsi, but some people go out of their way for the taste of RC."

The campaign runs July 21 through August 18 and "will deliver more than 500 million household impressions during the peak summer soft drink selling period," according to Ron Corin, RC vice president—marketing. It will run on primetime, daytime and weekends on all three networks, MTV and Nickelodeon.

Home-style taste

Tracy-Locke, Dallas, is positioning new Borden Eagle Brand Homestyle Vanilla ice cream as "homemade-tasting" in a 30 being tested through Labor Day in Dallas, Pittsburgh, Orlando and Columbus, Ohio. The campaign is scheduled to roll out following test marketing in the four markets.

The agency reports homemade taste, according to consumer research, is considered the highest standard for ice cream and that Borden's Eagle Brand sweetened condensed milk is one ingredient that consumers believe provide that taste. The TV 30, "Way Back When," uses a series of sepia-tone snapshots from a photo album to show a person remembering the family making homemade ice cream with Eagle Brand. The lyrics of the accompanying music explain that Eagle Brand is the secret of real homemade taste.

Tracy-Locke creative team included Lou Allison, creative director, and David Moore, producer. Marty Evans of Marty Evans Productions directed the spot in Hollywood. Ken Sutherland of Dallas created the music.

Commercials Circuit

"Country Weekend," a 30 for U.S. Shoe Corp.'s Cobbie Cuddlers presenting its new fall line, was recently shot on **Editel/Chicago's** stage and edited at the facility for **Bo May, Inc.** Opening in a woman's bedroom in the early morning, it displays a textured country scene of quilts, shuttered windows and a braided rug. The spot will air nationally and be made available to local dealers. The spot was produced by U.S. Shoe creative group producer/art di-

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rector **Beverly Erbacher**. For *Bo May*, Inc., **Bo May** directed and **John Roman** produced. Editel's colorist **Pete Jannotta** and assistant **Alex Scudiero** handled the 35mm film-to-tape transfer via the da Vinci color corrector.

Even Time's David Dee began his editing role at the script stage when **Ogilvy & Mather** called in the New York editor for input on a six-spot package for Seagram's Golden Wine Cooler. The spots feature **Moonlighting** star Bruce Willis in a series of sophisticated male-female relationships. In one, his dinner date cautions, "People are watching," and he replies, "Of course they are. This is a commercial." Dee used a customized special effects mixing system which enabled him to build as many as 20 tracks simultaneously. O&M creative team included creative director **Malcolm End**, art director **Roy Carruthers** and copywriter **Steve Jeffrey**. **David Ashwell** director for **Ashwell Films**. **Jeff Kimball** was director of photography. Even Time editor **Paula Martino** assisted Dee on the project.

When **Colossal Pictures** needed a car driving down a ribbon, a phone floating through an office and a globe turning into a logo, it called on **One Pass**, San Francisco, to post the 30-second animated spot for **Southwestern Bell** and **D'Arcy Masius Benton & Bowles/Minneapolis**. **One Pass** started with scene by scene color correction on the Rank Cintel IIIB. "There were six scenes, each consisting of up to eight separately animated elements," says colorist **Jim Barnett**. "That many elements couldn't be composited with the normal weave, so we used Steadi-film for a pin registered transfer to one-inch." Editor **Miodrag Certic** composited each scene using up to eight tape machines on line. With each scene intact, Certic created transitional effects to blend one scene into the next. **Colossal's Drew Takahashi** directed the spot, and **Jana Canellos** produced.

Meanwhile, **One Pass** has added an interformat editing suite for 3/4-inch and Betacam one-inch editing. Says **Scott Ross**, president, "We see a shakeout in the industry where cost is becoming prohibitive to many of our clients. By using interformat at \$185 an hour with editor, they get the best of both worlds—quality and cost effectiveness." The suite is equipped with CMX 340, GVG switcher, DVE, Sony BVX 30 noise reducer/color corrector/image enhancer and Quantafont Q8.

Australian commercial and film director **Ray Lawrence** is available to direct U.S. spots through his new association with **N. Lee Lacy/Associates**, New York. His partner and fellow director at **Window Productions** in Sydney,

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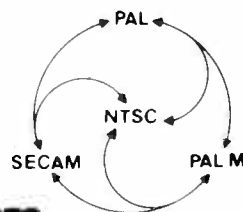
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Commercials (continued)

Glenn Thomas, is available through Lacy.

The recent range of casting chores for **Elaine Herman** and **Linda Lipson** of **Herman/Lipson Casting**, New York, included an actor and actress with fresh faces and eyes revealing an underlying sense of humor—to blend with Dole's Fruit & Cream Bars for Allen and Dorward, San Francisco. For the Pontiac Dealer Association and **W. B. Doner**, they found actors who looked like car dealers and could lip sync to a rock 'n roll song. For three new 30s promoting Blue Cross/Blue Shield, director **Barry Bransfield** of **Duck Productions** recruited the team to supply actors with the ability to portray concerned individuals who are relieved to know their medical needs are covered. They were assigned by producer **Joe Mantegna** of **DuRona Productions** to find young "Luke Skywalker" for a 30 promoting the new Photon Laser Blast game. **Harvey Herman** and **Pam Bayne** of **Harvey Herman & Associates** were agency director and producer.

Western Video & Film, full service production house in San Diego, has opened offices in Los Angeles at 1140 Westwood Blvd., which will represent three commercials directors, according to president **Rob Sommer**. **Jerry Bean**, known for product and children's shots, will head the office. Also available through the office are **Louis Schwartzberg**, known for his time lapse photography, and **Alberto del Cerro**, who has directed commercials for fashion designers in Italy.

Color Leasing Studios, Fairfield, N.J., has completed installation of the Ampex ACE computerized editing system in its redesigned one-inch editing suite. This completes the on-line system upgrade that began in July, 1985. **Jack Berberian**, president, says, "The ACE controller gives us the creative latitude to more effectively compete with the New York post production houses, and the EDL is completely compatible with the CMX format disks."

Linsman Film, Scottsdale, Ariz., completed a 30 and three 10s for U.D.C. Homes an **Boyd and Farmer**, Phoenix agency. Although the stars of the shoot were the homes, the cast also included seven principals from Los Angeles and three child actors from Phoenix. The 35mm shoot had dawn to dusk photography facilitated by the use of the Barber Baby Boom, a remote controlled crane arm. Cinematographer **Bob Primes** acted as director of photography, and **Steven Hood** handled editing. **Tom Tuerff** wrote the spots for the agency. **Suzanne Johnson** was the

producer for Linsman. **William Linsman** also directed 15 10-second spots for the San Francisco Giants in a make-shift studio set up in the Boy's Club of Scottsdale, located across from Scottsdale Stadium, where the Giants have their annual spring training. The comedic promos for the Bay Area came out of **John Crawford Creative**, San Francisco.

Target Productions, a new Boston-based video production, post production and duplication facility, expects to begin operation September 1, according to **Chet Collier**, president. He says equipment will include multi-format edit suites with Ampex VPR 3s, Zeus video processors, dual channel ADO, Grass Valley 300 switchers, Abekas A-62, Quantel Paint Box, tape duplication in all existing formats and satellite and tape distribution.

Director **Nat B. Eisenberg** of **N.B.E. Productions**, New York, and **Paula Green** of **Paula Green, Inc.**, New York advertising agency, celebrated the Statue of Liberty centennial and the 86th birthday of the International Ladies' Garment Workers Union in a 30 designed to combat foreign imports. The message is, "What [the statue] stands for, we have fought from the first—the chance for a better life—a decent job for decent pay." Eisenberg utilized footage of the statue with a "real people" segment shot on a New York soundstage to deliver the message. ILGWU members were chosen for the commercial by Green. Meanwhile, Eisenberg used a hidden camera team for his fifth pool of spots for **MCA Ad-**

vertising and Tambrands' Maxithins. Eisenberg shot the spots in San Francisco in a high-tech restaurant environment specially created for the project. The venture involved on-camera interviews and a product demonstration, followed by a recall of selected respondents who used the product.

An international crisis in Paris, zig-zagging kangaroo in Sydney, sheep that wouldn't follow in Sussex, England and a stubborn donkey owner in Washington's Cascade Mountains were problems that **Orr-Tilling Productions** director **Ove Tilling** had to contend with in an international shoot for Bank of America and Grey Advertising, San Francisco, that also included Hawaii. The "World Money" spot is slated for 15 markets around the country. In Paris, shooting day turned out to be the day the U.S. bombed Libya, and the shooting team had to change locations, make adjustments in casting and deal with military trucks in the streets and re-issuing of countless permits. In Sydney, an animal trainer had to be called in to double as casting director when it was realized that the kangaroo that was to be walked by the Opera House didn't walk but hopped—and not in a straight line. Sheep in Sussex had just finished their lambing season and had lost all fear of the dogs that were to herd them on castle grounds, so producer Joe Orr had to turn shepherd by shaking bags of food to entice them. In the Cascade Mountains a donkey owner refused to let the team airlift his animal 10,000 feet, so a substitute donkey owner had to be hunted down.



ILGWU members are prepared for a salute to Lady Liberty. Coaching them are **Paula Green, l.**, creative director and principal of **Paula Green, Inc.**, and director **Nat B. Eisenberg, r.**, of **N.B.E. Productions**.

Wall Street Report

Warner Communications: Big gains in films, cable boost quarter net 81%

While the major television and cable networks worry about sharply reduced advertising revenues, some companies that primarily produce and distribute films and television programming find economic conditions no bar to financial success. Warner Communications Inc. (WCI), the diversified communications and entertainment company, is a prime case in point.

The firm has reported a second-quarter net earnings gain of 81 per cent over the corresponding period last year, and a 64 per cent increase in net income for the first half. The company credits its filmed entertainment and recorded music divisions for leading the pace; each registered the best second quarter and first half in their business histories. The firm also cited strong growth in its cable TV system operations.

The only dim spot for the company was in publishing where second-quarter earnings declined by nearly a third.

The second quarter WCI figures: net income, \$51.5 million and earnings per share of 75 cents on revenues of \$644.3 million. A year ago, net income for the period was \$28.5 million, earnings per share, 41 cents and revenues \$467.4 million.

The figures reflect the February, 1986, purchase by Warner of the 50 per cent interest in Warner Amex Communications Inc. previously held by American Express. The figures for this year and last also reflect an aftertax gain of about \$26.3 million and \$8.2 million, respectively, on the sale of 1.2 million shares in each year of Hasbro Inc., the toy maker.

For the six months ended June 30, 1986, net income was \$82 million, and earnings per share \$1.19, on revenues of \$1,332.9 million. This compares with net income of \$50 million, or 72 cents per share, and revenues of \$1,030 million for the corresponding period last year.

On July 9, WCI announced a two-for-one stock split, along with a 20 per cent increase in the firm's annual cash dividend, from 50 to 60 cents per share on a pre-split basis.

Warner's numbers make it a darling of Wall Street. Smith Barney analyst Mara Balsbaugh, whose firm maintains its longstanding "buy" recommendation, predicts that earnings per share should increase to \$5-plus within two to three years, up from \$1.42 in 1985. In the shorter run, third quarter results are expected to flatten due to the absence of major film releases until October, she says.

She notes that while films scored a 16 per cent earnings increase in the second quarter, "the real stars" were records and cable, up 44 per cent, a trend she expects to continue.

For 1987, Balsbaugh has increased her earnings per share estimate to \$3, due to improved prospects for records—mainly, compact discs—and for cable. She also says Warner remains poised for growth in the syndication business.

Harold Vogel of Merrill Lynch also sees a strong Warner. He cautions that the movie business may show "relative flatness for the next couple of years" due to increasing competition and that this year's recent string of hit record albums may be tough act to follow next year. But strength in cable and broadcasting will continue to drive the company, he says.

Record performance in filmed entertainment—operating income of \$42.1 million for the second quarter—was attributed to the hot box office appeal of the hit titles, *Cobra* and *Police Academy 3*.

Warner Communications Inc.

(000\$ excepts per share data)

	Three Months Ended June 30,		Six Months Ended June 30,	
	1986	1985	1986	1985
Operating revenues:				
Filmed entertainment	\$278,312	\$230,871	\$ 615,301	\$ 540,894
Recorded music and music publishing	254,504	207,858	490,620	432,877
Cable and broadcasting	80,720	—	158,626	—
Publishing and related distribution	30,802	28,700	68,403	56,555
Total operating revenues	644,338	467,429	1,332,950	1,030,326
Operating income (loss):				
Filmed entertainment	42,071	36,205	87,141	76,831
Recorded music and music publishing	34,751	24,202	66,143	54,393
Cable and broadcasting	3,569	356	7,110	(4,038)
Publishing and related distribution	2,031	2,907	5,443	6,218
Total operating expenses	82,422	63,670	165,837	133,404
Net income	51,558	28,557	82,021	50,008
Earnings per share	.75	.41	1.19	.72

do what they're doing in syndication. They're just going to kill themselves off."

As for association with toy lines, CBS has nothing on its fall schedule with toy origins. Last season, it had *The Wuzzles*, for which Disney developed a toy line simultaneously. Reruns of that series will launch the ABC schedule next fall at 8 a.m.

The Wuzzles last season was running Number 2 in its time period, and the CBS strategy for next season is not to return any Number 2 shows. Unlike her NBC counterpart, Phyllis Vinson, vice president of children's programs, Price believes child audiences are more loyal than fickle and "will come back to characters they love."

Vinson, though, believes children "have to have something new to watch and talk about." With that in mind, she's taking the risk of three new series that all have characters totally unfamiliar to the audience. She contends the biggest advantage of presenting characters that have had a life elsewhere "is that the characters are well defined and it's easier for the animation writers. Familiar characters will get a sampling, but they won't necessarily work in the long run."

Foofur, *Kissyfur* and *Lazer Tag Academy*, she indicates, will have to earn their rating points via heavy promotion and strong lead-ins. These programs fit with NBC's tendency to skew younger and "a little more to girls than boys," which Vinson says is motivated only by audience composition and not by syndication activity. The practice at NBC, she says, is to skew programs for no younger than age six: "If it's just for the 2-5-year-olds, the others won't watch it." Vinson is the most negative of the network kidvid toppers on the subject of live action: "It's pretty hard to sell on a Saturday morning. It can't measure up in production quality with the shows kids watch in primetime."

The new *Lazer Tag* will soon be accompanied by a video game—independently from NBC's activities. Vinson says, "The manufacturers are reading the scripts, just as we are. Once we have a TV series, there's usually a toy behind us, but a series is a series, and a toy is a toy."

Back-end revenues

There's been talk at NBC, though, about back-end revenues, she discloses, although little has been done about it yet. *Kissyfur* may be a vehicle for such revenues, she indicates, as NBC owns the show, which comes from a young artist with no studio association: "We

don't own the rights to any ancillary products. We do get some revenues from such products, but I don't know how it breaks down."

Early upfront selling

As for what is still nearly the only source of revenues for the Saturday morning schedule, CBS took a strong lead for the coming season with its early upfront selling. Says Dominus, "We made it happen early in order to have a preemptive strike in the marketplace against syndicators. Because our ratings were on the upswing—our demographic delivery in 2-5 and 6-11 was up—we felt we could be very friendly in giving a CPM advantage and still maintain a good unit price."

Dominus says upfront selling was completed in about three weeks and adds, "It was important to do it quickly because we didn't want the other networks to be able to respond to us. There was a perception that NBC was vulnerable in the marketplace, ABC was fading and CBS was on the rise. The momentum was with us."

While CBS is taking another look at standards and practices for acceptance of commercials, Dominus contends, "There are practices that apply in syndication that don't have a snowball's chance of being accepted on the networks. We're not asking the standards-and-practices people to sell out their principles. We make certain distinctions between fantasy and reality that are more clearcut than some on syndicated programming. For example, we absolutely have to have an island product shot at the end of a commercial to establish that it is a commercial. We're reviewing what we're doing, and sometimes we're saying that we like our policies fine."

One bit of bending for CBS lately has been allowing a cartoon character like Bullwinkle to talk about a product: "In the old days, we might have perceived Bullwinkle as an authority figure. But if we were dealing with Johnny Bench, it still would not run on CBS."

Dominus' concern with competition from syndication is strictly that it reduces the amount of money available to networks—"and the agencies aren't shy about invoking the threat—and also buying it." Nevertheless, he says, CBS is committed to staying with a Saturday morning kids' schedule: "There may be some fallout, but it won't be CBS."

Composition of advertisers isn't changing much, he notes, except that some condiment-type foods, like catsup, are coming back into the medium.

At ABC, Alfred Smith, vice president, daytime sales, also notes the advertiser lineup remains about the same,

with the comeback of toothpaste over the last couple of years probably the most significant change. He points out, though, that the daypart can be extremely volatile because of its limited size: "Saturday morning is a very small daypart. We only have about 20 advertisers for the whole year. If one decides not to advertise, that amounts to a 5 per cent reduction, or if one decides to double its advertising, the supply and demand curve changes. Prices can swing dramatically because there are only so many seats on the plane."

Lower rates

Smith says ABC's CPMs were about even with or slightly below last year's: "CBS discounted more than the others; it could afford to because its audience had grown and it had significant strength vs. the year before." But Smith notes ABC's cost for a 30 is down about 13 per cent—in keeping with its ratings decline.

Agency executives report cost of a 30 for the three networks is averaging about \$15,000 for the upcoming fourth quarter vs. \$16,700 in the fourth quarter last season—an 11 per cent decline. They also report deeper drops in CPMs than the networks are alluding to—10-12 per cent for CBS and 5-8 per cent for the other two webs.

Smith indicates CBS wasn't as far out in front of ABC in upfront selling as it thinks, although he concedes ABC's early start was in response to CBS: "We had some discussions as early as at NATPE. Because there's a reasonably small group of advertisers involved, they mostly make their buys in conjunction with how they do with the other networks. It's dangerous to just buy two networks. If one does good and the other poorly, they lose their upside potential in makegoods, so they typically buy three."

Even though ABC did not have its schedule firmed when it began upfront selling, Smith notes, "We knew we would have *Ghostbusters* and new Hanna-Barbera product, so we were able to sell time periods." He says the fact that the network had a strong scatter marketplace in the second and third quarters last season gave buyers an incentive for upfront buying.

While others talked down the ABC schedule on the basis that it was stuck with long-term commitments on *Bugs Bunny* and *Ewoks*, Smith says, it turned the situation around by reworking both shows so that it could put on what is mostly a "fresh" schedule.

Smith says syndication prices have inched up to the point where they're "reasonably compatible with network advertising." Others in the industry, though, characterize the situation as



“The Wuzzles” ran second place on last season’s CBS schedule. This season, reruns are a cost-efficient starter for ABC.

ABC inching down toward syndication prices—to the point where it may ultimately find news and sports more profitable than kidvid on Saturday mornings.

But Smith contends, “We would like to believe—and this is obviously a biased point of view—that the glut of syndicated programming has ebbed. An advertiser can still reach 60–70 per cent of kids in a given week through network.”

Advertiser activity looks promising to Smith, who says cereal manufacturers are now going through their cyclical period of coming out with new products and adds that toy companies are focusing more on the audiences that networks deliver: “The He-Man, G.I. Joe types of toys are on the downside of their growth cycle. At the recent Toy Fair, it was obvious that the age of robotics is on the decline and the focus is more on basics, dolls and less complicated types of toys.”

For the fourth quarter, Smith reports, toys represent about 55–60 per cent of units sold, while they represent about 30 per cent of the units for the other three quarters. Except for the smaller toy advertisers, he says, retailer demand is forcing toy companies to do more year-around advertising: “The big toy advertisers used to do about 75 per cent of their advertising with us in the fourth quarter. Now it’s about 60 per cent.”

ABC is about 85 per cent sold for the fourth quarter, Smith reports, and the other quarters are about 60 per cent sold—although some of that inventory is on option, with the possibility that some may reduce their spending.

Leader of the pack

Conceding strong competition from CBS’ rise in children’s demographics, Bob Blackmore, senior vice president, sales at NBC-TV, points out his network still finished the last season well

ahead of the other two networks. In children 2–11, 8 a.m.–1 p.m. Saturdays through the May 2 book, he notes, NBC had a 13.5, CBS 11.4 and ABC 7.9. This puts NBC 18 per cent ahead of CBS and 71 per cent head of ABC.

“We got into the upfront marketplace right after CBS,” he states, “and if my numbers are correct, CBS got about 35 per cent of the upfront market, we got about 50 per cent and ABC somewhere around 15. We actually did a little over 7 per cent more in dollars than we did the previous year. We’re a little over 90 per cent sold for the fall quarter and 80 per cent for the season.” This compares with an upfront rate for last season of less than 80 per cent for fall and 70 per cent overall.

Blackmore says pricing is relatively flat with last season on a CPM basis and “probably slightly up on a unit basis.” He says the network has made no changes in standards and practices for advertising and that the only significant change in advertiser composition is some gain in spending in the children’s apparel category.

Programming strategy

As for scheduling strategy, ABC is banking most heavily on new product. Its schedule starts at 8 a.m. with *The Wuzzles*, familiar enough to the past season’s CBS viewers and second in its time period last season. Rushnell states, “It was very cost effective and still had some legs left.” Meanwhile, ABC unloaded long-running shows *Superfriends* and the 15-year-old *Scooby Doo*, which has appeared on two networks in various forms.

Rushnell holds that the 8:30, 9 and 10 a.m. time periods are the most critical to audience flow. At 8:30, *The Care Bears Family*, from Nelvana Ltd., involves movie-derived characters helping people to share feelings with others. *The Flintstone Kids* at 9 a.m. for an hour is a flashback to youths of the

familiar Hanna-Barbera characters. Capitalizing on another motion picture success is *The Real Ghostbusters* at 10 a.m., a production of Columbia Pictures Television in association with DIC Enterprises. A new Hanna-Barbera production, *The Pound Puppies*, at 10:30, deals with pups in a pound awaiting adoption.

Also considered by Rushnell to be new shows, with 13 episodes ordered, are *The Bugs Bunny and Tweety Show* and *The All-New Ewoks*. For the former, ABC traded off *Roadrunner* episodes and went back to the Warner Bros. library for *Tweety* cartoons “that haven’t been on network for several years” because, Rushnell says, they have a younger age appeal.

To develop its new schedule, ABC employed a different research approach than previously. “We always found TVQs an inexact guide,” Rushnell explains, “and we look at focus groups with some caution because they deal with such a small number of responses.” So this time ABC used two different consultant companies—one before and one after pick-ups. Q-5, Los Angeles, was used in the preliminary stage. The company is primarily involved in product research and has worked with Mattel on many of its new toy developments. The potential merchandising of the upcoming *The Kingdom Chums* figured into the engagement of this product oriented company. Says Rushnell, “They can tell us things like whether our characters are too old or whether there’s a problem in not having a distinctive color difference between one character and another.”

Using a combination of focus groups, computer input and human judgment, Q-5, on the regular schedule, was involved, for example, in the type of sidekick a particular hero needed. For *The Pound Puppies*, the programming executive recalls, “It was a hot toy through 1985, but my comment was,

'Where are the characters?' Q-5 worked on defining distinctive attributes for the characters in order to satisfy Rushnell's concern.

After pick-ups, CCI Entertainment, Los Angeles, was brought in. The research company primarily works with schools in helping students and teachers to communicate. CCI color coded personalities of characters into four different types. For example, Wilma, on *The Flintstone Kids*, is a "brown"—a well-organized person who, according to complex psychological research done by CCI, would always have her homework done.

Research eliminated

At the opposite pole is CBS, which, for the first time this coming season used no research in developing its schedule. "We had done TVQ-type studies and focus groups in the past," says Price, "but research is very difficult when it comes to children. It's hard to read the results accurately, and we've never found that it's had any correlation in past years. So I decided to go on the basis of gut instinct, looking at all the areas in the pop culture—movies, television, books."

Last season's most successful show for CBS, *The Muppet Babies*, proved her premise, having been developed too late for any research. The characters had already been developed for the feature film, *The Muppets Take Manhattan*. The show performed so well last season against NBC's top-rated *Smurfs* that it's slated to run against it again from 9 to 10 a.m., the first hour of NBC's 90-minute block.

Price notes that usually only eight episodes are ordered for a returning show but that the time period is so critical that CBS is going with 13 new ones for *Muppets*. She says *Muppets* performed particularly well against *Smurfs* at 9 a.m., taking the first half-hour "and we didn't want to risk doing just eight episodes and losing that leverage. We don't need to beat them for 90 minutes, but if we can just contain them, we have a chance of winning the morning."

Having seen *Scooby Doo* on ABC being eroded by episodes in syndication, she's banking on the same thing happening to *Smurfs*, which, entering its sixth year on network, will have 65 half-hours going into syndication next fall Monday through Friday.

The lead-in to *Muppets*, at 8:30, is *Wildfire*, which Price considers "one of the most desirable shows I've worked on." An original concept out of Hanna-Barbera, which has not been on the CBS schedule for several years, the series involves Princess Sara of Thurinia, who has been spirited away from the

threat of an evil witch by a mystically powerful stallion. It was developed in association with Peter S. Beagle, author of the children's classic, *The Last Unicorn*.

Three additional new half hours—*Galaxy High*, *Teen Wolf* and *Pee-Wee's Playhouse*—consecutively follow *Muppets* on the schedule. Price says the first two "have things for younger children in terms of visuals and fantasy, but the protagonists are teens. *Galaxy High* involves a school where two exchange students from Earth encounter cosmic characters. Chris Columbus, writer for such movies as *Gremlins* and *Goonies*, developed the series for TMS Productions. *Teen Wolf*, of course, is an animated version of the hit movie. It comes from Southern Star/Atlantic Releasing Corp. The partly live *Pee-Wee's Playhouse* is produced by Pee-Wee Productions along with Broadcast Arts.

At NBC, Vinson continues concept testing of new shows, which has been done for the past 10 years. Both *Kissyfur* and *Foofur* received such testing, which involves artwork and a reading of the concept of the show to an audience reached through three or four cable systems in different parts of the country. Based on feedback, she says, the network learns such things as the need to give a certain character more vulnerability. *Lazer Tag Academy* came across the board too late for such testing.

Syndication's shadow

Smurfs remains the centerpiece of the schedule during the critical 9-10:30 block, when the HUT levels are highest for children 6-11. Well aware of the potential problem of previous seasons' episodes going into syndication, NBC is ordering a full 13 episodes of the returning series for each of the three half-hours. Vinson explains this is being done to give greater emphasis to new characters which will give the series a different look from the syndicated episodes.

Kissyfur, starting the schedule at 8 a.m., is an NBC Productions/Cobra Productions presentation in association with DIC Enterprises, involving a young bear and his father, who have run away from the circus. From Hanna-Barbera, *Foofur* will run at 11:30, centering around a hound dog who inherits an old house from his master. *Lazer Tag*, running at noon, is from Ruby-Spears and involves a 13-year-old boy who returns to the present from the world of the future and, with the help of two ancestors, works to prevent a villain from changing the course of history—something that both ABC and CBS both wish they could do. □

Kids' cable (from page 66)

Theatre, produced by Shelley Duvall for children "of all ages," as the saying goes, remains highly promotable to young children.

Since *Faerie Tale* began in '83, it has been joined by Shelley Duvall's *Tall Tales*, which debuted last December. As a co-producer with Duvall, Showtime uses the two series to strategically position its service as a family vehicle. Recently, Showtime, in conjunction with the National Cable Television Association, invited members of Congress to a Washington screening of the latest

Turner's WTBS is finding it easier to acquire syndicated kidvid due to its new ownership of the MGM film library. Ownership of such product as "Tom and Jerry" will revert to TBS control when syndication contracts expire.

"tall tale," *Aladdin and His Magic Lamp*. Duvall and producer James Earle Jones were slated to attend.

The not-so-subtle message of the event was that despite the criticism of cable by the Attorney General's Commission on Pornography, cable does great things for family TV.

Kid-directed promotions tying into the Duvall series also are key at Showtime. Since last fall, it's conducted a "Showtime Familytime Kids' Quest." The purpose: to choose hosts for the services afternoon family block, from 4-6 p.m. and on weekend mornings. Four finalists recently were chosen in the first nationwide hunt; judges included kid stars from *The Cosby Show* and *Family Ties*, as well as the headmaster of the Professional Children's School.

But narrowly targeted kidvid, as opposed to family fare, "is not our primary emphasis," allows Jim Miller, Showtime senior vice president of program planning and scheduling. "We think

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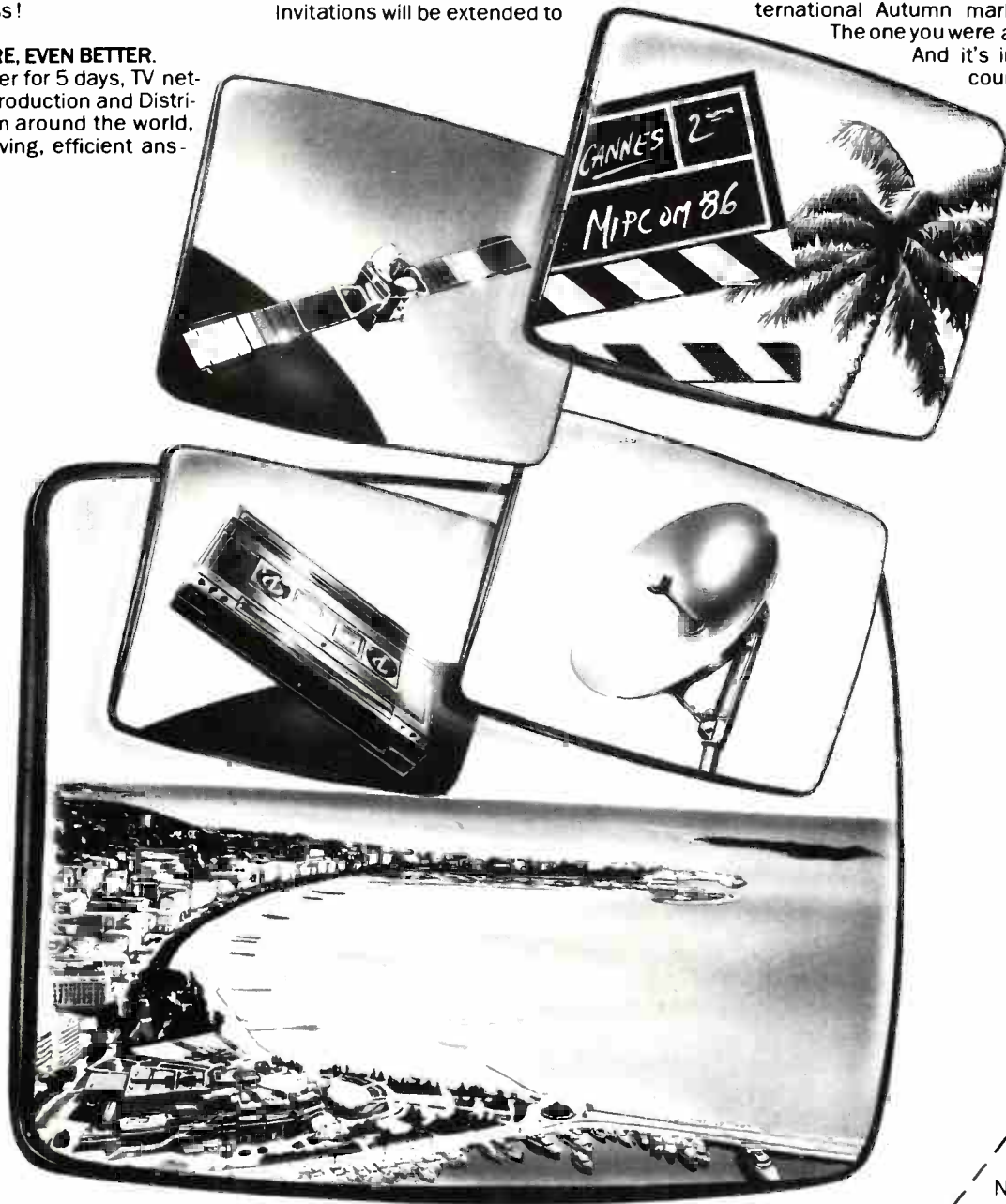
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As its kidvid ratings go up, cable is home to a fresh host of cartoons, both recent and classic.



"Super Pac-Man," USA



"Popeye," SuperStation WTBS

having a family image for Showtime is important," he adds. But to narrowly target the young-kid set means going directly up against a Disney strong suit, he maintains: "You can't fight the Disney name."

That, he says, is one reason why Showtime sees no pressing need to commission animated material, although it will continue to acquire animated fare for its family block.

Cartoons on USA

USA Network's highly successful *Cartoon Express* block, which in the fall season runs from 7-9 a.m., will benefit from the addition of three new off-net characters from the Hanna-Barbera stable: *Monchichis*, *Hong Kong-Fooley* and *Pacman*. Neil Hoffman, vice president, programming, says USA's exclusive window on these characters will help "freshen up" the block, reinforcing such perennial H-B favorites as *Yogi Bear*, who will return.

USA also is continuing production of two vignette features, notes Monia Joblin, director of programming. It's continuing *Kids Club*, one-minute inserts featuring personality interviews, as well as *In a Minute*, thematic vignettes on a variety of subjects. Also continuing is *Calliope*, acquired animated material for preschoolers that airs from 9-10 a.m. ET.

USA plans no changes in its evening cartoon block, from 6-7 p.m., or in its 5-7 p.m. Saturday and 7 a.m.—noon Sunday cartoon blocks. Indeed, the cartoon blocks as constituted perform well. According to Joblin, "the afternoon block does pretty good day in and out, now averaging just under a 2.0. The morning block does about a 0.9.

With USA's average primetime rating now at about a 1.6, according to Joblin, the strength of the kids' programming block is apparent. She and Hoffman attribute the ratings pull to

the selection of characters, none of which are of the super-hero, action genre so prevalent in syndication. In that respect, Hoffman says, USA is counter-programming broadcast TV with its cartoon stable.

"Ours are the less violent, more acceptable, easier to watch—and that's a service to the family," he maintains.

USA recently acquired 130 half hours of the kids' series *The Great Space Coaster*, coming off first-run syndication. It will premiere on USA in January.

As USA proves its ratings pull with kidvid, and as network revenues increase, it's finding that syndicator resistance to basic cable has sharply diminished, Hoffman says.

Turner Broadcasting System's Superstation WTBS also is finding it easier to acquire syndicated kidvid—not just because it's performing on the service, but due to TBS' new ownership of the MGM film library. The library includes vintage *Tom and Jerry* cartoons, as well as pre-1948 Warner Bros. *Looneytunes* and 115 black-and-white pre-1950 *Popeyes*, which TBS plans to colorize soon.

According to a WTBS spokesman, ownership of that product will revert to TBS control when present syndication contracts expire. But the product will begin to show up on the Superstation this fall, during its 6:30-8:05 a.m. *Tom and Jerry* and *Friends* block, during a 3:05-5:05 p.m. afternoon block, and during a 7:30-9:35 a.m. Sunday morning block.

The weekday block averages about a 1.0 rating from 7-7:30, and about a 1.3 in the following half-hour, WTBS says. Its afternoon block has been in the 1.7-1.8 range. And Hanna-Barbera's *Flintstones*, at 4:05 p.m., recently scored a 2.7 rating, a figure in line with Sunday morning cartoon ratings.

The newest thing on WTBS kidvid is the addition this fall of Hanna-Bar-

bera *Scooby Doo*, coming off syndication. *Superfriends*, which has run in the afternoons, is going on hiatus.

Aside from the cartoons, WTBS kidvid is minimal, although it produces in-house a series of two-minute vignettes called *Kids' Beat*. The segments, hosted by Atlanta children, air about six times a day, featuring topical news and information in the mode of CBS' *In the News*. Mattel is a segment sponsor.

CBN's plans

CBN Cable Network airs a limited amount special programming for young children. This past year, it co-produced with MGM Television 26 episodes of *Kids Incorporated*, and still holds rights to those shows and 26 previously produced editions. But the show no longer is in production, partly the result of management changes at MGM, according to CBN programming director Harry Young.

In recent years, CBN has co-produced with Japanese interests two well-received animated series: *Superbook*, based on the Bible, and *Flying House*, another animated "message" series. While those series continue to run, production has ceased.

But plans are in the works for a two-hour original kids' block for Saturday and Sunday mornings, according to Harry Young, CBN director of programming. The block will feature some animation and some live action. CBN probably will enter co-production agreements, but will retain exhibition rights, including home video, Young says.

"These shows won't be evangelical," he vows. "They will be entertaining, with good values running through them. They won't be imbued with the heavy violence and excessive action you see on other children's television."

No date has been announced for the block's debut. □



Liver transplant surgery

Health care (from page 70)

He says that from its start in the Midwest, health care advertising first moved into the Southeast, from there to California, then to the Northwest, and now, finally to the Northeast as New York and New Jersey become the last states to deregulate health care in response to years of escalating medical costs.

McDonald observes that health care is already the "12th or 13th biggest category for local television, and could easily leap frog up to eighth or ninth place this year." And he gives TvB a lot of credit for the rewards more and more television stations are reaping today from the category. "TvB has done a lot of research and put together kits and sample tapes it sends out to the stations. We've worked with TvB to help train their staff people to help train station sales people."

McDonald's agency works for 56 client hospitals in 23 states, six HMOs, five PPOs, and several physicians' groups and individual physicians.

He says when stations sponsor the daylong workshops he runs, they "invite the marketing people from all the local health care entities." In June, McDonald ran a workshop for all the stations in the Hartford-New Haven market. Six months ago, he ran one for WBTB(TV) Charlotte. And he did one a year ago for WJLA-TV Washington. He's done other workshops for stations' sales forces, for radio stations and for newspapers, all "because we want the

TV stations participating in KDKA-TV's "Second Chance" were encouraged to coordinate it with community efforts with local hospitals.

media we use to be as effective as they can be for health care clients."

McDonald recommends that health care advertisers use media for "long-term image building, as opposed to the high-intensity, high frequency campaign we'd use to move 1,000 pairs of jeans for Levi Strauss. Like undertakers, health care facilities are often talking about some unpleasant eventualities that nobody wants to even think

about. We have to treat these subjects with sensitivity and the media must learn to adjust to this."

McDonald's health care version of the "infomercial" he introduced some years ago for advertising by legal professionals is the "medimercial." This, he explains, can be a physician or the president of a hospital saying, "I'd like to talk to you about how to select a physician. Here are some of the questions you might ask—"

Or, "I'd like to tell you about some of the new procedures that lasers now permit in eye treatments that used to require several days and nights in a hospital. Today they can be completed in one walk-in and walk-out session."

But the medimercial, adds McDonald, is usually only one part of a total campaign that might also include sponsorship of soft news segments on medical and other health developments on the local TV news, sponsorship of specials on subjects like prevention of heart problems or the latest advances in cancer research. Or a client might work with a station to co-sponsor a health fair of the kind organized by stations like KDKA-TV in Pittsburgh or by WISN-TV Milwaukee.

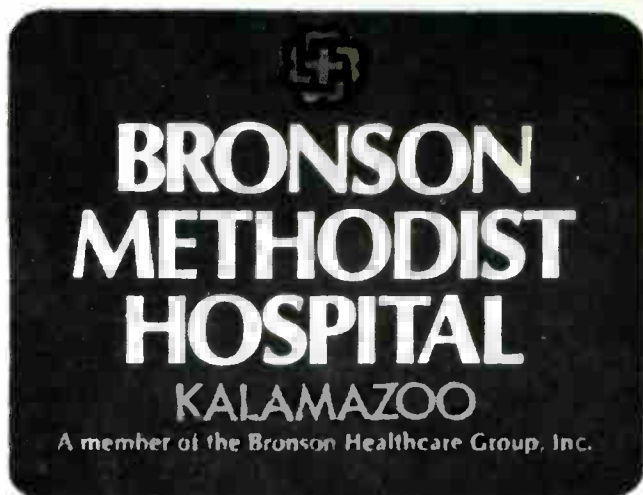
WISN-TV hired City Arena for three days to accommodate some 200,000 visitors who streamed in for everything from blood pressure readings and breast screenings to checks for glaucoma, diabetes and colon cancer.

Last summer Group W's television stations, plus some 100 other participating stations carried the KDKA-TV produced *Second Chance*, focusing on

Leading medical and dental services TV advertisers—January–March, 1986

	1st quarter 1985	1st quarter 1986	% change
Category total	\$19,994,600	\$27,847,600	+39
Intercept (multi-market)	707,000	2,661,300	276%
Comprehensive Care Corp. (multi)	1,168,300	1,999,600	+71
Humana, Inc. (multi-market)	1,012,700	1,428,300	+34
Schick, Inc. (multi-market)	980,900	1,400,200	+43
New Beginnings Treatment Centers (multi-market)	479,400	427,900	-11
Paintrol Pain Treatment Centers (multi-market)	—	315,800	+inf.
Profiles & Contours Cosmetic Surgery (New York)	—	306,000	+inf.
Consumer Health Information Service (multi-market)	77,100	247,500	+221
Glenbeigh Hospital (Cleveland, Grand Rapids)	—	245,700	+inf.
Radar Institute (California)	454,400	245,500	-46

Source: Television Bureau of Advertising from Broadcast Advertisers Reports Data



McDonald Davis hospital ad

Milwaukee-based agency, McDonald Davis, works for 56 client hospitals in 23 states, as well as six HMOs and doctors' groups.

the urgent nationwide need for organ donors. KDKA-TV worked with Presbyterian-University Hospital in Pittsburgh to film the near miraculous strides being made in organ transplant research and surgery, keying in on the crucial role that everyday citizens can play in helping keep their fellow human beings alive.

Participating stations were encouraged to coordinate the special with community efforts with local hospitals and organ transplant research centers, as well as with civic organizations. Stations carrying *Second Chance* were furnished with specially produced news features with interviews with prominent organ procurement and transplant authorities, plus footage that could be edited to fit local conditions and priorities.

And threading through the hour special was the basic message: that despite all the life-saving new medical technology and the computerized systems for instant communication of data on organ availability, the key to success ultimately rests with the individual donor.

Market variations

At Grey Advertising, Tom Aydelotte, senior vice president, account supervisor on Humana, points out that health care, although "a hotly contested, highly competitive situation in almost every market," can also present "a very different marketing problem from one market to the next. In a heavily industrialized market like Detroit, you'll find more pre-paid health plans. In other markets, it's more of an every-consumer-for-himself situation."

Just how different one market is from the next is underlined by the experience of Fisher Broadcasting in Seattle and Portland. Fisher explains that in Portland it's the traditional

hospitals that still account for most of the advertising on Fisher's stations there.

But Seattle, he says, "is a competitive jungle for every kind of player involved in health care. In Seattle it's the hospitals, and the HMOs, the freestanding walk-in centers and the local physicians' associations—county medical associations and medical specialty associations, of ophthalmologists, of podiatrists, and so on. They're all competing for patients, and they've found that broadcast—radio and television—is the most effective way to go."

Fisher set up 'hospital and health' as a separate category to target five years ago when it first looked like a developing growth category. One question the company asked in its research was, "If you were on a street corner equidistant from a hospital and a free standing walk-in care center, which would you go to if you were suddenly in need of medical care?" Overall, says Fisher, respondents slightly favored the walk-in. But there was overwhelming preference for the walk-ins among respondents under 35.

Fisher says that when this was shown to the hospitals, "It became pretty clear to them that in the not too-far distant future they were going to be losing an increasing share of business to the freestanding centers unless they started to do something about it."

At first, says Fisher, it was one of the suburban hospitals that began to feature its maternity and baby care facilities on both radio and television and in print, "And our post-campaign research showed the increased public awareness of their maternity care facilities that resulted from the advertising. But while two years ago, hospitals accounted for 100 per cent of our then new health care broadcast dollars, today the hospitals, plus the freestanding

walk-in centers account for 40 per cent and HMOs now invest 60 per cent or more of our broadcast dollars from the health care category."

Fisher says that his research "involved working with every hospital and health care facility in the Seattle and Portland areas and calling on each one of them at least twice. Our documented cause-and-effect cases of advertising, followed by more patients, has kept more health care facilities coming to our radio and television stations to get their messages to the public."

Meanwhile, he adds, the number of HMOs in the Seattle area has jumped from two to 24 in the 18 months between early 1984 and June '86. "The catch is that an HMO needs roughly 20,000 enrollees to break even, so we doubt that all of them will survive. But right now each of the 24 is giving it their best shot, which translates into a growing volume of broadcast advertising in our markets."

Baltimore project

On the East Coast, the health care action picked up two years ago when five Baltimore area hospitals got together to present an "infomercial," a variation on the term "informercial," originally coined by McDonald & Davis for its early advertising for legal services clients.

Donna Cooper, then market development manager for WMAR-TV Baltimore and now director of retail marketing at WABC-TV New York, says this particular infomercial featured an elderly swimmer working out for his heart's sake. It was credited, she says, with "not only filling the beds of North Charles General Hospital's cardiac rehabilitation program, but with building a waiting list for those beds."

But before Cooper arrived at WABC-

TV, her first stop after WMAR-TV was at WTTG(TV) Washington, where vice president, general sales manager Ed Shea says she helped sell the infomercial idea to a Fairfax, Va., hospital up against stiff competition from local walk-ins. Says Shea: "We invited them here to the station to look at some of the infomercials we had created for other types of clients. It was the hospital's first venture into television, and we created an infomercial that showed viewers the hospital's top-notch emergency room facilities and talked about the type of services available to treat any kind of medical problem, from the comparatively minor to the seriously traumatic."

At Grey, creative vice president Ed Hannibal reports that his agency is in the process of "giving Humana a unified theme look, under whose umbrella image the company's individual divisions and hospitals can add their own local messages as needed."

Unlike Humana, Adventist Health Systems, though it has some 80 care centers across the country, is relatively new to television. At Adventist's agency, Doyle Dane Bernbach/Los Angeles, producer Beth Hagen reports that its new commercials were only in three Adventist's markets as of mid-July. But she expects they'll be rolled out into perhaps a dozen more markets, depending on initial consumer reaction in the first three markets.

And now that the action is getting heavy in recently deregulated New York State, Empire Blue Cross and Blue Shield has formed HealthNet, an IPA (Independent Practice Association) that's signed up almost 7,000 physicians and that the health insurance company is now promoting extensively to its current roster of more than 80,000 employer groups and 10 million members, plus potential enrollees in 27 counties in the New York City and Albany areas.

The agency is HCM, which, on June 26 roadblocked newscasts on all three network affiliates in Albany-Schenectady-Troy and New York, plus independent stations in the New York ADI. Initial regular TV flights started in the two markets July 7 and are scheduled to continue through the first week of September, with concentration in primetime and the early and late evening news. Then, in fourth quarter, radio and newspaper advertising will be added. Blue Cross notes that with health care costs that grew in 1983 to more than 10 per cent of the U.S. GNP, or some \$380 million, and 10.8 per cent of New York's gross state product, "cost reduction, or at least a significant decrease in the rate of cost growth, has emerged as the overriding health issue of our time." □

Kids syndication (from page 60)

Dennis the Menace, its first new venture in some time, "in keeping with the company's ongoing philosophy to provide evergreens." While *Dennis* will be humorous, notes Chris Halliwell, vice president, client relations and programming, it will also have its share of action. The strip is produced by DIC for General Mills.

At Buena Vista, Jacquemin says that the emphasis on *Duck Tales* is on high adventure and humor as well as strong characters. He says the series steers away from action, which tends to be violent. "There is conflict but no action/violence."

King Features' Miller says *Defenders* was produced with human characters in mind in anticipation of the fallout from the violence in some robotic shows. "We probably go with less action than some other new shows, and no one gets killed on our show. Also, our series has humor, not comedy." Or-

Theatrical features based on TV shows

Productions of theatrical features based on kid TV shows are beginning to pour out. Last summer theatricals spawned from TV animated kid fare made their debut with *Care Bears Movie*, from Nelvana Productions, and hit the jackpot, spurring a rash of new kid feature entries. *Care Bears* reportedly did \$25 million at the box office, although its follow-up, *Care Bears II: A New Generation*, released in the spring, didn't do as well.

Other kid films which entered the scene last year included Group W/Filmation's *He Man: Masters of the Universe*, and DIC's *Rainbow Brite*, released last fall. Other animated features include *Heathcliff* and a *Gobots* film, distributed via Atlantic Releasing Co. and its Clubhouse Pictures division. One of the newer players is Sunbow Productions, a subsidiary of Griffin-Bacal, ad agency.

Three of the series produced by Sunbow either will go or have gone the movie route. These include *The Transformers*, top-rated kid show in terms of households with a 3.2 rating and 11 share (ranked fourth with kid viewers with an 8.3), which opens theatrically as *The Transformers—The Movie* in August, and *My Little Pony—The Movie*, Sunbow's initial film entry, which went into movie houses last month and so far has billed about \$6 million, according to Griffin. *Pony* is based on the two-part syndicated special which earned good numbers in the February Arbitron report. The special spurred the strip, which will start in the fall in syndication.

The third Sunbow theatrical will

be Communications' new animated sci-fi kid offering for the fall, *Macron I*, 65 half hours, also stresses people, with humor provided by a friendly gorilla named Nahvu.

The series is being sold via cash and has a present lineup of 25 per cent of the country.

Slated for 1987-88 is *Comic Strip*, from Lorimar-Telepictures, a block of first-run kid half hours, which will also have a large share of humor.

Miniseries strategy

Miniseries continue to be an effective vehicle for building viewer interest in kid series.

In a different twist, Lorimar-Telepictures will offer *ThunderCats Ho!*, a 100-minute, \$2.5 million feature film version of the half-hour series, for station airing in the early part of October. After the initial showing, according to Carlin, the company will edit the movie into a five-part half-hour miniseries, to be tagged onto the existing series, in-

come from *G.I. Joe*, the second ranked animation series, with a 3.1, according to the May Nielsen book (Number 5 with kids with a 7.8), and is expected to be released as a movie in 1987. Both *Transformers* and *G.I. Joe* consist of new productions made specifically for movies, Griffin points out. *Pony* has been a top seller in the home video market since its introduction more than a year ago.

While it won't become a theatrical, a live-action *Dennis the Menace* is being planned as a made-for-TV movie. According to LBS' Henry Siegel, Colex, a division of Columbia Pictures Television, has made a deal with DIC to produce the two-hour *Dennis* movie for airing in the first quarter of 1987. LBS will distribute the movie. If all goes well, the made-for will be the basis of a series.

Group W/Filmation's *Bravestarr*, due for airplay in the fall, 1987, may also get a theatrical rendition, although Group W has not yet made a production commitment with Filmation to go ahead with the film, according to Group W's Ed Vane. If the project gets a green light, it will be released sometime after the syndication series begins airing. A live-action *Master of the Universe* movie, which has no tie with Group W/Filmation, is due for release around Memorial Day, 1987.

The Cannon Group will also release *Robotech: The Movie—The Untold Story*, which will premiere this month in Dallas. Harmony Gold has recently completed the post-production work on the \$8 million theatrical feature, which is based on its *Robotech* series.



TPE's "Smurfs"

creasing the initial half hours from 65 to 70. *ThunderCats* stations are expected to air the miniseries during the November sweeps. L-T will not share in the ad revenues of *The ThunderCats Ho!* film, but will maintain its barter arrangement with stations on the five-part miniseries, notes Carlin. While the movie won't be shown domestically as a theatrical, it will be sold as a film internationally, Carlin says.

The miniseries concept of L-T's is another variation on the theme that's being used lately by syndicators as a forerunner in helping to get a strip off the ground. Some of the present kid strips which were introduced via miniseries include Worldvision's *Sectaurs*, *Centurions* and *Rambo*; Lorimar-Tel-pictures' *ThunderCats*; Claster Television Productions' *G.I. Joe* and *The Transformers*.

Future miniseries planned as previews of strips include *Chuck Norris Karate Kommandos*, ad-supported show produced by Ruby-Spears and distributed by Worldvision, set for a September, 1986, run. The five first-run half hours have been cleared in 70 per cent of the U.S., including 28 of the top 30 markets, with the strip scheduled for a September, 1987, airing. Also, LBS Communications will introduce a five-part miniseries, *Teddy Ruxpin*, in association with Worlds of Wonder, manufacturer of the heavily-purchased toy talking bear.

The *Ruxpin* preview is being offered this fall on a 2/4 barter split in each episode, and LBS expects to debut *Ruxpin* as a strip in fall, 1987, also as a barter series with the same split. Sixty-five episodes will be produced by DIC Enterprises and each stanza of the strip will cost about \$200,000, says Henry Siegel, chairman and president of LBS.

The ratings picture for some of the

Only one off-network animated show will be premiering in syndication this coming fall.

Children's programs in syndication (continued)

Program	Distributor
Jetsons	Worldvision Enterprises Inc.
Josie and the Pussycats	Not Available
Kideo TV	LBS Communications
King Leonardo	DFS Program Exchange
MASK	LBS Communications
Mighty Mouse-Popeye	Viacom Enterprises
New Casper Cartoon	Worldvision Enterprises Inc.
Pink Panther	MGM/UA Television
Plasticman	Arlington Television Sales
Popples	Not Available
Rainbow Brite	SFM Entertainment
Robotech	Harmony Gold
Rocky and His Friends	DFS Program Exchange
Scooby Doo	DFS Program Exchange
She Ra-Princess of Power	Group W Productions
Space Kidettes	DFS Program Exchange
Speed Racer	Alan Enterprises
Spiderman	ARP Films
Star Blazers	Westchester Films
Superfriends	LBS Communications
Super Saturday-Sunday	Claster Television Productions
Tennessee Tuxedo	DFS Program Exchange
Terrahawks	Syndicast Services Inc.
Thundercats	Telepictures Corp.
Tom and Jerry	MGM/UA Television
Transformers	Claster Television Productions
Tranzor	The Entertainment Network
Ulysses	Not Available
Uncle Waldo	DFS Program Exchange
Underdog	DFS Program Exchange
Valley of the Dinosaurs	DFS Program Exchange
Voltron	World Events Productions
Wheelie-Chopper Bunch	DFS Program Exchange
Woody Woodpecker and Friends	MCA TV

(continued on page 130)

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BV's Scrooge McDuck

already-shown miniseries of specials is hazy, at best. Going on Nielsen numbers, the three Worldvision miniseries wrapped up respectable numbers. *Rambo* the best performer, did a 4.7 national household rating, while *Sec-taurs* did a 3.5 and *Centurions* registered a 2.7.

However, Jerry Rettig, senior vice president, creative services at Worldvision, notes that the three previews aired in April, when returns are inconclusive. He says that not all the major markets were measured and that kids were not tallied. *Centurions* has cleared 70 per cent of the U.S., and *Rambo's* clearance is above that mark, including 29 of the top 30 markets.

Katz's Valle believes ratings performances are not necessarily the true indication of the value of the show or how it will perform later as a strip. He notes that "they have to be measured in terms of what the program did as compared to its predecessor on the station, the program's lead-in and the programming environment at the station generally."

MCA TV will offer two more "Blinkins" specials this fall and winter, with another targeted for '87

Buena Vista's "Duck Tales", due in fall, '87, has "conflict, but no action/violence."

Also, he points out, some of the miniseries are toy driven, such as *G.I. Joe*, and have an advantage upfront over the unknowns. Shapiro at MMT notes that the performance of a miniseries or a one-time only special preview is closely related to how well the show is promoted by the syndicator and at the station level. All-in-all, he sees the previews as a two-edged sword. "On one side syndicators are looking to whet kids' appetite for the strip, while on the other hand, the series is being exposed in advance."

New episodes

Meanwhile, adding to the congestion of the kid syndication marketplace this coming season are new episodes of syndicated series launched over the past year or two. Most of these are additional segments from series which are performing well in ratings. Group W Productions and Filmation are putting out 28 new half hours of *She-Ra: Princess of Power*, to be divided equally between this coming season and next, for

stations signing for the third year of *She-Ra*. The added episodes will give stations a library of 93 half hours in all, says Group W's Vane. According to Vane, the vast majority of incumbents, representing about 85 per cent of the country, have agreed to take year three of the show.

Harmony Gold is blasting off the second season of *Robotech*. Called *Robotech II: The Sentinels*, the stereo-produced high-tech strip will contain 65 half hours, available for this fall. Also, *MASK*, produced this past season by LBS Communications and DIC Enterprises, will have 10 new episodes to go with its original 64 half hours, and will be available for the upcoming November sweeps.

D. L. Taffner is adding new half-hour segments of *Danger Mouse*, for the fall. The series has aired on Nickelodeon and in England, where it was produced by Thames Television.

Worldvision Enterprises will add a half hour this September to the sixth-ranked syndicated kid animation block (2.6/15 in households, and a 7.6 kid rating, in May Cassandra), *The Funtastic World of Hanna-Barbera*, produced by H-B. The longform series was ranked sixth in the two previous sweeps periods as well. This fall, *Funtastic World* will be joined by 13 new episodes of *Jonny Quest*, expanding the block from 90 minutes to two hours. Also, eight new episodes have been added to the original 13 half hours of the ongoing shows in the block, *Paw Paws*, *Galter and the Golden Lance* and *Yogi's Treasure Hunt*, according to Jerry Rettig.

Funtastic World's present lineup totals more than 100 stations, says Rettig, representing more than 80 per cent of the U.S., including 29 of the top 30 markets. Another weekly kid show, the Claster-distributed *Super Saturday/Sunday*, half-hour animation series shown on Saturday or Sunday morn-

Mr. Benjamin and friends



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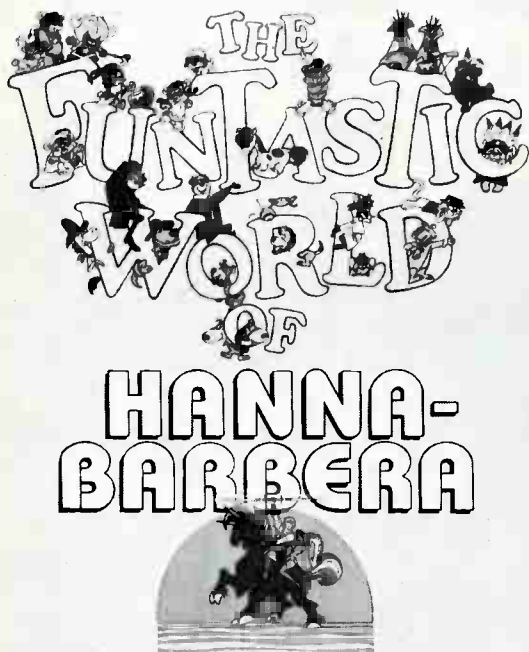
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Harmony Gold's "Robotech"



Group W's "She-Ra"



Worldvision's "Hanna-Barbera"

ings, will lose two of its three segments, *Big Foot and Robotics*, and the remaining title, *Inhumanoids*, will be expanded to encompass the entire half hour, notes Sunbow's Griffin. Also, the name of the program will be changed to *Inhumanoids*, effective this September.

In one unusual case, an animated weekly series, Columbia Pictures Television's *The Real Ghostbusters* will debut on ABC TV initially this fall as a Saturday 10 a.m. weekly series and will go into syndication as a first-run strip beginning in September, 1987. According to a CPT spokesman, 13 half hours will begin on ABC on September 13, with an option to renew for another 13, after which the 26 episodes can be repeated up to four runs. On the syndication end, 65 new half hours will be produced, in eight runs over two years.

The Real Ghostbusters is being offered as a 2/4 minute split, and has to be aired in a window of 2-6 p.m., the spokesman says. The animation series is based on the highly successful *Ghostbusters* movie, which stars Dan Aykroyd and Bill Murray.

Off-network debuts

Two animated shows are going into syndication from the off-network side. *Smurfs* gets a September, 1986, start, as announced last year, from Television Program Enterprises, and two years down the road, *Alvin and the Chipmunks* will make its syndication debut via Lorimar-Telepictures, after a long run on NBC.

From Buena Vista, off-network hours from *Wonderful World of Dis-*

Adding to the competition in the kid syndication market will be new episodes of series launched over the past year or two.

ney will be available in September of this year.

Almi Television offering 65 hours of English-language live-action theatricals making their U.S. commercial TV debuts. Almi account executive Mary Voll says the films are family fare, suitable either for stripping in transition periods between animation blocks and adult programming, or for running horizontally or vertically on weekends. Stations get eight runs over four years. Buyers so far include WLVI-TV Boston, WFTY(TV) Washington and 23 other stations.

For such times as holiday periods, classic children's films continue to sell well, says Dick Joliffe, vice president and national sales manager of Republic Pictures. Republic's properties include *Gulliver's Travels*, *Hoppity Goes to Town* and *The Pied Piper of Hamelin*.

In the off-network area, MCA TV is coming back in the fall with *Whiz Kids/Voyagers*, 52 hours of youth-oriented programs and with *Switch/Insiders*, also 52 hours. On the first-run side, MCA is offering *Puttin on the Kids*, 26 half hours, a spinoff of its suc-

the marketplace

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Some stations may be in a bind as to where or how they should position the new shows, says MMT's Matt Shapiro. "Do you take out 'Transformers' or 'ThunderCats' and replace them?" he asks.

successful *Puttin on the Hits*; and three half-hour specials, *Blinkins*. One aired in April. The other two will go on the tube in September and during the winter holiday season. Also, a one-hour *Blinkins* special is set for 1987.

An additional weekly show is *JEM*, from Claster.

Adding to the general kid traffic jam, LBS and DIC will partner a quarterly series of eight 90-minute animated specials, under the umbrella title of LBS-DIC Children's Theatre, beginning with the fourth quarter. The properties to be used, notes LBS' Siegel will each contain three half-hour episodes from series previously released in syndication by LBS, with new footage and wraparounds. Theatre will go the barter route, with eight minutes for national and 10 for local.

One company that has elected not to enter the ad-supported kids' strip business is Viacom. Notes Dennis Gillespie, senior vice president, marketing, "We have a terrific children's library out on a

LBS and DIC will partner a quarterly series of eight 90-minute specials under a "Children's Theatre" umbrella.

Children's programs in syndication (continued)

Program	Distributor
Multi-weekly	
Bugs Bunny Show	Warner Brothers Television
Great Space Coaster	Claster Television Productions
Little Rascals	King World Productions
New Zoo Review	New Zoo Review
Popeye	King Features Entertainment
Romper Room	Romper Room Enterprises
Live	
Kids Inc.	MGM/UA Television
Kidsworld	Behrens/Syndicast Services
Once-a-week	
Cliffwood Avenue Kids	Premore Productions
Vegetable Soup	Multicultural Childrens TV
Adventure	
Batman	Twentieth Century-Fox Television
Bionic Woman	MCA TV
B.J. and Lobo Show	MCA TV
Daniel Boone	Twentieth Century-Fox Television
Flipper	Peter Rodgers Organization Ltd.
Gentle Ben	Peter Rodgers Organization Ltd.
Great American Hero	LBS Communications
Life and Times of Grizzly Adams	Viacom Enterprises
Rat Patrol	MGM/UA Television
Six Million Dollar Man	MCA TV
Superman	Warner Brothers Television
Tarzan	Warner Brothers Television
Twelve O'Clock High	Twentieth Century-Fox Television
Whiz Kids	MCA TV
Adventure true-to-life***	
Journey To Adventure	GLL TV Enterprises
New Wilderness	American TV Syndication
Wild Kingdom	Bozell and Jacobs
Wild Wild World of Animals	Genesis Entertainment

Source: NSI May, 1986, data via Cassandra CPM Systems. *Defined as children's programs by Nielson. **Defined as programs airing more than five days per week. ***Not defined as children's programming; included because children are substantial part of audience.

"Get Along Gang"



In the Picture

Frank W. Becker



Senior vice president and corporate media director of The Earle Palmer Brown Cos., talks about 15-second spots, about people meters and about attracting good planners and buyers to a growing media staff.

Overseeing multi-office media operations means much short distance travel

The Earle Palmer Brown Cos. have been building their management team this year to run a group that now includes Earle Palmer Brown Advertising, Brown Direct, MarketSearch, Brown Design & Promotion, and Earle Palmer Brown Public Relations. Frank Becker says the reason behind establishing his new post of senior vice president and corporate media director is that, "With our expansion, we still want to maintain one voice speaking for the agency on issues affecting and involving media. Once we develop and agree on a point of view on any media-related subject, we want what we say to come across as consistently and as clearly as possible. We want to avoid any potential contradictions that would only serve to create confusion."

Becker's responsibilities include management of the media divisions in all four agency offices in Philadelphia, Bethesda, Md., headquarters in suburban Washington, Newark, N.J., and Richmond, Va. That means that some days he's working with his planners in Bethesda, and also, "several days a week" with our planners in Philadelphia, so I do a lot of traveling, though for relatively short distances." He's also in charge of media research and new business strategy development.

Becker sees media "becoming even more of a challenge as the pace of the business keeps quickening and changes keep coming at us faster than ever, to complicate further the judgments we're called on to make."

Finding media talent

The agencies' growth has involved hiring more media people and Becker notes, "Good planners are even more difficult to come by than buyers, though both tend to be concentrated in New York, Chicago and Los Angeles. It takes more than straight salary to attract the people we want. We have to talk to them

about the living in Bethesda and Philadelphia. In Philadelphia, for instance, it's usually a shorter commute than in most other big markets and the cost of living is generally lower. Bethesda is a suburb of Washington, and the capital has its own kind of glamor, radiating power rather than show business."

Becker says he's still "skeptical about people meters. The expense will probably be enormous. And whether or not AGB is going to get the support it's going to need to go national is still a question." Becker sees the stations "asking themselves how much the additional expense is going to help them sell more television. And if they don't resist paying for people meters per se, they'll certainly question the idea of paying tow companies for people meter service. On the other hand, if they don't pay both, they'll still be stuck with the same Nielsen market dominance they've been complaining about ever since there've been set meters."

When to use 15s

Asked about 15-second commercials, Becker notes that these "represent another media option, and generally we're in favor of anything that offers us an additional alternative." He says he's still looking at 15s, "But our preliminary thinking includes the likelihood that shorter commercials may prove to be most effective for the hot items that an audience is already interested in. In this sense, shorter commercials may be analogous to print in that the research indicates that smaller ads are most likely to be noticed by and appeal to those readers who are either already current users of the product, or prospects already interested in the category featured in the small ad."

If this carries over into shorter TV commercials, says Becker, "This could mean that when we're launching a new product that consumers don't know about yet, or when we're reaching out for new users, we'll probably still need longer commercials."

Becker adds that he would like to know more about the clutter effect of 15s, but that "The research on this is inconsistent. Some of the research says that if the first spot in a pod is a dud, viewers are turned off from the whole pod. If true, that's a lot of commercials down the drain, even if some of those in the middle of the pod might be pretty good."

But Becker also points out, "Even with 30s we worry about whether a commercial will be entertaining enough to attract and hold audience. Especially now that those that don't are going to be the first to be zapped. What's going to happen to 15s when there's less time left over from the key selling point to be entertaining?"

In college, Becker's major was accounting, and his first agency job was with the accounting group at Young & Rubicam in New York. After several years he switched to media and today he observes, "In both accounting and media we're dealing with numbers. In accounting, it's numbers of dollars. In media it's numbers of dollars, *and* numbers of people in your audience. That's a lot more interesting than the dollars by themselves."



Six-year-old participant

MCA TV is offering 26 half hours of "Puttin' on the Kids", spinoff of its "Puttin' on the Hits"

cash basis." These include *Terrytoons*, *Mighty Mouse* and *Heckle & Jeckle*. "While acknowledging that some stations who own such cartoons have undoubtedly put them on the shelves to make room for the newer action fare, he says there's still a "very steady market for it" and that some stations run them under umbrella titles.

On the barter side, Gillespie boasts of the third straight sell-out year for "Special Delivery," a fourth quarter holiday package of *Mouse on the Mayflower* and *Santa Claus is Coming to Town*.

One successful small syndicator, who appears to be undaunted by the large number of all the kid shows in the marketplace is Barbara Atlas, whose New Zoo Revue Co. has entered its 13th year, basically with one program, *The New Zoo Revue*. Atlas says the half-hour episodes, which have reached 195, are at present in more than 60 per cent of the country. "The Catch-22 in children's programming is that agencies want what's trendy, but also what's safe," according to Claude Hill, president of ARP Films, which continues to syndicate a number of animated shows based on Marvel Comics characters. "Science fiction is trendy," says Hill, "and life in agency media departments is like life in outer space: fear of the unknown can inhibit movement."

"Toy manufacturers take a risk," Hill continues, "but it's calculated and weighted in their favor. The real risk is taken by the stations. We can minimize that risk by eliminating cash outlays and trading our programs for time. Even though barter is soft right now, it will remain a viable method of marketing."

Too much competition

One syndicator conspicuous by his absence in introducing kid product each season is Marvin Grieve, president of MG/Perin. But noting the abundance of product in the kid arena, he may have summed it all up by saying, "This is not the time for a small syndicator to step out in all that children's traffic. You can get run over out there. Now there is so much kid programming that without a major toy company to defray production costs or help get you on the air, it just doesn't pay." □

Fox 'network' (from page 68)

tages economically, but Lazarus insists Murdoch is in it for the long haul. The first year's commitment, potential affiliates have been told, will be about \$125 million. Programming strategy will be straightforward. "There will be no stunting, no OTOs [one time only]," says the sales topper.

FBC is estimating a 4 household rating average for the Rivers show during the first year, with a rate card price per 30 of \$20,000. That comes out to a \$5 cost-per-1,000 households, which is not considered especially attractive in the current network marketplace. Even Lazarus talks about a "low to mid-teens" price for a late night 30, which would bring the CPM down to about \$4. While the primetime shows are still not set, FBC is figuring on something a little over \$30,000 per 30 for the weekend.

Indications are that the choice of Rivers for a late night talk show was partly fortuitous and partly due, as Spengler stated, to high advertiser interest in the daypart. As for the weekend, Serge Valle, vice president, director of programming at Katz Independent Television, expressed the opinion that the primetime weekend daypart is often in the nature of an "experimental" area for independents. Also, he says, "they're not giving up as much" as they would for weekday primetime.

Pitch to indies

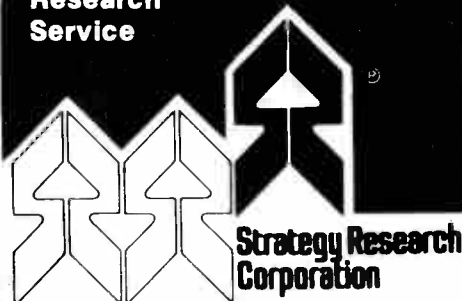
The FBC pitch to indies points out that, while primetime has the highest HUT level of any major daypart, it only accounts for 11 per cent of independent station revenue. In describing the primetime audience dilemma for indies, the FBC pitch compares an independent primetime lead-in rating at 7:45 p.m. with an 8 p.m. rating. Typically, the presentation says, the 7:45 rating is a 9, while the 8 o'clock rating drops to a 5.

Pointing out that "Until now no programmer of sufficient resources and commitment has stepped forward to provide independents with programming which can effectively compete with the three networks," the pitch maintains that "FBC is that programming source." It cites FBC's understanding of indie problems as a major independent station owner itself, its capability as an existing major program source and its commitment.

The presentation describes the commitment as a 10-year plan which concentrates on "original network budgeted programming" and will expand from the late night plus weekend primetime blocks "based on ratings success." □

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Inside the FCC

Dennis R. Patrick



Commissioner, Federal Communications Commission, in a recent speech before the Private Sector Initiative Conference for Minority Ownership of Broadcast Properties, in New York

Public-private assistance paving way for broadcast ownership by minorities

When I became a commissioner in 1983, the number of minorities in positions of leadership and ownership in broadcast industries was disappointingly small. It still is, considering the wealth of minority talent in this country.

The reasons for this situation are many. Racial discrimination is an undeniable part of American history. Our generation has seen strides in reducing the vestiges of racial inequality in almost every aspect of American life. But, the struggle to make this country color blind in law, and in fact, is a continuing one.

It goes without saying that discrimination on the basis of race or sex by a broadcast licensee violates express commission policy, and we remain committed to rigorous enforcement of that prohibition.

Barriers to entry

But, the difficulties faced by minority entrepreneurs entering the broadcast marketplace are more complex and varied. In large measure, they mirror those faced by many small entrepreneurs entering a new industry: lack of information as to opportunities, licensing procedures and the changing technologies which so dominate this industry; lack of start-up capital; and regulatory barriers to entry.

The purpose of this conference is to provide you—future broadcast entrepreneurs—with the tools you'll need to penetrate this market.

The many experts speaking to you today—people who are day-to-day players in the broadcast industry—are here to provide you with “nuts and bolts” for entering and competing in the marketplace. Their seminars touch on every aspect of the industry—valuing, financing, and managing a broadcast property, as well as legal and engineering considerations. These areas are pieces of an entrepreneurial puzzle. All of them are necessary to create the picture of a successful broadcast property owner.

Many of you may ask: What's the FCC's role in this public-private partnership? The answer is two-fold.

First, the commission is charged by Congress with licensing the private use of all spectrum. In this role, we have promulgated many rules that pertain to applying for a station, licensing a station, engineering and operating a station—requirements that FCC personnel can explain to entrepreneurs at a conference like this one. It well serves the public interest to lower these informational barriers to entry.

Second, facilitating new entry by as many and as varied a group of applicants as possible serves an important policy goal of the FCC: diversity of ownership and expression.

Commission posture

In 1978, the commission made the following observation in a policy statement on minority ownership of broadcast facilities: “Adequate representation of minority viewpoints in programming serves not only the needs and interests of the minority community but also enriches and educates the non-minority audience. It enhances the diversified programming which is a key objective, not only of the Communications Act of 1934, but also of the First Amendment.”

In 1981, Mark Fowler became chairman of the FCC. Under his leadership, the commission has actively searched for new ways to increase minority ownership opportunities.

In his first year, Chairman Fowler convened the Advisory Committee on Alternative Financing for Minorities in Telecommunications, a group composed of government and industry representatives. A key finding of the Advisory Committee's report was one obvious to anyone considering entering the business: minorities generally lack the money to finance new stations or purchase existing ones.

Based on the Advisory Committee's report, the commission has specifically sought ways to lower financial barriers to entry. Just last fall, the FCC sponsored an intensive seminar in Washington on financing stations. That seminar was one of the models for today's effort.

Providing capital

The commission has not been acting alone. BROADCAST, the broadcast industry's own fund, has been a positive force in providing capital. It is a tax-exempt, venture capital company that provides financing, management and technical assistance, and training to minorities seeking to acquire and operate broadcast properties. Other sources, such as MESBICs and grants by NTIA for noncommercial facilities, also provide vital assistance.

Perhaps most significant, we have a strong equal employment opportunity program at the FCC. That program applies to both broadcasting and cable, and it's been strengthened, in terms of the reporting tools, by the current commission. We require ongoing efforts to identify qualified minorities for industry employment opportunities. By ensuring an equal op-

portunity to secure these jobs, we hope, among other things, to expand the pool of experienced minorities ready to become owner-operators.

As many of you here know, I favor a market approach to regulation. Where possible, I prefer to rely upon marketplace incentives—rather than regulatory oversight from Washington—to ensure that broadcasters respond to the needs and interests of their communities. In a workably competitive marketplace, this allows the public to define the public interest.

But, a marketplace approach has several predicates when it comes to minorities. One we have discussed: the absence of discrimination by race or any other irrelevant criteria. Our nondiscrimination policy and EEO program are important tools in achieving this predicate and in providing minorities with experience in the broadcast industry.

A second predicate to effective functioning of the market is unimpeded access to information. Today's conference is an effort to provide you with that information.

Establishing track records

Our goal is not merely an absence of discrimination in the workplace; we hope to produce a pool of knowledgeable minority managers with a track record to take to a bank, to a broker, or to a seller. Information and industry experience can be the most lasting contribution of the FCC to connecting minority entrepreneurs and the markets they want to enter.

Now, deregulation has been viewed by some as at odds with the goal of minority ownership. I disagree. Regulation can create barriers to entry that hurt minorities most. Why? Because to overcome regulatory barriers to entry, Washington attorneys and substantial capital are often required.

By stripping away outdated and unnecessary rules, and simplifying others, the commission has lowered barriers to entry—all of which benefit the minority entrepreneur. Our simplified application process and record-keeping have eliminated costs from the business of broadcasting. Small businesses are least able to afford these regulatory taxes.

One simplification of the application process in particular—the certified financial showing—reduced administrative burdens dramatically.

And, deregulation has brought about new opportunities to participate and compete. Indeed, a hallmark of the commission's efforts has been to create a marketplace where competition and new entry are unimpeded.

Effect of mergers

Raising ownership limits and eliminating the three year trafficking rule have led to a brisk round of station sales. This new traffic means more properties coming on the market, especially where cross-ownership limits require sales. And, as group owners trade

up, they make other, less costly, properties available. The Capital Cities-ABC merger, which took advantage of our ownership rule changes, resulted in minority ownership of major market VHF-TV and FM stations. Other recently announced mergers may present similar opportunities.

Additional opportunities have been created by more efficient use of spectrum already allocated to broadcasting.

Opportunities in FM

You may have already heard of our Docket 80-90 proceeding, where we added almost seven hundred new FM stations to our table of allocations. This rule making alone is expected to result in over a thousand new small business operations in this country.

Similarly, the low power TV service was created in 1982. More than 1,700 low power TV stations have been authorized, and approximately 375 of them are licensed and operating. Many more applications are still pending.

And recent agreements with our neighbors, Canada and Mexico, have made available new spectrum for AM stations on foreign clear channels. Other new ownership opportunities exist in services like MMDS and ITFS.

New momentum

More can be done. The Presidential Initiative provides new momentum to the FCC's efforts. President Reagan's announced goal of the private sector initiatives is to "promote private sector leadership and encourage public-private partnerships that meet public needs and decrease reliance on government." I can't think of a better place to apply this philosophy than here.

By and through a government-private sector partnership you can have access to the expertise and information that you will need to enter and compete in a healthy, growing broadcast marketplace. A marketplace free from unnecessary regulation.

Conferences such as this one provide the initial, necessary assistance. But, ultimately, government is not the solution. Increased minority ownership will be realized in the long run, but only by your skill, foresight, and ingenuity as entrepreneurs competing in a free and open marketplace.

Let me leave you with this thought. The people who you are hearing from today are the same players that you will be doing business with tomorrow. Listen and learn from them. But also ask them the tough questions—the questions that bankers, venture capitalists, potential partners, brokers, sellers of stations and the FCC will not hesitate to ask of you. Then tally up all the pluses and minuses of broadcast ownership, and decide whether you want to take the plunge.

The commission is firmly committed to increasing opportunities for minority ownership of broadcast properties. We welcome the opportunity to co-sponsor and participate in this Presidential Initiative and look forward to working with you in the future.

Dress up a time slot.

With a dignified air. "Mutual of Omaha's Wild Kingdom" the class of its kind, now in its record-breaking 25th year, averaged better than a 9 rating and 25 share. (February '86 Arbitron, 50% of rated markets.)

To add this reputation in family programming to your schedule, call Hal Davis 402-397-8660, or Bob Aaron, 804-481-4727.

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**Starring: Jim Fowler
Featuring: Peter Gros**

