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Television/Radio Age

February 3, 1986 $5.50

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A COLUMBIA PICTURES RELEASE
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Television/Radio Age

February 3, 1986 *Volume XXXIII, No. 16*

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Television/Radio Age (ISSN #US0040277X) (USPS #537160) is published every other Monday for $50 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of the Americas, New York, NY 10020.

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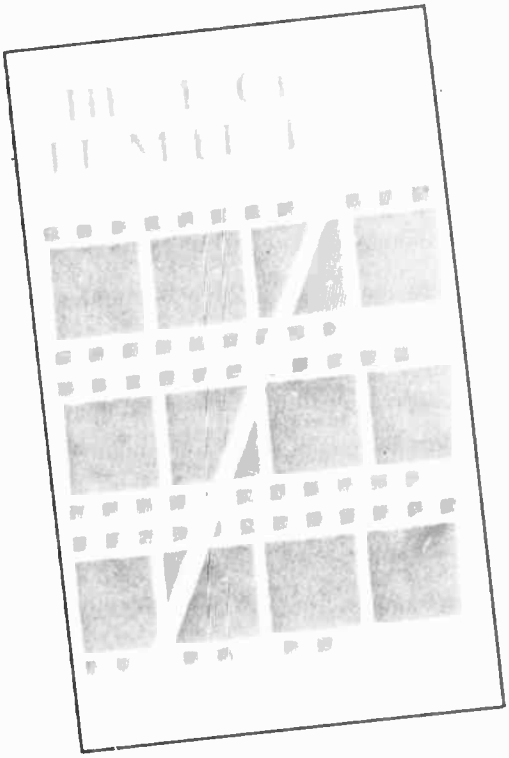

Television/Radio Age

Editorial, Circulation and Publication Offices
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New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833

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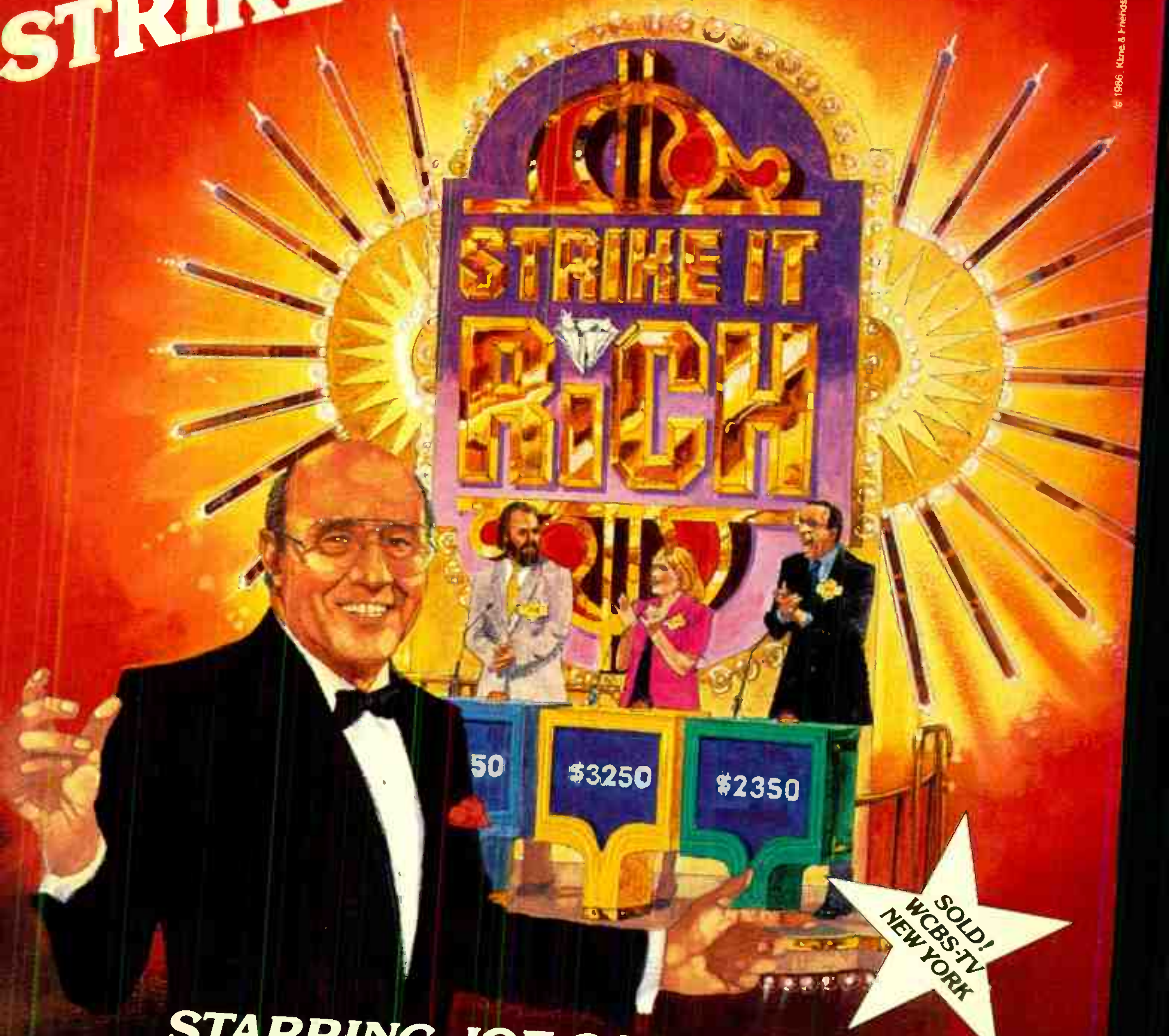
Member Business Publications Audit of Circulations, Inc. BPA

TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President: Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: $3.50. Yearly subscription in the U.S. and possessions: $50; elsewhere: $60

STRIKE IT RICH



STARRING JOE GARAGIOLA

Everyone wants to strike it rich. To win and win big. Now, your chance is here. With "Strike It Rich." The new game show that's going to make you a winner.

"Strike It Rich" dazzles. It pulsates. It sizzles. And it's full of non-stop action. Every day of the week.

It's more than just a game of luck. It's a game of risks. Of bold strategy. And quick thinking. Where players must decide whether to bank their winnings. . . Or go for it all!

And "Strike It Rich" features high technology at its peak. With a set that's literally the game board and one of the largest ever created for a TV game show. It takes six cameras just to capture all the action and excitement.

And wait till you catch host Joe Garagiola in action. He's enthusiastic. Personable. Energetic. And brings with him a proven network track record.

For sheer excitement, continuous energy and total audience involvement, you'll strike it big with "Strike It Rich."

It's the one new show so spectacular, it makes ratings success no contest.

Call your Blair Entertainment representative to see this exciting new program.

Created and Produced by Richard S. Kline in Association with Blair Entertainment.

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Publisher's Letter

First-run sitcoms, checkerboarding, courts vs. games top program trends

In the past eight weeks, station managers and program directors have screened, assessed and appraised syndicated products through various avenues of presentation—at Association of Independent Television Stations, National Association of Television Program Executives, rep sessions, or by individual groups organized for the purpose of screening. Here are some of the observations from station managers, program directors, reps and program distributors:

- A large number of first-run offerings. NATPE has become a showcase for these first-run shows, and in the next few weeks which of these shows are a "go" will be decided.
- A strong emergence of newly produced sitcoms for access.
- Shortage of off-network sitcoms, leading to a discernible trend in checkerboarding. Checkerboarding will be watched closely, particularly in the metered markets, where it is possible to pinpoint the results on an individual program basis.
- Court shows battling game shows for clearances. Both are fighting for the women's audiences. The court shows received a great deal of attention at NATPE.
- Golden oldies holding surprisingly well. The indies, in particular, have utilized some innovative programming and promotion with these older shows. Like old wine, the older they get, the more valuable. Prices on the older shows have escalated about 20 per cent over the past five years.
- Features remaining the backbone of non-network programming in primetime. Independents have led the field in programming features. They can achieve salable numbers along with time productivity. The availability dates on features are progressively receding. Some of the program directors complain that starting dates are so far in the future that it is impossible to predict what the competition will look like five to seven years hence. At the same time, the average spread is three to five years instead of five to seven years. But as one station manager observed, "It doesn't matter what we are able to live with, we have no choice in the matter."
- Locally produced shows that have a good track record and local appeal surfacing as prospects for syndication. *Donahue*, for example, started at WLWD in Dayton back in 1967 and was discovered by Don Dahlman, and then into syndication. More recently, *The Judge* has done well on WBNS-TV Columbus, and *Oprah Winfrey* catapulted from WLS-TV into national distribution.
- Barter increasing this year, but not at the rate of the past few years. Even those station managers who don't like barter acknowledge that it is a fact of life in this business. The attraction of barter depends on the appeal of the programming.
- The reps becoming an increasingly important factor in the syndication business. The reps provide their stations with analysis of off-network series, feature packages, and first-run offerings with both competitive and demographic comparisons. The pattern has been established on new shows. The reps get a screening first so that they can pass on their observations to their client stations.

All in all, both conventions broke records in terms of the number of syndicators and total attendance. But both the INTV and NATPE should work out a compromise on their future conference dates—either hold them close together or spread them wide enough so they're easier to handle.

Sol J. Paul

NICE MOVE, WLVI-TV!

The hot Boston independent chooses INN Nighttime Edition for prime time.

Now, WLVI-TV enhances its spectacular success in the Boston market with the satellite technology and global news power of INN.

The respected Gannett station adds INN Nighttime Edition with Morton Dean to its prime time schedule seven nights a week at 10:30.

Nighttime Edition is now seen on over 100 fine stations nationwide.

Nice move, WLVI-TV.

Nice move, Gannett Broadcasting.

WLVI-TV News at Ten with Jack Hynes and Julie Emry

INN Nighttime Edition at 10:30 with Morton Dean

INN

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TRIBUNE BROADCASTING Company

Letters

Cable rebuttal

I feel compelled to respond to Robert H. Alter's comments on my article about cable television (*Letters*, October 28, 1985, "Cable's audience"). Unfortunately, Mr. Alter missed my entire point.

This is understandable since he is the president of the Cable Advertising Bureau. By definition, he must have a biased point of view about his industry. I applaud his efforts to aggressively represent that position and would expect nothing less.

On the other hand, I consider myself a professional with 20 years experience.

I have no ax to grind for or against any medium. Ironically, I was negotiating a buy on four cable networks for two different products the day the article appeared. So you can see I am not anti-cable!

But more importantly, I find Mr. Alter's rebuttal futile at best since he argues *Ignoratio Elenchi*. Most of his comments serve as good smokescreens to cloud the real issues.

For example, he states that 47 per cent of American households will pay $9 billion for cable to obtain more programming choices. So what? Americans will also spend more for FM radios, magazines and newspapers this year than ever before. Is that a reason to advertise on FM radio, in magazines or newspapers?

Cable cumes. As a second point, Mr. Alter dwells on cable cumes, stating weekly "programming is nearly 100 per cent in cable households" and "almost 90 per cent" in ad-supported cable households.

This statement is meaningless for several reasons:

1. No advertiser would ever purchase all cable networks in every daypart to achieve a cume of 90–100 per cent.

2. According to the most recent Nielsen average weekly cume figures, WTBS attains the highest level at 27.1 per cent of U.S. TV households. The lowest reported level is at 5.4 per cent.

3. An agency buys programs not cumes. The audience delivery of those programs is evaluated on a cost efficiency basis. Weekly cume of the network plays little role in such an evaluation.

Mr. Alter advances other points about "all cable programming" and ad supported "cable shares" on a "total day" basis. These cumulative statistics are relatively meaningless. An advertiser's primary concern is not *share* of the total available audience, but the given program's *rating* and the *actual number* of the *target audience* delivered.

I am puzzled why Mr. Alter uses cumes, shares, totals, etc., yet avoids presenting ratings and audience estimates.

Let's examine some facts:

If we look at TV viewership by household type, according to Nielsen, (*July, 1985 Cable Status Report*), we see pay households delivering a combined rating of 22.8 per cent for over-the-air programs compared to a 12.5 per cent rating for any cable services. Similarly, basic cable households attain a combined rating of 23.4 per cent viewing over-the-air programs vs a 4.1 per cent rating for all cable programming.

True, network delivery in pay, basic and non-cable homes exhibits variances in ratings, but not as dramatic as often portrayed. In the overall primetime daypart, both types of cable households under-deliver ratings while non-cable households over-deliver. Yet it should be noted that there are many primetime programs that actually overdeliver in cable homes. The real point is that cable households view far more network television than cable.

Moreover, a slightly under-delivered network rating in cable households still reaches far more actual households (or target audience) than many cable networks combined. This is what I meant by saying cable cannot provide the national impact of network TV.

It has not attained the critical mass of viewership.

Universe ratings. Finally, if you examine at the highest ratings achieved by each cable network you see *cable universe ratings* ranging from "below minimum reporting standards" to as high as 13.7 per cent (HBO).

The *U.S. equivalent ratings* range from the same "below standards" to a high of 2.5 per cent (HBO). Generally, U.S. equivalent ratings range from 0.1 per cent to 1.4 per cent resulting in cable programs delivering anywhere from 100,000 to 1,000,000 households.

As I said in the article (*Media Professional*, "Don't misinterpret cable's gains," September 30, 1985) "brands with nationwide distribution still need nationwide television exposure" and the regular networks "still remain tl only way to buy nationwide consumer impact on television."

Surely Mr. Alter would not suggest that a 1.4 per cent or 1.1 per cent or 0.1 per cent U.S. household rating is a way to buy nationwide impact? Furthermore, the delivery against a specific target audience must be even more minisicule.

I mentioned earlier, I am *not* anti-cable. I simply believe it should be evaluated for its actual merits and not with numbers compiled to make cable look more than it really is. The cable industry and individual networks should seek ways to creatively sell their concepts. When I hear a network boast about a 25 million subscriber base or that cable is now in 45 per cent of the U.S., I look upon such statements as the continuing saga of cable "hype."

I now hope this clarifies my position. I will be happy to personally receive any presentation of new data the CAB offers so I can become even more informed. This way we can stop boring your readers with these kinds of letters.

CHARLES ABRAMS
Vice president, director of media,
Dawson, Johns Black Inc.,
Chicago

State of the art

Are you kidding? In your January 13 article "Another Ayer First" (*Spot Report*), you've obviously fallen prey to a slick p.r. effort by Ayer.

All the supposed "breakthroughs" you attribute to Ayer were innovations that Corinthian made available to its clients as long as six years ago.

For example, we have a Digital VAX system that we've programmed inhouse to break out, analyze, sort and rank every television program in a market. Each one of our buyers has a terminal on his or her desk that instantly displays this analysis and allows the buyer to develop media buys with the use of this extensive data.

Furthermore, our computer generates detailed projections which predict not only household but also demographic delivery by program.

We believe—and are willing to prove—that our system is the state of the art.

And at the very least it's been around one heck of a lot longer than Ayer's "first."

MICHAEL KUBIN
Executive vice president,
Corinthian Communications Inc.,
New York


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World Radio History

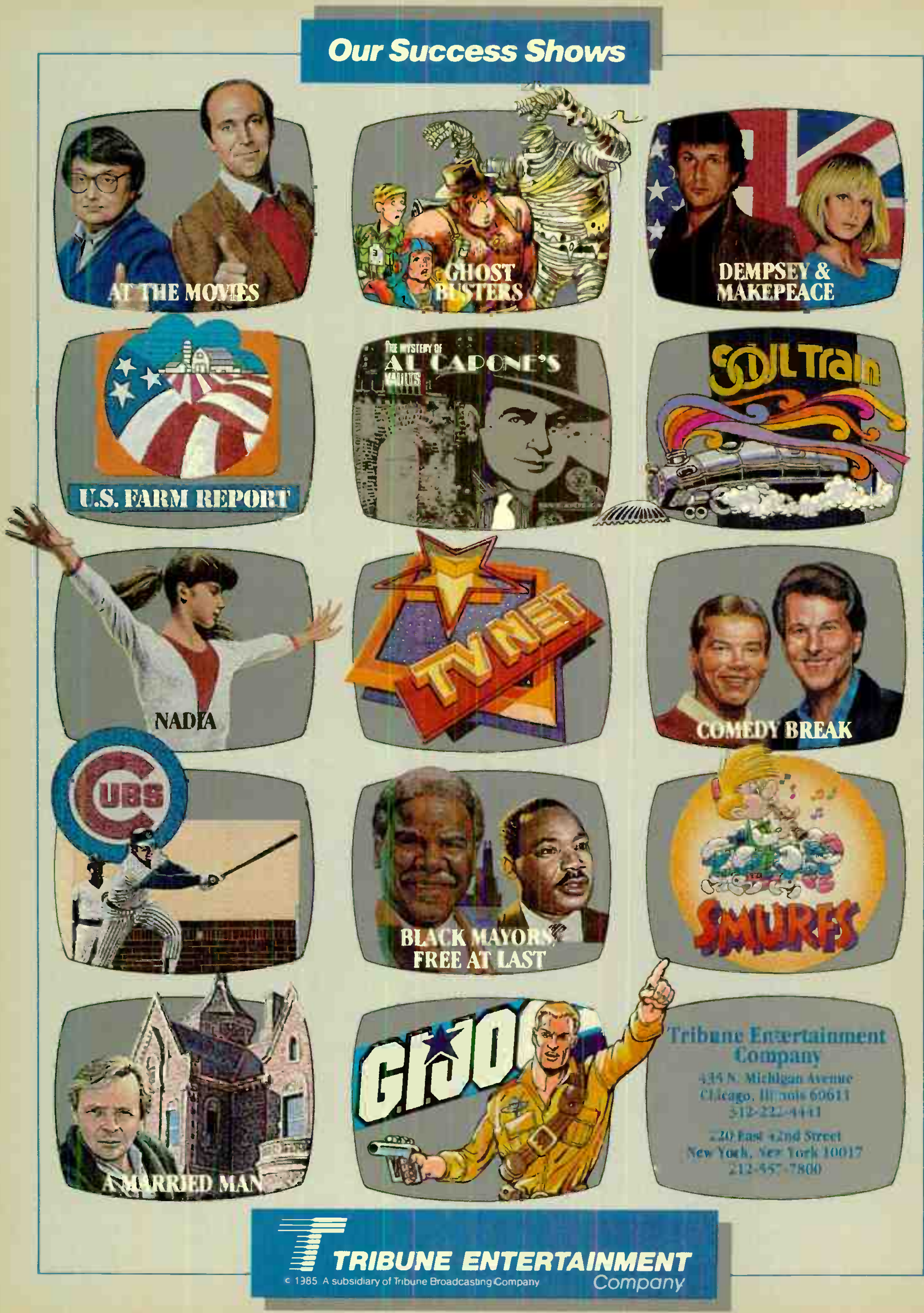

The Real Ghostbusters could end up being the hottest kids show ever, and since it is based on the original hit movie–the characters are immediately recognizable and already loved.
So get ready to booo-st your ratings. 65 episodes are already in production. And there's only one place to call to get The Real Ghostbusters: Columbia Pictures Television.
STBUSTERS
LTO-1

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1986

1986

February 10–14	International Television; Film & Video Programme Market, Monte Carlo Television/Radio Age International February Issue
March 15–18	National Cable Television Association, Dallas March 3, 1986 Issue
April 13–16	National Association of Broadcasters, Dallas April 14, 1986 Issue
April 24–29	MIP, Cannes Television/Radio Age International April Issue
April 27–29	CAB Conference April 28, 1986 Issue
April 27–30	Broadcast Financial Management Association Century Plaza, Los Angeles April 28, 1986 Issue
May 7–14	Golden Rose of Montreux Television/Radio Age International April Issue
May 18–21	CBS-TV Affiliates, Century Plaza, Los Angeles May 12, 1986 Issue
June 3–6	ABC-TV Affiliates, Century Plaza, Los Angeles May 26, 1986 Issue
June 8–11	NBC-TV Affiliates, Hyatt Regency, Maui, Hawaii June 9, 1986 Issue
June 11–15	Broadcast Promotion & Marketing Executives/Broadcast Designers Association, Loews Anatole, Dallas June 9, 1986 Issue
June 19–22	NATPE International Production Conference Adam's Mark Hotel, St. Louis June 9, 1986 Issue
July 24–26	Eastern Cable Show, Atlanta July 21, 1986 Issue
August 26–29	RTNDA Conference, Salt Palace Convention Center, Salt Lake City August 18, 1986 issue
Sept. 10–14	NAB and NRBA Conference, New Orleans Convention Center September 1, 1986 Issue
Oct. 27–31	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

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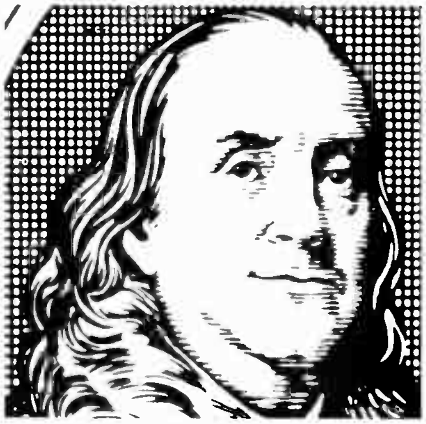
Sidelights

Ben Franklin's legacy



Ben Franklin's *"most urgent message to us today," said Daniel Ritchie, l., "would be this: that the very specialness of broadcasting is in real peril —of being obscured or even lost."*

If Ben Franklin could observe today's U.S. communications industry, he would quickly grasp its significance and approve of the free enterprise approach as well as its use for both information and entertainment. But he would undoubtedly be leery of recent acquisitions of broadcast concerns by buyers who only have profit as their motive.

Franklin was recently projected into the 20th century as holding such opinions by Daniel L. Ritchie, chairman and chief executive officer of Westinghouse Broadcasting, in a speech before the Poor Richard Club in Philadelphia, where Ritchie received this year's Gold Medal Award.

The Poor Richard Club, founded in 1906 in memory of Franklin, is said to be America's oldest advertising and communications club. The award goes to a person who has made a significant contribution to the country, with recipients generally being either in the communications industry or being known for their communications skills. Last year's recipient was Lee Iacocca, and others have been President Dwight D. Eisenhower, Bob Hope, William Paley and Ritchie's predecessor, Donald McGannon.

Private ownership. Ritchie said of the early American communicator, "I have no doubts that the rebel who 'snatched the sceptre from the tyrants' hands would thoroughly approve of our system of private, non-governmental ownership. The channels should obviously belong to the private citizens, and not to George the Third.

"The man who fought the tax of the British Stamp Act—and whose newspaper carried the first American advertisements—would fully agree with our system of commercially-supported free broadcasting. And I can't believe that the author of *Poor Richard's Al-*

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.

These films are perfect for children of all ages. So why mouse around with anything else?

ALMI TELEVISION®

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Sidelights *(continued)*

manac would criticize my industry for doing our best to be financially profitable. Ben Franklin would understand that an unprofitable television station is a dead television station.

"Finally, Franklin was no puritan. He loved the plays, the songs and dances of the French Court. He would never be among those who argue that broadcasting should have no room for mere entertainment."

Ritchie quoted from an editorial that Franklin wrote in the first edition of his newspaper, *The Pennsylvania Gazette*. Among the qualities he attributed to a good newspaper is that it be both "agreeable" and "useful." Ritchie interpreted, "That's hardly the formula for a *happy TV news* . . . That means entertainment. Yes. But just as important: enlightenment. *Both*.

"He'd approve of our efforts to entertain America's children. But he'd also insist on broadcasting's responsibility to help educate them as well. Indeed, he'd speak of our educational responsibility to *all* our citizens—of our unfulfilled potential for bringing our broadly varied population together—so that we may indeed 'hang together, and not separately.'

"He would insist that *local* radio and television are just as important as the national networks. After all, he was a rebel who helped give Americans the chance to guide their own destiny, rather than to take orders from absentee British emperors.

"I'm certain that Ben would have grave doubts today that bigness in broadcasting is always better. He'd be a hard man to convince that a $5 billion network is always finer or managed more efficiently than a $3 billion one."

Ownership issue. Getting into the ownership of broadcast properties, Ritchie asserted, "Ben Franklin would want broadcasting to be owned and operated by private citizens—but only if those private citizens honored their public trust. As one of the founding fathers of the American journalistic tradition, he would insist that broadcasting—like newspapers—is a very special calling.

"And I suspect that Franklin's most urgent message to us today would be this: that the very specialness of broadcasting is in real peril today—of being obscured or even lost.

"For we live in an era of buy-outs, mergers and other mega-deals. Today, I'm afraid there are those wanting to control important segments of American broadcasting who see the industry as nothing more than a means for a few rich people to become even more rich.

"Money that could be used to help us fulfill our responsibility to the American people is now being used just to pay off the bank. And even the best-intentioned executives of our industry—those who want to do a better job—now face the constant distractions of the financial rollercoaster.

"Franklin's response to this would be the same as it was in his lifetime. He would tell us to beware of 'the pursuit of wealth for no purpose.' He would remind us of what he wrote so long ago: 'When I die, I would have it said of me, rather that he lived usefully than he died rich. And to anyone in the broadcasting industry who preferred riches to responsibility, I believe he would say, 'You have paid too much for your whistle.' "

Esty views on web TV

Network audience erosion has definitely slowed down and even shows signs of a reversal, according to an analysis of the first quarter of the TV season by William Esty Co.

Esty pointed out high spots for each network—ABC's rise from last to first on Tuesday nights; CBS' *Twilight Zone*, providing a "much improved lead-in" to *Dallas* on Friday nights and NBC's *Golden Girls* recovering "a large part of the viewing public which many observers had predicted would turn to videocassette recorders on Saturday nights."

Most of this season's "flops," Esty added, were "copy-cat" programs." But the number of canceled shows has been fewer than during the last few seasons.

NBC's 'Golden Girls', *according to William Esty, is recovering "a large part of the viewing public which many observers had predicted would turn to videocassette recorders on Saturday night." Above, series stars, Betty White, l., and Bea Arthur.*

Sidelights *(continued)*

Another network bright point, according to Esty, has been sports programming, especially the "remarkable turnaround" of ABC's *Monday Night Football.*

But "Mediascan" noted that daytime household ratings were down for the networks, "showing that cable and syndicated programs may still be exerting an increasingly harmful impact in this daypart. On the brighter side, viewing for women 18–49 has risen slightly."

Finally, Esty predicted that the networks might reduce their Saturday morning children's programming in the coming years because of increased advertiser spending on syndicated fare during the week.

Home video sales

Wholesale revenues in the home video industry jumped 87 per cent last year, rising to $1.68 billion from $900 million in 1984, according to a survey released by Home Viewer/Video Week Trendicator Reports. Releases in the $60–80 price range accounted for 63.9 per cent of unit sales, $40–60 titles 8.3 per cent, $20–40 titles 23.6 per cent, and under $20 titles 5.3 per cent.

For the second straight year, CBS/Fox led all software suppliers both in unit volume and dollar sales, although its shares in both categories slipped more than four points—to 12 per cent in units and 13.5 per cent in dollars. Paramount was second in unit volume, but fifth in dollar sales, largely due to the relatively inexpensive *Beverly Hills Cop* and its "25 for $25" titles.

Distributor revenues from video specialty stores dropped from 91 per cent of all business in 1984 to 73.1 per cent last year. Convenience stores and supermarkets were second with 10.6 per cent, up from 1.5 per cent. Movies accounted for 80 per cent of revenues, children's programs 12.6 per cent, music videos 6.1 per cent and instructional tapes 5.3 per cent.

VCRs habit-forming

The perception of VCRs as a fad, used less by their owners once the novelty wears off, was contradicted by David Wilkofsky, chairman of Wilkofsky Gruen Associates, a business analysis firm, in releasing the key findings of his firm's new study on home video. The results were unveiled in New York at a Video Conference sponsored by Merrill Lynch.

"People are using their VCRs more this year than last year—and this is just as true of long-time owners as it is of new purchasers. One reason is the vast increase in the diversity and availability of prerecorded software; but another reason is simply that consumers are progressively integrating VCR usage into their daily living patterns, exactly as an earlier generation did with broadcast programming."

Though time spent watching videocassettes is not yet a major component of total national TV viewing, the Wilkofsky Gruen forecast indicates VCR playback will account for 25 per cent of total TV set usage in 1995.

Bayou bashes

NATPE wouldn't be NATPE *without the parties, often sprinkled with celebrities—and this year with the added attraction of New Orleans jazz. Just a sampling of the festivities is shown here.*

From l.: Buddy Ebsen, Viacom's Bud Getzler, Ed Asner, Viacom's Jules Haimovitz and Jim Nabors

photo by Ed Howell

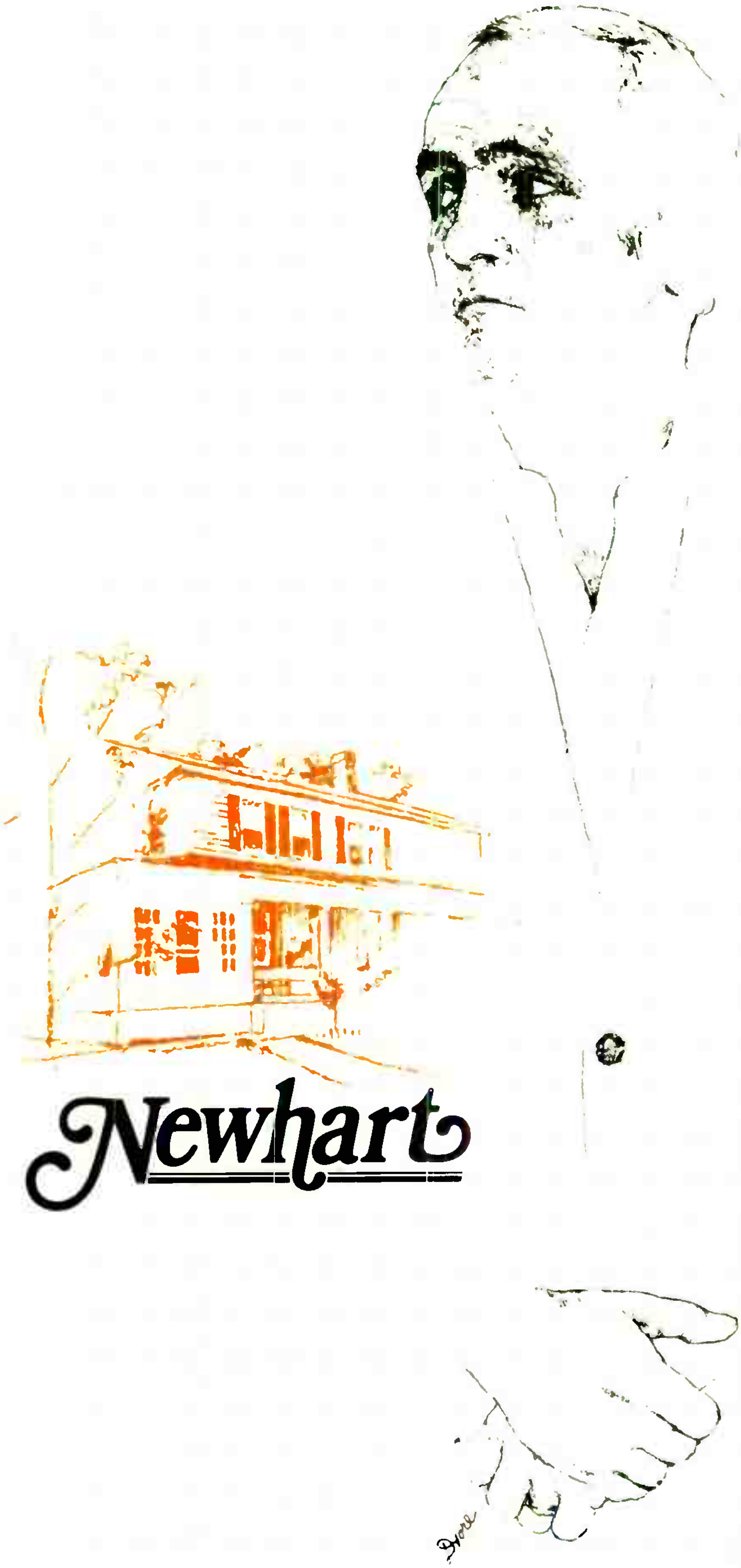
Oprah Winfrey and King World's Dave Sifford

'Dallas' stars Larry Hagman and Linda Gray with Lorimar-Telepictures' Merv Adelson

'Nine to Five' star Rachel Dennison and 20th Century Fox's Jonathan Dolgen

From l.: Ray Horn Productions' Ray Horn, WNBC-TV's Karen Copeland, Jacobs & Gerber's Ray Gerber and Essence's Clarence O. Smith

Orion's Larry Hilfred and LBS' Henry Siegel



An MTM production distributed by Victory Television

Tele-scope

Barter menu lured more ad agencies to NATPE

Of the record-breaking 7,431 registrants, including 300 international visitors from 49 countries, advertisers and ad shops' media department buyers were well represented at the recently concluded NATPE International, according to industry estimates. They were apparently attracted to the increasing number of product going the barter or cash/barter route. In fact, Viacom came up with a study that breaks down this product shown at the past convention. Viacom indicates that offered via the two methods were 54 holiday specials, 1,831 inserts, 3,201 original kid half-hours, 33 hours of miniseries, 577 movies, 524 news programs, 1,628 hours of various programs, 156 non-holiday specials, 640 sports events or programs, not including bowl games or wrestling; and 43 Monday-Friday strips.

Because of the large number of new product available at the convention from 247 exhibitors, little pressure was on the ad executive attending to buy upfront in the syndication marketplace according to syndicators polled at NATPE. However, product perceived as "must-carry" were shows such as *Wheel of Fortune*, *New Newlywed Game*, *Small Wonder* (94 markets sold) and *Fame*, plus a few other major returning shows with a track record and large clearances.

Of the new entries which were said to have gotten a lot of interest from the ad community were King World's, *Oprah Winfrey Show*, which has cleared 110 stations, all affiliates, representing 85 per cent of the U.S., Colex's *Gidget*, and the new first-run sitcoms from Lorimar-Telepictures. According to Rick Levy, president of Camelot Entertainment, King World subsidiary specializing in barter, a select number of major shows will fill up the upfront buying marketplace earlier this season than last season. This is due to the competition being waged on the ad side for these select shows and because of the shortage of available time periods. He notes that the upfront syndication buying season has changed radically over the past few years. "Three or four years ago, syndication went after the network buy, then it came at the same time as network, and now, in some cases, upfront buying of syndication by advertisers is pre-network."

'Window shopping.' Henry Siegel, chairman of the board and president, LBS Communications, says that the ad community did a lot of "window shopping" at NATPE, looking on the convention in the way it views previewing of network shows. Upfront buying he says, is now done simultaneously with network purchases. Previously, he continues, the only upfront buying done for syndication was before or after. Siegel ties the network marketplace and the overall economy to the syndication buying arena, believing that when the market and the economy are strong, syndication inventory will sell out because of the spillover into syndication.

Robert L. Turner, president of Orbis Communications, says that upfront buying "probably accounts for 50 per cent of the syndication business, which generally takes place between January and April and May, and will conclude with the network wave which also begins in January but goes through July.

Then, he adds, the syndication marketplace picks up again concurrent with network scatter, which is usually done on a quarterly basis. George Back, president, All American Television, notes that the upfront buying season for syndication is around April, May and June, and that last year the strong syndication upfront activity occured preceding the conventional network upfront season. One question, he continues, is how the regular network scatter market affects upfront syndication buying.

Potential participants. Dennis Gillespie, senior vice president, marketing, Viacom International, believes that a "lot of the upfront syndication buying will run into the scatter markets," and he notes that the large ad representation at the past NATPE indicates that the advertisers not only were looking at media buys but also at potential participation in the syndication process.

One pattern of upfront buying for syndication that appears to be remaining the same this season as in past seasons is the buying of kid shows. Turner at Orbis notes that animation goes first before the network purchase in the fourth quarter because of the heavy competition in the period by toy companies. According to Peggy Green, president, Program Syndication Services, a syndicator clearing an animated kid show knows its lineup before the networks know theirs, so clients buy the kid shows before the network buys. Other targeted shows, such as music shows, and maybe primetime movies, also traditionally sell out pre-network, she says. But regarding upfront buying generally, Green says that this year clients may wait for the network upfront period because of the 1985 softness, to see if the networks continues soft. Last season, says All American's Back, CBS held back inventory from upfront, but a weak network market resulted in the network cutting prices, which affected barter.

Network prices. Harry Mulford, vice president, advertiser sales, 20th Century Fox Television, believes that the cutting of prices had a minimal effect on barter last year, and any leveling off of network prices this season will mean relatively little on syndication prices. For example, he points out, *Wheel of Fortune*, with its 98 per cent coverage could be considered a network show, and will continue to get top dollar if it remains at its high ratings level. "The price won't go down, regardless of what the networks do. Price projections are based on the show and clearances and, of course, what share it will get."

LBS' Siegel says that even in a soft economy, the networks can't cut the prices the way we can. Our margins become less but we can still sell out. We can still make money, and our fall-off won't be as bad as

"The writing is crisp and ironic...the three main characters mesh beautifully...a successful blend of the usual sit-com one-liners and a fair-minded attempt to present adolescents' problems in a sympathetic and subtly serious manner."
Toronto Star

"Funny...blessed with a capable cast."
Ottawa Citizen

"Deals with problems every viewer can recognize."
TV Guide

Hangin' In

An out-n'-out outstanding deal!

Hangin' In at the top for years!

This critically acclaimed sit-com has already made its mark in Canada against some of the best the U.S. has to offer.

Having never aired domestically, and with demographics similar to many of today's biggest network sit-coms, *Hangin' In* is the perfect fringe/access vehicle.

Hang On! Here's the deal!

Hangin' In will be sold in barter for the 16 weeks in the summer. Then, once your viewers are hooked on this outrageous comedy, we'll make it easy for you to hang onto it at an attractive price for the fall. It's an incredible deal on an outstanding show so don't be left out in the cold.

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the networks because they are running an expensive operation and have more problems financially." On pricing, Camelot's Levy predicts that the networks will not get double-digit increases this season. Also, he continues, his pricing follows the networks'. "We can't raise our price if the networks don't, and if the network prices level off, our prices won't go down."

First-run sitcoms. The stronger than expected station acceptance of first-run sitcoms at the recent NATPE convention is viewed as a very significant development by agency media executives — especially if affiliates checkerboard these shows in prime access.

FCB's David Lerner: "Stations have discovered that putting another game show against 'Wheel of Fortune' isn't going to work."

Says David Lerner, vice president, broadcast supervisor, at Foote, Cone & Belding: "Stations have discovered that putting another game show against *Wheel of Fortune* isn't going to work." But, more importantly, he adds, programming sitcoms in the access time period will "suddenly blur the difference between access and primetime. More than likely it will close the efficiency gap. Who's to say that 7:30 is worth less than 8 p.m.? You're not getting a game show; you're getting a primetime quality program that happens to be on at 7:30."

C & W's Howard Nass: "If I'm an affiliate...it makes enormous sense to counterprogram with sitcoms."

At Cunningham & Walsh, Howard Nass, senior vice president, believes "it's smart to checkerboard" sitcoms in prime access. Game shows such as *Wheel of Fortune* and *Jeopardy*, he says, "are directed at a certain type of viewer, who likes them. If I'm an affiliate and I either elect not to pay the high prices or the competition has them, it makes enormous sense to counterprogram with sitcoms."

Last year, points out Bob Igiel, senior vice president, group media director, at N W Ayer, "a lot of the pundits said sitcoms were dead. It took the success of *Bill Cosby* to change that. Right now, games shows in access are doing well, and first-run sitcoms are an alternate.

N W Ayer's Bob Igiel: "First-run comedy is a reaction to high prices and the lack of product in the market."

"NATPE," he continues, "is market-driven. First-run comedy is a reaction to high prices and the lack of product in the market." The possible checkerboarding of sitcoms in access is, Igiel acknowledges, "an experiment, but these are general shows that appeal to a general audience, and they have a chance."

In all likelihood, the lineups for first-run sitcoms — most of which are barter — will be a mixture of affiliates and independents, with the former checkerboarding in access and the latter opting for the 5–7 p.m. time period on weekends. Would this apples-and-oranges situation affect media buys?

"The most important thing," says Igiel, "is to get clearance in the best time periods. The sitcoms are looking pretty much for general, all-family audiences. As long as they clear a reasonable time period, he said it doesn't matter that there could be a weekday-weekend mix.

But Lerner is concerned that on the weekend the viewing could be split off into a dual audience with men watching sports," while on weeknights there's a greater probability of viewing by the entire household.

Double checkerboard. One exception to the expected affiliate-checkerboard, indie-weekend pattern is KVVU-TV Las Vegas, perennially one of the most successful indies in the country ratings-wise. The station plans to double-checkerboard first-run sitcoms at 5:30 and 7:30 p.m., with the younger-skewing shows in the earlier time slot and the more mature shows in prime access.

Rusty Durante, general manager, says the Meredith station has committed for nine of the new sitcoms and is hoping to add Tribune-Viacom's *Easy For You* as the 10th. The nine others that will be carried are: Lorimar-Telepictures' *It's A Living*, *Mama's Family* and *One Big Family*; Metromedia's *Small Wonder*; Taffner's *Check It Out* and *Ted Knight Show*; 20th Century Fox's *Nine to Five*; Worldvision's *Throb* and LBS' *Gidget*.

When asked about giving up so much inventory to barter shows (the only cash product is *Nine to Five*), Durante responds: "You have to go for the best show. Sometimes barter can hurt you and sometimes it can help you." But what successful barter shows do, he adds, is "create supply and demand." With a cash show, he explains, a station may be able to sell all of the time itself "but you might be 70 per cent sold

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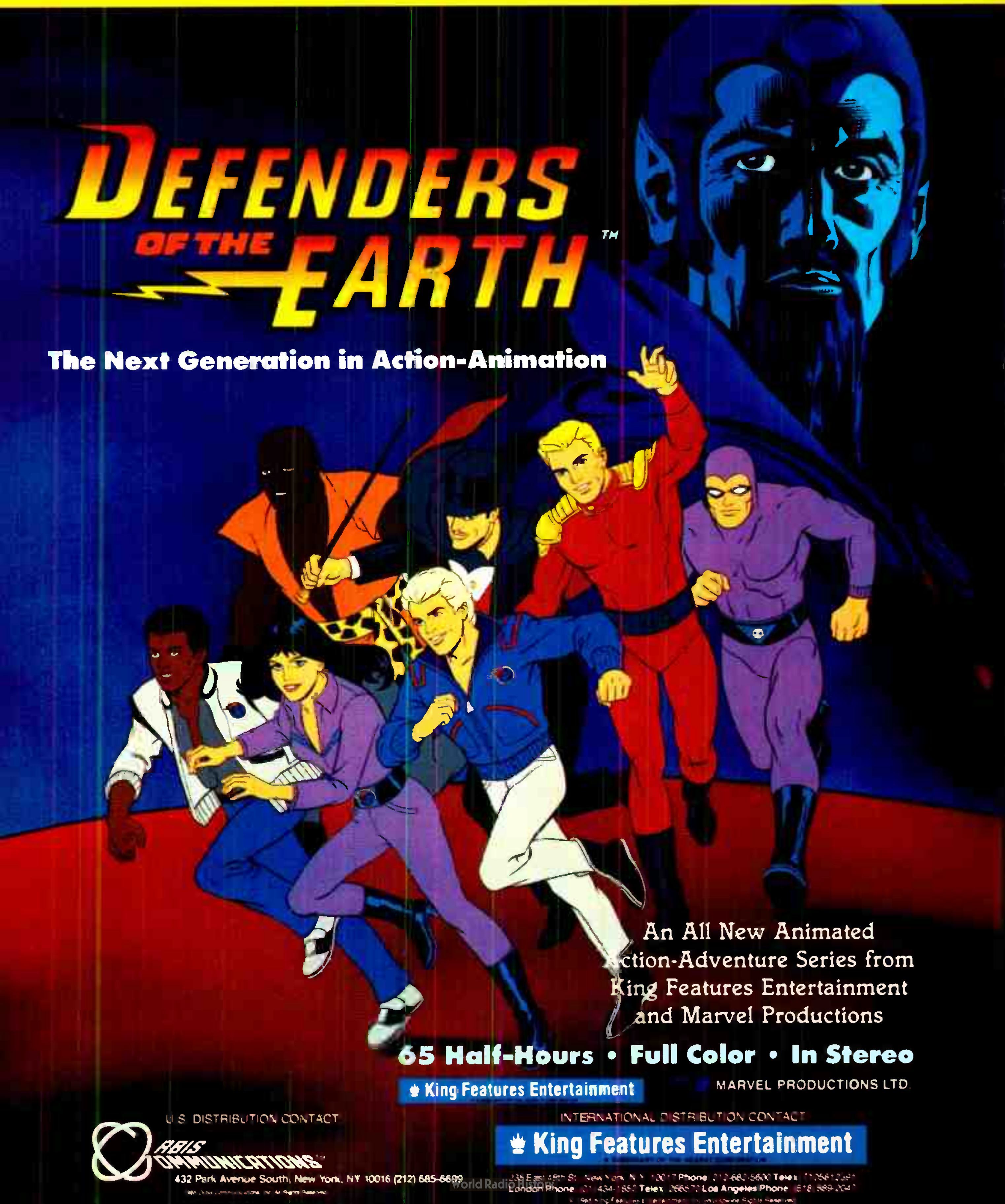

out." With a successful barter show such as *Star Search* or *Lifestyles of the Rich and Famous*, "you are 100 per cent sold out and Number 1 in your time period. And the rates go up."

Durante believes the trend toward first-run sitcoms in syndication "is here to stay forever," but he acknowledges that "anything can be overdone, so you have to be very selective."

New president. Meanwhile, NATPE elected David Simon, director of programming at KTLA(TV) Los Angeles, as its new president. Deb McDermott, program manager, KMBC-TV Kansas City, becomes first vice president and treasurer; Joseph Weber, director of acquisitions and scheduling, USA Network, takes over as second vice president and secretary, in one-year posts. New board members, all serving three years each, are: Joseph Zaleski, Viacom president of domestic syndication; Kay Hall, program director, WDBJ-TV Roanoke-Lynchburg; Marc Doyle, director of program operations, WAGA-TV Atlanta; Vicki Gregorian, program manager, WLVI-TV Boston; David Wilson, program director, KRON-TV San Francisco. Serving on the board for two years will be Charlotte Moore English, program manager, WMAR-TV Baltimore, while Lee Armstrong, Belo Broadcasting, will serve for one year.

Arledge, Swanson tapped

Roone Arledge has been promoted to group president of ABC News and Sports and will continue as president of ABC News. Also, Dennis Swanson, formerly president ABC Owned TV Stations, has been named president of ABC Sports. Swanson reports to Arledge. John B. Sias, president of the ABC Division and executive vice president, Capital Cities/ABC, Inc., in making the announcement, noted that Arledge will continue as executive producer of ABC's coverage of the 1988 Winter Olympics in Calgary. Arledge became president of ABC News and ABC Sports In June, 1977, and has been president of ABC Sports since 1968. Swanson, who was appointed president of the ABC Owned Stations in March, 1985, was vice president and general manager of WLS-TV, ABC-owned station in Chicago, since July, 1983.

Roone Arledge

Dennis Swanson

In another move, appointment of Mark H. Cohen as executive vice president of the ABC Division of Capital Cities/ABC may be indicative of the new top management's desire to retain key executives from the ABC fold. This is the assessment of John Reidy, vice president and media analyst at Drexel Burnham Lambert, who observes that, aside from the resignation of Fred Pierce as chairman and CEO of ABC, "there haven't been too many dramatic surprises since the merger was consummated."

What Cohen will be doing for ABC Division president John B. Sias, Reidy notes, "much conforms to what he was doing for Fred Pierce — he was the numbers guy. They're just retaining his very important position from the old structure to the new structure." Cohen, who has been with ABC for 28 years, had been executive vice president of the ABC Broadcast Group since March, 1985.

INTV study near completion

As his last major project for the Association of Independent Television Stations, Howard Kamin, soon-to-depart vice president, marketing, is completing a study that will tout the "cume concept" approach to buying time on independents. Kamin reports he is leaving INTV on February 27 to "pursue other opportunities." Preston Padden, INTV president, says the association has commenced an industry-wide search for a successor.

Kamin says the nearly completed study uses A. C. Nielsen tabulations to encourage agencies to develop a specific plan to buy time on independents. He says it will show how they can achieve network-level ratings by accumulating, for example, two or three spots on a package of movies that each have a 4 or 5 rating.

Tv anchor pay

It comes as no surprise that people who work for television stations pull down more money than their opposite numbers at most radio stations. But now the Radio-Television News Directors Association has come up with the details for broadcast news staffers from its latest salary survey, and it looks, long term, like the gap between the two may be getting wider.

Media pay for a typical TV station news anchor, nationwide, was $500 per week, or $26,000 a year, against an average of $250 a week for radio newscasters. The median for a station's highest paid anchor was $700 a week for television and $290 in radio. Television news directors average $680 per week, according to the RTNDA survey, against $300 for radio news directors.

The survey was conducted last summer by Vernon Stone, director of the School of Journalism at Southern Illinois University. Some 453 television news directors and 405 radio news directors replied. Stone believes the salary gap between the two broadcast services may be widening "because the pay for key positions has been going up in television but not in radio."

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Indie % of syndicated shows

Independent stations should account for 62 per cent of syndicated TV program sales this year up from 61 per cent in 1985, with the figure rising to 65 per cent by 1990, according to research released by the Association of Independent Television Stations (INTV). In 1975, INTV said, independents accounted for just 31 per cent of syndication expenditures.

The INTV study was based on FCC figures through 1980, with later data derived from the NAB's financial reports, which, according to INTV, includes the value of bartered spots.

INTV estimated that total syndication spending will total $1,330 million in 1986 compared to $1,168 million in 1985 (TV/RADIO AGE pegged these figures at $1,352.5 million and $1,180.3 million, respectively, according to general managers in its survey of TV station executives (see January 13 issue). By 1990, added INTV, total spending will reach $2,275 million.

29% of revenues. Independents will spend 29 per cent of their national spot and local time revenues on syndication in 1986, INTV said, up from 28 per cent last year. This will increase to 33 per cent by 1990, INTV predicted, but affiliates will keep their outlays at the same 6 per cent level, which has held since 1982. In 1975, INTV noted, independents spent 19 per cent of these revenues on syndication and affiliates 8 per cent.

INTV also said that independents' share of total national spot and local sales will remain at 25 per cent of all TV stations' sales this year. The sales, nonetheless, should increase 13 per cent once again, from $2,527 to $2,856 million.

Network's loss, spot's gain

The gradual shift of toy advertising from network TV to syndicated programming is well reflected in a report just released by the Television Bureau of Advertising. The report indicates that, for the first nine months of 1985, the top 15 sporting goods and toy manufacturers spent 5 per cent less on network TV than they did in the equivalent period of 1984, but they spent 85 per cent more on spot TV. The category was up 32 per cent for all TV.

Toy manufacturers showing decreased network expenditures were General Mills (Kenner, Parker Bros. and Construction Co., Coleco, and CBS (Ideal). Increasing their web allotments were Hasbro, Mattel, Tonka, Selchow & Righter and Quaker Oats (Fisher Price). Hasbro and Mattel approximately doubled their spot expenditures, while Tonka's were more than tripled and Coleco's were up more than tenfold.

From January through September of 1985, manufacturers of sporting goods and toys placed an additional $38.6 million in all television, totaling $160,866,500, compared with $122,171,300 during the first nine months of 1984. Network TV took in $68,770,000, compared with $72,410,900, while spot was up to $92,096,500 from $49,760,400.

Top November web clients

Procter & Gamble, General Motors and Philip Morris were the top three network TV advertisers for the second straight month, according to the November Broadcast Advertisers Report. McDonalds, which did not appear in October's top 10, moved into fourth place, while AT&T—seventh in October—fell out of the monthly top 10, but is still in ninth position year-to-date (spending $145.2 billion).

The year-to-date top 10 leaders also include R. J. Reynolds ($167.2 million) and Unilever ($141.5 million), but not Ralston-Purina, Anheuser-Busch nor Pillsbury, which were in the October top 10.

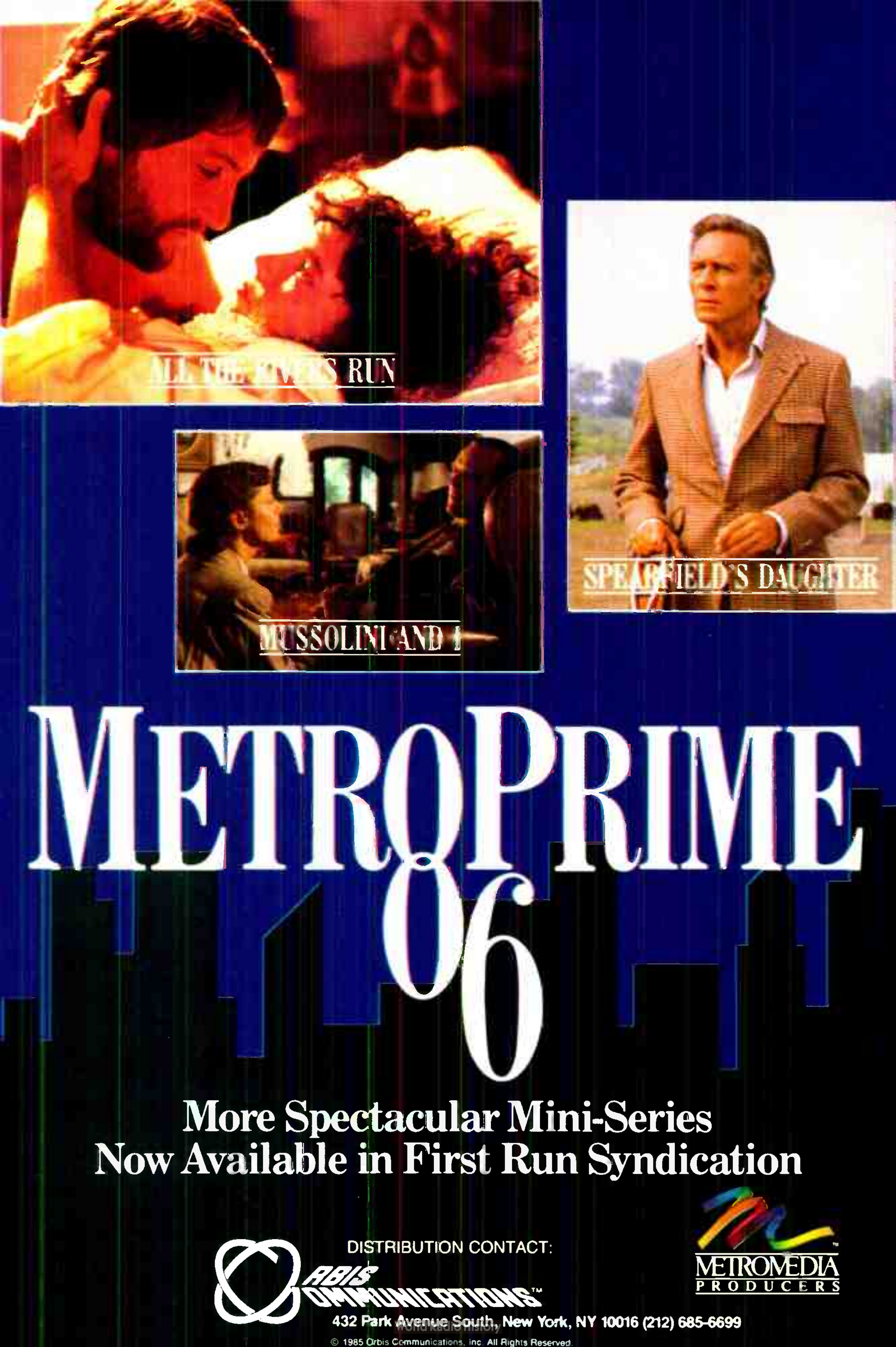
Top 10 web TV spenders, November—BAR

Parent company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble	40,822,600	443,734,200
General Motors	29,068,700	183,883,000
Philip Morris	24,882,100	320,660,500
McDonalds	21,860,300	170,057,400
Ford Motor	21,347,600	164,853,000
Kellogg	18,443,700	152,438,200
American Home Products	16,417,000	171,960,000
Ralston Purina	15,445,000	95,432,600
Anheuser-Busch	14,790,700	139,306,500
Pillsbury	14,289,900	98,337,900

November, 1985, network TV dollar revenue estimates—BAR

(thousands of dollars)

Dayparts	Three-network totals Estimated $ (000)	HT % change
Prime: Sun 7–11 p.m. & Mon–Sat 8:00–11 p.m.	438,887.3	+3.0%
Mon–Fri daytime 10 a.m.–4:30 p.m.	162,973.7	−4.0
Mon–Sun late night 11 p.m.–sign off	34,530.2	−10.2
Sat/Sun daytime Sign on–6:00 p.m.	131,574.9	+4.8
Mon–Fri early mornings Sign on–10 a.m.	24,791.6	+1.4
Mon–Fri early fringe 4:30–8:00 p.m.	40,724.6	−7.1
Sat/Sun early fringe Sat 6–8/Sun 6–7 p.m.	7,207.4	+2.5
Subtotal early fringe	47,932.0	−5.8
Total	840,689.7	+0.65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TV Business Barometer

Product debuts: 22-year high

New products, the lifeblood of spot television, hit a 22-year high last year, according to the latest report from *DFS New Product News*, monthly newsletter out of Dancer Fitzgerald Sample. The agency's tabulation, covering grocery and drug product debuts, counted 2,206 "basic new products," consisting of 4,875 different flavors, colors and varieties. The basic total was up from 1,988 in 1984, representing an 11 per cent increase.

The publication's editor, Martin Friedman, stated that "although new products were at record-breaking levels in 1985, outstanding successes were few." However, Friedman pointed to a Coca-Cola success. "While everyone was criticizing Coca-Cola's manipulation of its basic product, this soft drink manufacturer quietly introduced Cherry Coke, perhaps the most successful new product in dollar sales ever marketed.

Another product success Friedman pointed to was Procter & Gamble's liquid Tide. He also cited Pepsi Cola's Slice, a juice-based soft drink.

In reviewing the record roster of new products Friedman found that "For sheer numbers no category could beat the ubiquitous wine coolers." He estimated that perhaps 130 to 140 cooler products are being distributed. "How many will still be around in January, 1987, is questionable."

The DFS publication reports new products in 22 categories, of which 17 showed increases over '84.

The most notable were frozen foods; health and beauty aids (HBA); sauces, spices, condiments, oils and dressings; soups; tobacco products.

The biggest category, HBA, showed a total of 473 new products, up from 411 in '84.

The table below is a recap of spot and local-TV time sales plus network compensation, published because of a squeeze in the reporting cycle.

11-month totals

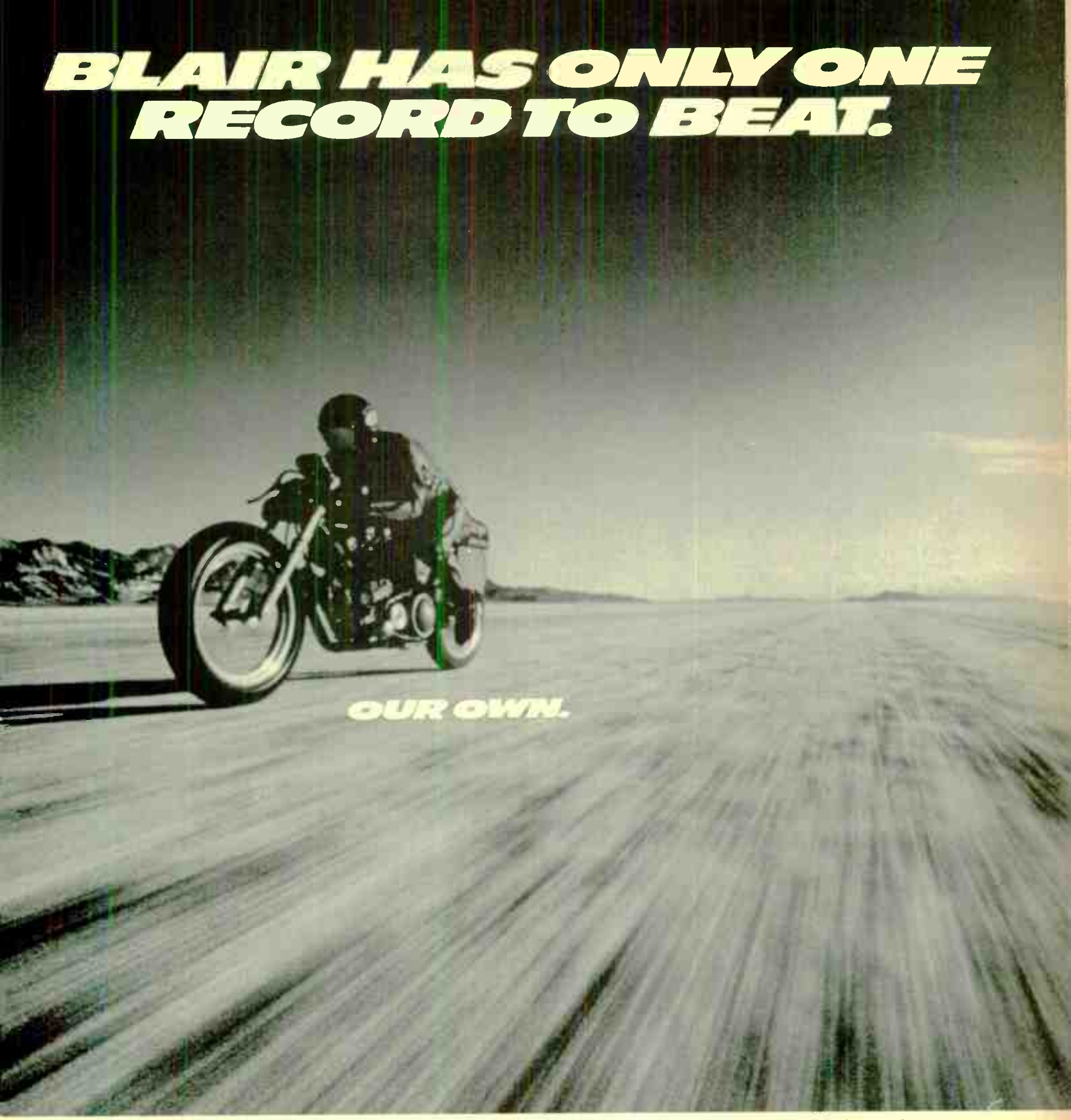
For the 11 month period shown, spot TV is up 7.9 per cent to $4,660.5 million; local is up 11.0 per cent to $4,264.3 million and network compensation is up 5.1 per cent to $405.0 million. Data for spot in December and the total for spot during '85 will be published in the next issue.

Note: The January 20 issue of *TV Business Barometer* showed incorrect November network compensation data at the bottom of the chart section due to a printer's error. The correct network comp figures for November are: 1984: $31.5 million; 1985: $34.1 million.

Television station advertising billings, 1983–1985

Spot, local time sales and network compensation (in millions)

	Spot 1983	Spot 1984	Spot 1985	Local 1983	Local 1984	Local 1985	Compensation 1983	Compensation 1984	Compensation 1985
January	$271.7	$296.7	$296.4	$201.5	$236.0	$265.7	$31.5	$32.5	$34.1
February	254.9	283.7	295.3	208.3	251.4	264.0	34.9	35.8	37.6
March	340.2	361.6	406.8	305.8	358.4	424.3	34.1	35.2	37.0
1st quarter	866.8	942.0	998.5	715.6	845.8	954.0	100.5	103.5	108.7
April	417.5	485.6	507.0	313.4	386.7	430.0	38.6	41.3	43.5
May	427.6	478.5	512.0	346.0	407.6	450.0	34.9	34.3	35.6
June	354.4	391.3	451.2	253.6	299.0	337.9	32.6	33.3	34.7
2nd quarter	1,199.5	1,355.4	1,470.2	913.0	1,093.3	1,217.9	106.1	108.9	113.8
1st half	2,066.3	2,297.4	2,468.7	1,628.6	1,939.1	2,171.9	206.6	212.4	222.5
July	370.3	422.1	459.7	277.4	317.9	356.7	36.2	35.5	36.5
August	298.4	329.4	373.5	278.9	343.0	383.8	36.0	35.4	39.3
September	358.8	417.3	463.9	327.2	370.7	415.2	34.9	34.6	35.9
3rd quarter	1,027.5	1,168.8	1,297.1	883.5	1,031.6	1,155.7	107.1	105.5	111.7
October	360.9	406.0	425.5	395.9	455.7	504.9	34.5	35.8	36.7
November	408.8	445.6	469.2	372.3	414.4	431.8	31.4	31.5	34.1
December	347.1	396.7		330.2	374.8		36.7	38.5	
4th quarter	1,116.8	1.248.3		1,098.4	1,244.9		102.6	105.8	
2nd half	2,144.3	2,417.1		1,981.9	2,276.5		209.7	211.3	
Total	$4,210.6	$4,714.5		$3,610.5	$4,215.6		$416.3	$423.7	



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Television

Cable Report

HBO's 'Fox-y' film deal

Rupert Murdoch's incipient "Fox Network," anchored by his Metromedia TV stations, has found a new and potentially bountiful source of off-pay TV programming—Home Box Office Inc.

And the pay programmer, thanks to a recent series of deals with Murdoch's Twentieth Century Fox Film Corp., gets piece of the syndication action for original productions cofinanced with Fox.

The recent licensing, co-financing and distribution agreements consists of three long-term pacts involving pay TV licensing of theatricals, co-financing of original productions, and distribution of theatricals produced and marketed by HBO.

On its end, HBO co-financing of the production of original off-pay product means it retains a larger slice of the increasing important "backend" in the programming product cycle. Indeed, HBO officials are calling the recent pact one of the pay leader's most significant deals ever.

Although the theatricals acquisition portion of the agreements is non-exclusive, the long-term co-financing aspects create a formidable alliance between the Murdoch studio and the Time Inc. unit, raising speculation that the two firms could further unite on other fronts.

The most interesting part of the alliance is a long-term co-financing agreement for the production of HBO Premiere Films and other made-for-pay programming. While the production will be produced by HBO, Fox must approve of "creative aspects" of the projects. While HBO retains domestic pay TV distribution rights, Fox gets distribution rights to all other domestic TV rights. Also, Fox will distribute theatricals produced and marketed by HBO's theatrical production division.

"Fox puts up a revolving fund of several million dollars, which we are using on projects after consulting with them," says Neil Braun, HBO senior vice president, film programming and home video. "Fox wanted to have the certainty of pay TV revenues over the next several years, and we wanted an acquisition deal with Fox coterminous with the Showtime/Movie Channel non-exclusive deal (with the studio)," he adds.

On the licensing end, HBO gets nonexclusive domestic pay TV rights to all Fox films released through 199. Titles available to HBO this year include *Cocoon* and *Jewel of the Nile*. HBO also gets pay TV rights to "a large number" of older Fox titles.

HBO recently did a co-financing deal with Orion Pictures for an upcoming theatrical comedy entitled *The Three Amigos*, starring Steve Martin, Chevy Chase and Martin Short. Braun says HBO has arranged for "about half" of the financing. The film is budgeted at more than $20 million, he said. For that, HBO gets "exclusive and perpetual pay and domestic home video rights, and equity participation in worldwide revenues.

Braun calls the deals "just one more symbol of a consistent trend. It is more cost-efficient to arrange financing of projects than to buy individual rights."

While HBO can't realistically participate in the financing of all the product it needs, it clearly is seeking to participate on an equity basis in as many projects as possible, Braun adds.

A 'Canadian Channel'?

The Canadian government is thinking about authorizing the creation of a satellite-fed, advertiser-supported superstation to beam Canadian programming free to American cable systems. Thus far, the report has received a somewhat mixed reception on Madison Avenue.

The concept, from the Canadian Broadcasting Corp. to the Canadian Radio-television and Telecommunications Commission, involves the establishment of a superstation structurally modeled after Ted Turner's WTBS.

But the Canadian version would provide an outlet for CBC programming, both entertainment and news and information, much of it unseen in the U.S. It also would air product from the National Film Board, independent producers and educational outlets. The idea is to provide Canadian businesses doing business in the U.S. with a direct vehicle to reach American households.

The concept also would afford a new opportunity for Canadian producers and artists to show their stuff before the American audience. Some major sporting events such as hockey, however, probably would be excluded because U.S. rights generally are held by others, such as ESPN.

The CBC termed the idea a "tantalizing business opportunity." But not all ad people in the States are sold on the idea. Remarks Norm Varney, senior vice president of new electronic media at J. Walter Thompson, "A lot of (the Canadian material) is PBS-type stuff. Whether we're ready for another one of those, I don't know. We'd consider it, hoping there's something new and different there. But it doesn't sound as though there would be."

Another skeptical view comes from Bart McHugh, senior vice president and director of cable TV at Doyle Dane Bernbach.

"We've seen some good things from Canada over the years and also have seen a large amount of dreck." McHugh questions whether there is room for another basic cable superstation: "I'm hard-pressed to believe there is."

A more upbeat reaction comes from Bob Geis, senior vice president at Wells Rich Greene. He believes the cable industry can sustain another superstation because many systems are carrying basic channels that are "weak." He terms the Canadian programming a "good alternative."

"They're just as capable as any other country, including the U.S., in producing programming," he says. But much hinges on whether the Canadians would lift current restrictions on U.S.-produced commercial using American talent. A relaxation in that area would have to happen to make the Canadian su-


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Over the years, you've known us by many names.
Soon, you'll know us by one.

perstation idea work, he cautions.

Ironically, considering the CBC strategy, the proposal to the regulatory body also asked that almost all U.S. commercial TV programs be moved from CBS's English language channel by September, 1987 to foster the development of Canadian talent. The CBC did say that it would retain some "high quality" U.S. programs.

Hey, big spenders

Procter & Gamble led the list of top spenders on cable television advertising in November 1985 with $2,277,102 in estimated cable buys for the month, according to figures supplied by Broadcast Advertisers Reports.

Second in line was General Mills, with $1.66 million. Third for the month was the Philip Morris group of companies ($1.47 million), which on a year-to-date basis was the second-ranked spender.

On a year-to-date basis, others in the top ten were the R. J. Reynolds group (ranked sixth at $8.2 million), Thompson Medical Co. (seventh at $6.4 million), Delta Airlines (eighth at $4.6 million), and Kellogg Co., ninth at $4.5 million.

Top 10 cable network advertisers—September, 1985

	Parent company	Estimated expenditures	Year-to-date expenditures
1.	Procter & Gamble	$2,277,102	$28,981,210
2.	General Mills	1,664,116	11,892,578
3.	Philip Morris	1,476,225	19,544,929
4.	Mars	1,408,336	10,340,246
5.	Anheuser-Busch	1,183,492	15,483,994
6.	Time	940,702	10,876,989
7.	Campbell Soup	778,146	2,875,586
8.	U.S. Armed Forces	737,983	3,109,027
9.	MGM/UA Entertainment	720,124	2,378,076
10.	Chrysler	638,286	4,555,158

Source: Broadcast Advertisers Reports

More on scrambling front

Home Box Office's implementation of signal scrambling on January 15 came off with nary a hitch—but don't expect the issue to fade away. While scrambling is inevitable—Showtime/The Movie Channel began test-scrambling its services on January 27—many controversial issues surrounding the subject remain unsettled.

Those issues will be raised in congressional hearings now slated for March 6 and requested by SPACE, the home TVRO dealers trade association. SPACE is concerned about cable industry "monopolization" of the satellite programming, and pricing issues. The hearings were called by the House Subcommittee on Telecommunications and Finance, chaired by Rep. Timothy Wirth (D-Colo.).

HBO wasn't saying how many home TVRO owners signed up to pay for its service, something that requires the possession of an authorized M/A-Com Videocipher II decoder and payment of a $12.95 monthly fee for either HBO or sister service Cinemax. Some TVRO dealers reported problems in getting decoder shipments, although M/A-Com said it was meeting demand, aided by units manufactured under its license by Channel Master.

It's likely that demand for descramblers won't peak until other satellite services scramble their signals, something that's expected to happen apace later this year. Joining the ranks of programmers announcing scrambling plans is MTV Networks, which expects to scramble its services—MTV, Video Hits One and Nickelodeon—by year's end.

In the meantime, the home TVRO faction received a boost from a Federal Communications Commission ruling that pre-empts some local ordinances banning or restricting home earth stations. Such local rules are pre-empted unless they demonstrate a "reasonable and clearly defined health, safety or aesthetic objective," and do not impose "unreasonable limitations" or cost on users."

SPACE applauded the language of the FCC ruling, which, in the Commission's words, "ensures that state and local regulations will not interfere unreasonably with the federal right to construct and use antennas to receive satellite-delivered signals."

CBN News snags TI

Texas Instruments provided partial sponsorship of CBN Cable Network's January 27 first edition of its *CBN News Tonight*, a half-hour issue-oriented newscast airing at 10 p.m. ET.

TI is getting billboard participation and two 30-second spots for a desktop printer-calculator in its partial sponsorship, which runs for 52 weeks, according to Doug Greenlaw, CBN Cable's New York-based national advertising vice president. Other partial sponsors signing on for a 52-week run, but not in the debut show, include General Mills and Sears, Roebuck & Co., Greenlaw says.

The news show is being positioned as an interpretative vehicle that tells the "why" behind the story, especially as it relates to American family life, Greenlaw says. He acknowledges that some Madison Avenue types have questioned why the network is getting into an area that, at first blush, appears well-covered by others. But the show's market niche should become clearer to advertisers as they see the product, he says. He also adds that the content, while analytical, will be fair and objective.

Spots are selling on the show for $1,500 per 30. Aside from sponsorships, the network is using the news show as a place in which to rotate scatter ads.

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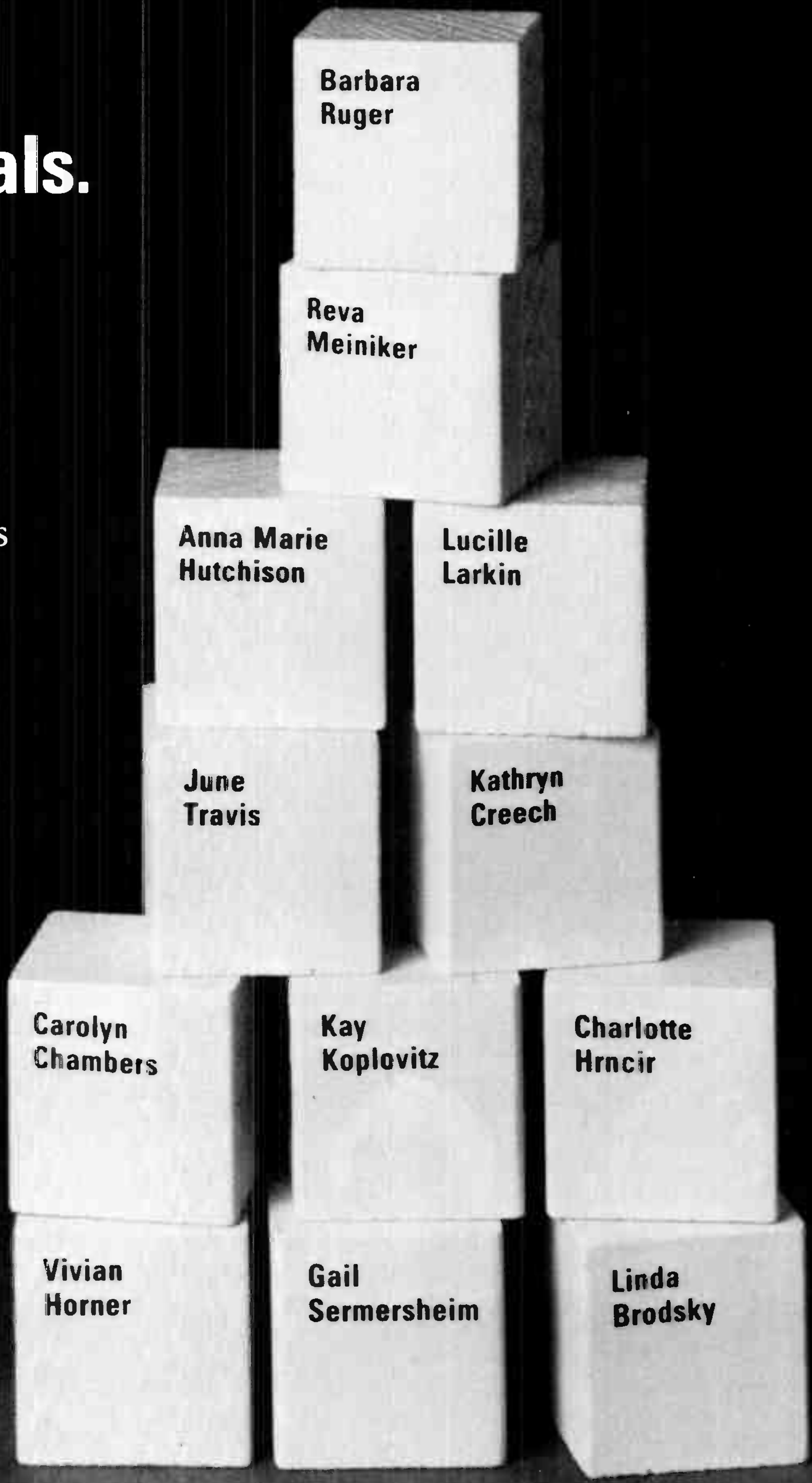

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Radio Report

Small markets up most in spot's 16.7% December

Spot radio ended the year with a double digit percentage increase, according to Radio Expenditure Reports. The Larchmont, N.Y.-based information provider reported that December billings for spot were up 16.7 per cent to $81,463,000.

Billings for the year were $900,954,900, representing commissionable business to radio reps. This was 9.3 per cent over the '84 figure, which must be adjusted, since '84 had 53 weeks in the Standard Broadcasting Calendar vs. 52 weeks in '85. Adjusting the '84 billings down to $808,456,100 brings the increase up to 11.4 per cent.

RER tabulations by market group show the smallest group (markets below the rank of 50) up the most during December. Their time sales climbed 25.7 per cent to $19,381,000. The top 10 markets rose 16.8 per cent to $32,263,600, the 11-to-25 group was up 12.6 per cent to $17,991,300, while the 26-to-50 group increased 9.9 per cent to $11,827,100.

CapCities/ABC Radio shifts

The brand new top management team overseeing the radio station interests of Capital Cities/ABC will be working in a somewhat different arena than their predecessors: Once the seven stations that the FCC requires the merged company to dispose of are gone, they won't be operating any stations in the top five markets.

James P. Arcara has moved up the presidency of Capital Cities/ABC Radio, reporting to Michael P. Mallardi, president of the Broadcasting Division and senior vice president, Capital Cities/ABC. With 25 years at CapCities, Arcara most recently was executive vice president in charge of radio at CapCities. Ben Hoberman resigned as president of ABC Radio early last month.

Directly overseeing the stations will be Don P. Bouloukos, reporting to Arcara as president Capital Cities/ABC Owned Radio Stations. Succeeding

Arcara

Bouloukos

Charles A. De Bare, who is taking early retirement, Bouloukos had served as vice president, operations for the ABC owned stations since February 1982. The merged company reports Edward McLaughlin will continue as president, ABC Radio Networks, reporting to Arcara.

Seven to sell. Meanwhile, the company has until the middle of next year to dispose of seven radio stations in four of the top five markets, where it also has TV stations. The FCC had granted a temporary waiver of their disposition, allowing 18 months from the January 3 effective date of the merger. Those on the block as of now: WABC and WPLJ New York, KABC and KLOS Los Angeles, WLS-AM-FM Chicago and KGO San Francisco.

With the exception of WMAL/WRQX Washington, the 10 stations to remain in the fold are all former CapCities operations: WJR/WHYT Detroit, WBAP/KPCS Dallas-Fort Worth, WPLO/WKHX Atlanta and WPRO-AM-FM Providence.

Birch wins more agencies

It's now been confirmed, as previously reported, that BBDO/New York has joined such other recent Birch Radio adherents as McCann-Erickson and Lake-Spiro-Shurman, agency for Schering-Plough, in adopting Birch as its primary ratings service. Birch estimates that between them, BBDO/New York and McCann-Erickson have combined spot radio billings of approxmiately $124 million.

Birch reports that, effective January 8, BBDO adopted Birch as its primary service in all measured markets and quotes from the evaluation drawn up by BBDO media research director Steve Singer, who reports that the agency chose Birch "following extensive evaluation for two very powerful reasons: Birch offers a technically superior product to Arbitron, and BBDO is in a unique position of being able to help firmly establish a ratings service." BBDO radio clients includes Pepsi-Cola, Stroh's beer, Gillette and Chrysler.

Lake-Spiro-Shurman is using Birch as primary service for all youth-targeted products, including Maybelline, Dr. Scholl's, and Coppertone and Tropical Blend suntan products from Schering-Plough's U.S. Proprietary Drug and Toiletry Divisions. Sherri Feuille, manager of radio buying at LSS, says "We believe Birch's use of the telephone methodology is more successful with younger demographics than Arbitron's diary retrieval. Telephones yield significantly higher response rates and higher listening levels for this population segment. Birch provides far more current and complete information in many of the radio markets we use. We also prefer Birch's sampling procedures, which use a single person per household sampling frame."

At BBDO, Singer explains that his analysis of Birch followed the framework recommended by the Advertising Research Foundation for evaluating media audience research. This meant examination of sample design, sample recovery, data collection and validation, data processing, sample tolerance and data reported. Says Singer: "Birch is regarded as superior in all of these key areas."

The rep vs. the conglomerep.

By Jerry Schubert, President, Eastman Radio.

The selling of America's radio stations is in the throes of change. Most of the industry's major rep firms have caught the mergermania fever that is sweeping the business community.

They are fast becoming "Conglomereps" whose main selling efforts are packaging stations into so-called "networks."

Is the "Conglomerep" the future?

We wonder if the packaged or commodity approach to selling radio is indeed the way to go.

It's not that we're against networks. Eastman is a member of Supernet because it does provide some ease of buying advantages for agencies and can deliver some benefit in reaching specialized audiences.

But we try to keep the concept of a network in perspective. For at Eastman, we have reservations about the impact of this approach on the quality stations across the country. Stations that have more to sell.

As we see it, the faceless network will submerge the identities of the individual stations.

The faceless network will blur the competitive differences between stations.

The faceless network will make the sale on price, not value. (How do you sell value if, as in the case of one Conglomerep, you handle fifteen stations in one market?)

Eastman's view of the future.

With more network selling, we see the need for a rep firm to sell value, not just numbers.

We see the need for a firm to represent the best stations in all markets.

We see the need for a firm to train its people to know its markets, its stations and to know how to sell value instead of price.

Since that has always been our approach, we see Eastman as that firm.

Eastman. The largest independent Rep.

If your station wants to be sold independently by a Rep firm instead of supermarket style by a Conglomerep, Eastman is not only your best choice, it's your only choice. Today, we're the only major independent radio Rep firm with the people and resources to represent you to the nation's largest agencies and companies.

EASTMAN RADIO

Radio Report *(continued)*

Political ad take

Radio could see between $125 and $150 million in revenues from political advertising this year, according to Kenneth J. Costa, vice president for marketing information at the Radio Advertising Bureau. Costa noted that the entire House of Representatives, a third of the Senate and 80 per cent of the nation's governors are up for election this fall.

To arrive at the $125–150 million figure, Costa took the National Association of Broadcasters' 1982 conclusion that political advertising reflects 1.4 per cent of an "average station's total time sales" and factored it into the rate political ads have increased on radio from one off-year election to the next (158 per cent in 1978 and 187 per cent in 1982).

MOR/nostalgia profile

A typical listener to middle-of-the-road/nostalgia stations is a married female, 45 years of age or older with a high school education and household income at or over $25,000. That profile is drawn from Torbet Radio research based on 1985 Simmons data.

According to Torbet, 57 per cent of the 18-plus audience to MOR/nostalgia (M–F, 6 a.m. to midnight, daily cume) is female. Sixty-five per cent of the listeners are married, 17.8 per cent single, 8.6 per cent widowed, and another 8.6 per cent divorced or separated.

Listeners 65 years of age or older make up 20.5 per cent of the audience, 55–64 19.4 per cent, 45–54 15.6 per cent, 35–44 16.5 per cent, 25–34 14.9 per cent and 18–24 13.1 per cent.

High school graduates account for 46.2 per cent of the listeners. College attendees come to 16.5 per cent and college graduates to 15.3 per cent. Occupation-wise, 18.1 per cent of the audience is in technical, clerical or sales positions, 8.3 per cent managers or administrators, 7.8 per cent professionals, 5.8 per cent in precision/craft positions, and 16.0 per cent classified as "other."

Nearly 50 per cent—48.9 per cent to be exact—of the listeners have household incomes of $25,000 or more, with 11.6 per cent falling in the $20,000–24,999 range, 9.5 per cent $15,000–19,999, 14.4 per cent $10,000–$14,999, and 15.6 per cent under $10,000.

Concentrating on the upscale demographics, Torbet said that 38.8 per cent of the audience have incomes $30,000 or more, 23.5 per cent $40,000 or more, and 11.4 per cent $50,000 or more.

International Radio Fest

The fifth annual International Radio Festival of New York, June 10–12 at the Sheraton Centre, has added the following award categories for 1986: writing of news, entertainment and information program; editing of news documentary, entertainment documentary and information program; narration; air personality; newscaster; talk/interview program host; investigative reporting by an individual; and original music.

Entries for the awards must be received by March 31. Last year, 1,273 entries—an increase of 15 per cent over 1984—were received from 19 countries—with 79 Gold Medals and eight Grand Awards presented to winners from 11 countries.

Panels of working professionals review the initial entries, with final judging performed by members of the festival's two advisory boards. New members of the programming and promotion board are: Dr. Ben Armstrong, executive director, National Religious Broadcasters; Ron Nessen, vice president, news & special programming, Mutual Broadcasting System; Norman Pattiz, president, Westwood One; and Ed Salamon, executive vice president of programming, The United Stations. New members of the advertising board are: Frank DeVito, president and director of creative services, SSC&B: Lintas Worldwide, New York; and Caroline R. Jones, executive vice president and creative director, Mingo-Jones Advertising, New York.

Top 5 hold steady

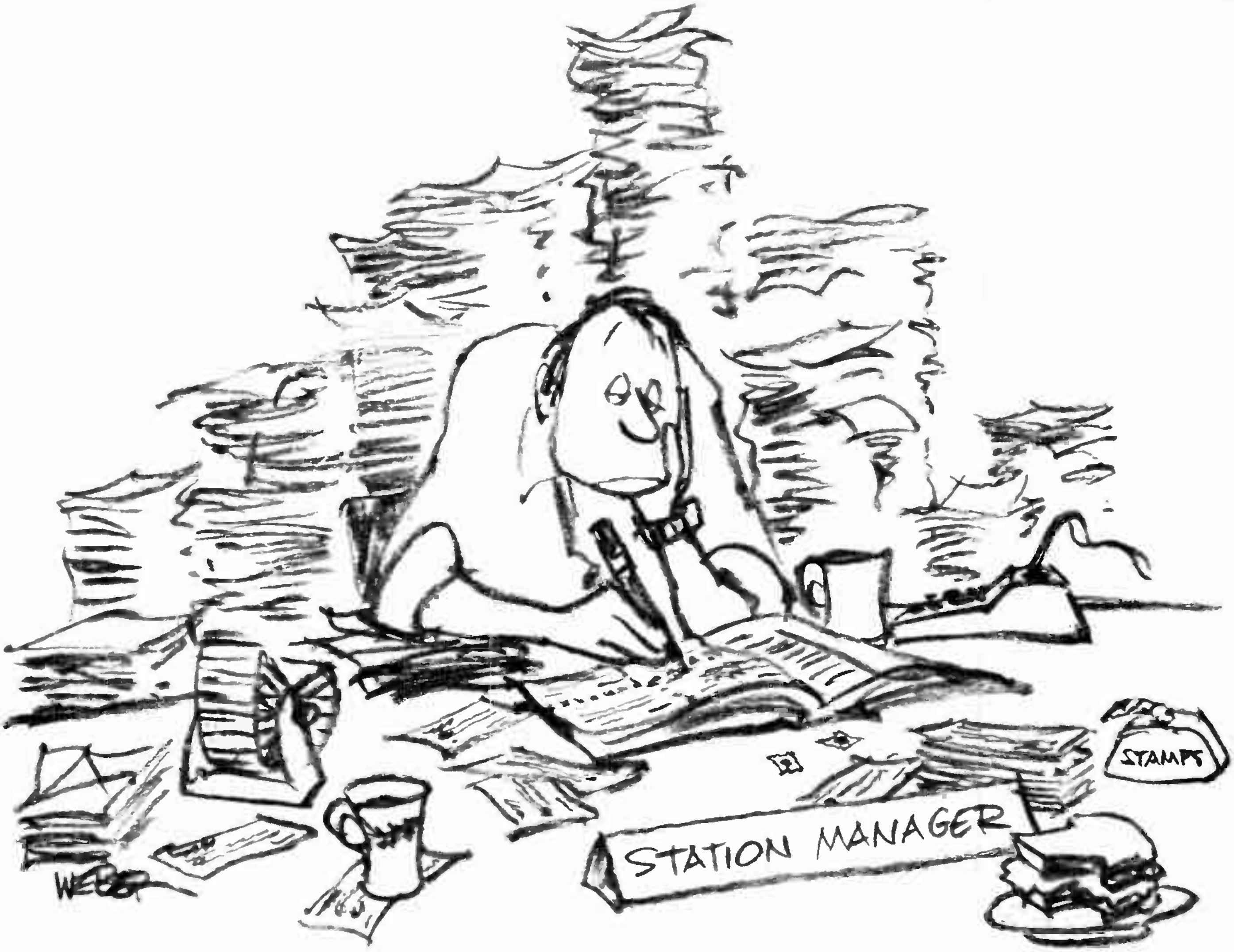
The top five network radio advertisers held steady in the BAR reports from October to November, but three firms in the bottom half of October's top 10—Greyhound, Tandy and Chesebrough Pond's-—dropped off the monthly list. They were replaced by Beatrice Foods, Chrysler and Triangle Publications.

Six of the top 10 year-to-date advertisers did not make November's top 10. They were Greyhound ($13.5 million), R.J. Reynolds ($9.2 million), Anheuser-Busch ($8.5 million), Cotter & Co. ($8.2 million), Chesebrough-Pond's ($7.9 million), and A. Hormel ($7.8 million).

Network radio parent companies ranked by estimated expenditures—November 1985

Parent Company	Estimated expenditures	Year-to-date expenditures
American Telephone & Teleg Co	$2,767,069	$21,926,691
Sears Roebuck & Co	2,647,783	18,604,967
Warner-Lambert Co	2,173,603	13,971,075
Ford Motor Co	1,541,913	5,909,188
General Motors Corp	1,228,388	7,764,431
Procter & Gamble Co.	1,193,370	12,393,876
Beatrice Cos Inc	1,135,333	5,035,304
Harris Corp	1,002,026	2,502,858
Chrysler Corp	998,450	4,154,620
Triangle Publications	972,092	6,546,583

Source: Broadcast Advertisers Reports


STAMPS
STATION MANAGER
WEBER

Radio Business Barometer

Detroit aids web biz in December

Paced by business out of Detroit, network radio ended last year with a bang, according to figures reported by the Radio Network Association. Based on figures reported to the accounting firm of Ernst & Whinney, the RNA announced that December revenues of the radio webs rose 25 per cent in December.

This was the second best monthly revenue increase in percentage terms for 1985.

December network revenues, covering seven companies, totaled $27,057,851, compared with $21,633,456 during December of 1984. The December figure brought the total for the last quarter to a level 16 per cent above that of the '84. Again, it was the second best quarterly increase in percentage terms for 1985. October–December volume came $89,456,359 vs. $77,329,175 during the corresponding '84 quarter.

Total network radio revenues for the year came to $328,708,708, up 14 per cent. The 1984 total was $287,949,633.

The December figures were highlighted by blockbuster advances in both the Chicago and Detroit territories. The auto capital, in particular, exhibited strong demand, spurred by new model financing campaigns and by the drive for Ford's new Taurus model.

December revenues out of Detroit came to $3,059,832, up 116 per cent over the '84 month. That put the month in the black for the last quarter after two negative Detroit months.

Both October and November were down 6 per cent each from the preceding year, with revenues of $4,009,482 and $2,643,474, respectively.

Such ups and downs are not unusual for Detroit business, however. Network radio revenues last March were up 213 per cent to $1,977,014 following a decline of 12 per cent in February. April was up 198 per cent, followed by an increase of 25 per cent in May. In any case, Detroit business on network radio was up 40 per cent for the year to $27,392,763.

Elsewhere, Chicago scored a 93 per cent increase in December, by far the biggest percentage rise in '85. Revenues were up to $6,055,582 for the last month of the year. But the biggest month for Chicago last year was October, which was also the biggest for Detroit and for network radio overall. Chicago ended the year up 21 per cent, with total revenues of $79,954,137.

N.Y. rise modest

New York rose a modest 6 per cent in December to $16,589,758. It big October attracted $33,551,377 in revenues, while its worst '85 month was January, which took in a total of only $17,707,925. For the 12 months, New York accounted for $201,604,579.

Los Angeles, the smallest of the four territories, was down 2 per cent in December, but showed a hefty 37 per cent increase for the year with a total of $21,351,416. Helping reach this level was second quarter business, which jolted up 78 per cent to $5,442,248, aided by a 129 per cent increase in June.

Network **+25%**

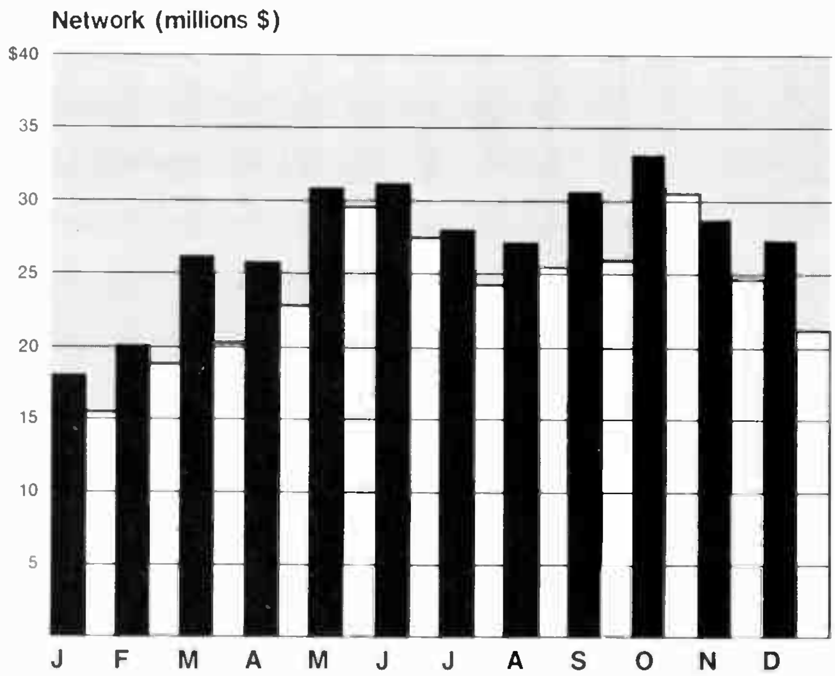
(millions) **1984: $21.6** **1985: $27.1**

Changes by sales offices

City	Billings (000)	% chg. 85–84
New York	$16,589,758	+6%
Chicago	6,055,582	+93
Detroit	3,059,832	+116
West Coast	1,352,679	−2

Source: Radio Network Association

December



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*SOURCE: Nielsen Nov. '85, May '85, Feb. '85, Nov. '84, May '84, top 50 markets.
Data are estimates only and are subject to the qualifications contained in the reports quoted.

Television/Radio Age

February 3, 1986

Department stores at NRMA say aim is to stand out from off-price competition

Retailers turning to television as key 'positioning' medium

By SANFORD JOSEPHSON

The availability of designer and brand name merchandise across the spectrum of retailing—from department stores to chains to discounters—is making it harder than ever for merchants to distinguish themselves. Realizing this, traditional department stores are turning more and more to television as their primary positioning medium.

At least that's the indication from discussions with department store executives who attended the recent National Retail Merchants Association (NRMA) convention in New York. And this strategy cuts across all market sizes—from Carson Pirie Scott in Chicago, which launched its successful "Carson's Is For Me" TV campaign in the spring of 1984 to Younkers (25 stores in Iowa, Nebraska, South Dakota, Wisconsin and Illinois), which will rely on television to get its new "value pricing" image across to consumers.

Prior to March, 1984, Carson's had not done any original television production, according to Jim Meyers, senior vice president, advertising & sales promotion. "The store," said Meyers, "was very traditional. Television advertising was mainly vendor spots with store tag lines."

Then, Carson's "came out of the closet," embarking on the "Carson's Is For Me" campaign, a series of 60-second generic commercials designed to "position the store. All of the advertising," continued Meyers, was designed to "sell the store. There was no brand identification."

The campaign did evolve, however, to eventually zero in on merchandise and/or consumer segments; and one of the first targets was the career woman, catered to via Carson's Corporate Level, an entire floor devoted to merchandise for this customer. In addition to clothes, this floor offered such things as a travel service, stock brokers and a beauty parlor.

Budget growing

Carson's spent about $3.5 million on television in 1985, a figure that Meyers said will grow to $4 million this year with new target areas being businessmen, petite women and domestics (sheets, blankets, tablecloths, etc.).

Growing cooperation between retailers and broadcasters is manifesting itself in some unusual and successful multi-faceted projects

WXYZ-TV's 'Kelly & Co' live from suburban mall

Carson Pirie Scott's 'Carson's Is For Me' campaign is a series of 60-second generic spots designed to "position the store." There is no brand identification.

Scenes from 'Carson's Is For Me'

"We are selling lifestyle and emotion," he added, "and television is the best vehicle with which to do that."

Until 1980 or 1981, department stores, according to Carl Ziltz, vice president marketing, advertising and research for Younkers, "could do no wrong. Then the [soft goods] discounters came along, and department stores' answer was to rely on brand names. But manufacturers overproduced, and now brands are all over; there's no customer loyalty."

The Des Moines-based merchant in March will introduce new price points as part of a "value pricing image" campaign," resulting from research that showed consumers having a "high price perception" of the retailer.

"The only way we can fix it and get top of mind perception of the customer," said Ziltz, "is on television."

The commitment, according to Tom Gould, Younkers president and chief executive officer, is for three years. "Television," he said, "gives us continuity. We are not dwelling on specific items; we're talking about concept, positioning. Television is an excellent vehicle for positioning oneself."

The creative thrust and overall strategy are still being worked out by Younkers' agency, Ron Foth Retail, Inc. of Columbus, Ohio, but Ziltz said the TV exposure will be "week in, week out" in at least four markets—Des Moines, Omaha, Davenport-Rock Island-Moline and Sioux Falls-Mitchell.

Ron Foth, president of Ron Foth Retail, said it was premature to discuss the creative approach in detail but added that the message will be "highly targeted to get into the mind of the consumer. We'll be telling them not only to continue to shop at Younkers but that, if they have drifted away to another store such as a discounter, we'd like to get them back.

"Value pricing," he continued, "is the guts" of the message. "We will show specific brand names and prices so they can compare."

Previous experience

Ziltz has previous experience with such a project. He came to Younkers from P.A. Bergner, a department store group based in Peoria, Ill., which had suffered from a high price perception of its children's wear.

"We ran a month-long back-to-school campaign in 1983," he recalled, using "a young boy as a spokesman for the store.

From the last week in July until August 25, we bought 1,200 gross rating points in three markets—Peoria, Springfield-Decatur-Champaign and Rockford. The campaign ended, and

Top spenders

The leading department store TV spender for the first nine months of 1985, according to TvB, based on Broadcast Advertisers Reports data, was Macy's/San Francisco with a total of $2,876,100, which, however, represented a 26 per cent drop from the $3,867,700 it spent during the comparable period of 1984.

Biggest percentage increases among the top 14 department store TV spenders for the first three quarters of '85 were turned in by Macy's-Bamberger's/New York (Number 4), up 216 per cent to $2,239,700; The Broadway/Los Angeles (Number 6), up 188 per cent to $2,049,700; John Wanamaker/Philadelphia (Number 8), up 114 per cent to $1,788,400; Bamberger's/Philadelphia (Number 9), up 155 per cent to $1,745,300; and Dillard's/Dallas (Number 11), up 790 per cent to $1,637,100.

The leader among off-price fashion retailers was Marshalls, with expenditures of $6,437,000, up 52 per cent over the comparable period of 1984. Big percentage increases among the off-pricers were turned in by: C&R Clothiers (Number 2), up 149 per cent to $5,892,000; T. J. Maxx (Number 4), up 176 per cent to $3,651,000; Ross Clothiers, (Number 5) up 143 per cent to $2,531,100; and T. H. Mandy, (Number 9), up 810 per cent to $950,700. □

the business just continued."

Filene's, the Federated department store group in Boston has, over the last couple of years, used television mainly for storewide events and vendor-supported cosmetics commercials. However, this spring, according to Charlotte Brewer, vice president, advertising & research, the store will launch an "institutional, generic, posturing TV campaign over and above merchandise allocations. We feel it's very important to sell the store overall, since we're all looking so much alike."

Roy Boutillier, senior vice president and director of marketing at Gimbels-Midwest in Milwaukee believes "you need a platform" from which to launch a generic campaign. One such platform at his store, barring the unexpected (Gimbels has been put up for sale by its parent company, Batus), is the celebration of the Wisconsin retailer's 100th anniversary this December.

"We will launch enormous wall-to-wall TV advertising," Boutillier said, "and 90 per cent of it will be institutional. We will forget about vendors—it's a once-in-a-lifetime opportunity." Television, he added, "enables you to project an awareness of your store's personality that's not so easy to do in other media."

NRMA sessions

The importance of creating more awareness through image advertising was also emphasized at some of formal sessions at NRMA.

At a presentation by the ABC Owned Television Stations called "Innovative Marketing: Preparing For Tomorrow," Keith Ritter, the broadcasting group's director of marketing, pointed out that the Trac-ABC study of retail awareness among consumers showed that retailers "are not generating the awareness they need to remain as competitive as their business has become (see *Retail Report*, January 13). In 1984," Ritter said, "nearly 83 per cent of adults could recall some form of advertising for the store which they named first when asked which store they thought of when purchasing apparel. By 1985, that percentage had dropped to 69 per cent."

Forty-four per cent of awareness, he continued, is residual—"the respondent 'just knows' about a particular store which they have identified as being the one store they think of when thinking of places in which to buy apparel." Some form of advertising, he added, accounted for 17 per cent of awareness.

Even though nearly half of store awareness is residual, this, Ritter said, "is down from 47 per cent last year [1984]. This may be due to the increase in top of mind awareness for newer outlets, awareness generated through advertising and television, in particular. Secondly, only that 17 per cent generated by advertising is controllable by the retailer." The Trac-ABC study was conducted in six markets in 1985—New York, Los Angeles, Chicago, San Francisco, Detroit and Minneapolis-St. Paul.

During the Television Bureau of Advertising presentation, "Premier Positioning: Selling The Store," CBS News economic correspondent Ray Brady pointed out that, "in today's marketing environment, the store that wins is the one that knows how to position itself, how to create an image of what it is and what it stands for—an image that will pull in today's customer.

"The proof of that," he continued, "is in the rise of designer clothes. People know what Calvin Klein stands for, what Ralph Lauren stands for. But pull off that label, take the Calvin Klein label off, or the Ralph Lauren, and you simply cannot sell them. So you have to develop an image like, say, Bloomies [Bloomingdale's], Neiman Marcus or even Crazy Eddie. Yes, Crazy Eddie. In Manhattan, there are literally hundreds and hundreds of electronic stores, department stores, specialty stores, discounters—all selling the same VCRs, Sony Walkmen, Sony Watchmen and videocassettes. But one store stands out from all the others: Crazy Eddie."

Crazy Eddie, added Wallace Westphal, TvB director of retail marketing, "was the first electronics retailer to make a major commitment to television as a major portion of his media mix. The rest, of course, is now history. Crazy Eddie, the act to beat in New York. Crazy Eddie, the leader."

'Psychological game'

And the same message about image came from a former retailer—Stanley Goodman, retired chairman and chief executive officer of The May Department Stores Co. Said Goodman: "Retailing is a psychological game played by the customer and the merchant around the question, 'Why should the customer buy from me?' The winners are the retailers who have positioned themselves in the customer's mind with the strongest reasons to come to them.

The losers are the ones whose customer appeal is weakening, whether they know it or not."

He then used four adjectives to describe today's customers:

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Carl Ziltz, *vice president, Younkers, Des Moines, says research indicated consumers have a "high price perception" of the store. "The only way we can fix it and get top of mind perception of the customer is on television."*

But will more backend deals lead paying subscribers to feel cheated?

Cable to broadcast: Syndie route brings dollars, exposure

BY NICK DAGER

Cable networks, caught between subscribers who constantly demand new and better shows and producers who constantly demand higher budgets to create those shows, are looking to the broadcast syndication market for additional sources of revenue. While the trend is a relatively new one, it is a trend that seems destined to grow and to flourish. By offering their programming to the broadcast industry, cable networks are answering the short term problem of where to find the money to produce new shows. They also are using broadcast television as a subtle means of promotion.

Some cable people express cautious optimism about the new trend toward "backend" broadcast deals, but no one seems to be more upbeat about this topic than Steve Brenner, vice president of business affairs at USA Network. "We think this is a terrific step forward," says Brenner. "It's a chance to attract new people and it's substantially better than taking old, old reruns."

Virtually every major cable network, pay and basic, sent representatives to this year's NATPE meet. They are involved in a dual function: the cable nets are competing with independents and affiliates in a quest for programming, and they are also engaged in promoting the sale of cable shows destined for syndication.

One of the most significant examples of syndicated cable programming is *Check It Out*, a half-hour situation comedy which stars Don Adams. It's a joint venture of CTV Network in Canada, USA Network, Program Syndication Services, Inc., and Taffner & Associates Productions Limited. The show is essentially produced for syndication, with a cable window. USA has exclusive rights to air the first 22 episodes over 24 weeks. (Two shows will be repeated. The show first aired at the beginning of October).

Precise details regarding the cost of producing *Check It Out* were not made available. A Taffner executive said the show qualified for money from the Canadian Broadcast Fund; Brenner indicated that USA Network will share in syndication profits, terming the arrangement "an interest in the program beyond our carriage of it."

Financial details aside, it is no secret that producing a quality half-hour television show is expensive. Says Brenner, "Those things, frankly, cost a lot of money. USA alone could not afford to produce this show." As Brenner sees it, USA had the choice of trying to compete against the resources of a first-run syndication network or joining one. For Brenner, that was no choice at all. "It's difficult to compete with first-run syndicators," he says.

Kay Koplovitz, president and chief executive officer of USA Network, put it this way: "This (venture with Taffner) is important to us in several respects. It represents USA's first significant commitment to original comedy programming and further strengthens our lineup. At the same time it signals the creative community that we are serious about developing new product for USA."

Once the program has finished its exculsive run on USA, the first 24 episodes will begin a 52-week run in syndi-

Paramount's 'Brothers' (on Showtime)

'Check It Out' (on USA)

'Check It Out' was produced for syndication with a cable window. Syndication of 'Brothers' is expected eventually.

cation. Initially there will be no direct conflict. But if *Check It Out* is a success, there will be 22 more episodes produced—and viewers will have the option of seeing new episodes via subscription cable TV on USA, or settling for reruns on "free" over-the-air TV.

Brenner is content with that possibility. In the first place, he notes, cable subscribers don't pay for USA specifically." Second, USA will always have the new episodes before they go to broadcast. Most important in Brenner's view, however, is the chance *Check It Out* offers USA to present quality first-run programming to its viewers. "We're doing the things that we can do to be more competitive."

Business as usual

Allen Sabinson, senior vice president, original programming, at Showtime, echoes Brenner's viewpoints in many ways. But Sabinson says the utilization by cable programmers of a syndication window is strictly business as usual and is just one more method, among many of keeping the revenue stream flowing. But, he adds, "It's only a piece of the total picture."

Sabinson says Showtime is willing to consider any alliance that is both profitable and in the best interests of Showtime. He cites the example of the recent Showtime offering of *Tender is the Night*, which premiered in October. That program was co-produced by Showtime and the BBC. Later, according to Sabinson, the program will be released to the home video market. And, in a further alliance, he notes, Scribners reissued the book to coincide with the Showtime premiere and used color art from the show for the book cover.

For Sabinson, that sort of arrangement differs little from the arrangement that now has new episodes of *Bizarre* airing on Showtime, with reruns on broadcast syndication. He concedes that the whole notion of cable programming going broadcast is one big unknown. "I think we need more information," says Sabinson. "*Bizarre* is an interesting case because, in many ways, it is the litmus test."

Bizarre, which stars comedian John Byner, is entering its sixth season on Showtime and is in its first year in syndication, via Showtime parent, Viacom. According to Sabinson, "The show's doing pretty well for them in syndication and it's doing well on Showtime." He adds, "*Bizarre* is just beginning to find its [broadcast] audience." Sabinson believes that a successful *Bizarre* in syndication can only benefit Showtime. He reasons that if the audience enjoys the program, it will come to be associated with Showtime and thus bolster Showtime's reputation.

HBO's 'Gulag'

Timing is considered a key element in decisions to release cable product to TV

Disney's 'Undergrad'

Sabinson also sees another factor: *Bizarre* has had a long run on cable, and TV shows, he says, don't run indefinitely. "I don't think shows go on for ever and ever. I don't see *Bizarre* in an 11th, 10th or ninth year. The creative people involved with a show want to take on new challenges." Given that even a hit show has a finite run and that *Bizarre* is arguably nearing the end of its life expectancy, Sabinson believes it makes good sense for Viacom to garner some healthy revenues by taking advantage of a syndication afterlife.

Facing reality

Timing is a key factor, in Sabinson's view, when a cable network makes the decision to send one of its own shows out into the broadcast world. For that reason, Sabinson thinks it will be "several years" before the Showtime program *Brothers*, which features a homosexual in the cast, will be seen in syndication, though there seems no doubt that eventually *Brothers* will go the syndication route. The reality, according to the Showtime programming executive, is that the costs of such a program do not leave any other options. Sabinson would not discuss precise figures, but offers the estimate that *Brothers* costs between $100,000 and $125,000 less per episode than a typical network show.

Sabinson acknowledges Paramount will, at some time, be seeking a syndication deal for *Brothers*. When Showtime commissioned the series, it committed to 65 episodes. "Paramount knew they had a show that was syndicatable from day one," notes Sabinson. "I think Paramount has been very smart about *Brothers*."

Whatever the fate of *Brothers* on broadcast, Sabinson insists that Showtime would never alter the original "cable" flavor of its programming to make it more salable to the syndication marketplace.

"The single criteria, Sabinson says, is and will remain, "Is this a show that Showtime subscribers want to see?" If

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'Enhanced underwriting' at local level possible threat to national 'angels'

Public broadcasters face new ballgame as funds threatened

By LES LUCHTER

In the wake of the Gramm-Rudman federal budget-balancing law, the Reagan Administration's Office of Management and Budget (OMB) recently proposed that federal funding of public broadcasting be eliminated by 1992. Yet, with a less drastic position previously supported by a bipartisan majority in Congress and even by the President himself, the OMB request has hardly caused panic among the public broadcasting community. Instead, one hears harsh reminders of why federal funds remain a necessity, and suggestions on how to lessen the dependence in the future.

"If federal funding is eliminated," warns Peter Fannon, president of the National Association of Public Television Stations, "there will not be a public TV service that looks at all like it does today."

At the least, a loss of federal funds would alter dramatically the way the $800 million-plus public broadcasting industry works in this country. Right now, the bulk of federal support (accounting for about 20 per cent of public broadcasting's operating funds) is sent through the Corporation for Public Broadcasting (CPB) to local stations in the form of Community Service Grants. The local stations, in turn, produce their own programming—some of which is then distributed nationwide through such membership organizations as the Public Broadcasting Service (PBS). The CPB budget also includes a $25 million program fund, with most of the money allocated to PBS' five biggest series—*The MacNeil/Lehrer NewsHour*, *Frontline*, *WonderWorks*, *Great Performances* and *American Playhouse*.

Authorization of funds

During the '70s, Congress set up a system to authorize funds to CPB in three-year increments, but two years in advance. For instance, in 1979, the authorization was set for fiscal years 1981, '82 and '83. This procedure was designed to allow producers to proceed with long-term projects on the basis of future funding realities, and also to protect against political influences. That was theory. In practice, political realities interceded when the Reagan Administration took office.

The final authorization from the Carter Administration proposed CPB funding at $220 million for FY 1983, and this was expected to rise to $250 million by FY 1985. The new Congress, faced with a $200 million authorization for FY 1982, actually appropriated $172 million—and the Reagan Administration proposed an FY 1985 budget of only $85 million.

Voices of protest

The public broadcasting community howled, protesting it could not exist on anything less than $130 million annually. Led by Sen. Barry Goldwater (R-Ariz.), Congress appropriated $137 million for FY 1983 and exactly $130 million for 1984–86.

With such widespread bi-partisan support, the Reagan administration gradually eased off its attacks on public broadcasting. For FY 1987, $200 million was appropriated, and President Reagan's FY 1986 budget for funding FY 1988–90 called for CPB outlays of $214 million, $246 million and $283 million respectively.

"The President's budget looked very good to us," acknowledges Peggy Hubble, director, development and national press relations for PBS. "Although it was not as much as we would have seen under the Carter Administration, it was at least back on the right track."

Then, from "out of left field," in Hubble's words, the OMB proposed the following in the FY '87 budget: $170 million for FY 1988, $130 million for FY '89, $90 million for FY '90, $60 million for FY '91, and absolutely nothing for FY '92.

"We're frankly outraged," says Hubble. "It's fairly naive to say that something like public TV will survive in the marketplace without some help from the federal government. If you look at

Federal funding for the Corporation for Public Broadcasting (CPB)

($ in millions)

Fiscal year	Authorized	Appropriated	Supplemental Appropriation	Reconcil. bill (pending)	President's FY 86 budget	President's FY 87 budget (OMB proposal)
1981	$180	$163				
1982	$200	$172				
1983	$220	$137				
1984	$145	$130	$37.5			
1985	$153	$130	$20.5			
1986	$162	$130	$29.5			
1987		$200				
1988	$214	$214		$214	$214	$170
1989				$238	$246	$130
1990				$254	$283	$90
1991						$60
1992						0

"As recently as a year-and-a-half ago, the Temporary Commission on Alternative Financing determined that there's no alternative to federal support . . ."

Peter Fannon
President
National Association of Public Television Stations

things like CBS Cable, they simply were not able to get the support [from other sources]."

In fact, even though PBS and others in the public broadcasting community accepted the Reagan Administration's original funding proposal for the next several years, Hubble notes that "people who have done studies, like the Carnegie Commission . . . have said public television should have probably four times this amount of money from the federal government."

"As recently as a year-and-a-half ago," Fannon adds, "the Temporary Commission on Alternative Financing [set up by Congress] determined that there's no alternative to federal support—that only that support together with increased private support would help the system achieve its goal of greater self-sufficiency down the road."

Indeed, hardly anybody in the public broadcasting community seems to believe the OMB's proposal has much chance of passing as presently constituted. As Fannon notes, Sen. Goldwater's reconciliation bill, which is now pending, has the co-sponsorship of 75 senators.

"Our strength is sufficient to be able to cut the OMB schedule down significantly," says Ward Chamberlin, president of WETA-TV Washington. "We're talking about an industry with total financial expenditures of about $850 million a year. "Knocking $200 million out of that would be very hard to absorb. . . . You just can't make that up quickly."

William Kobin, president and chief executive officer of KCET(TV) Los Angeles, agrees that "federal funding is absolutely critical," but says, "The smart thing to do is to plan as if there wasn't going to be a lot of money there two or three years out. One has to be a pessimist and operate accordingly."

The administration, in cutting funding for public broadcasting, has said the private sector should take up the slack. But, for the past couple of years, says Hubble, while both corporate support and individual membership dollars have increased, they have not made up for the cuts in federal funding. In fact, she notes, "a number of the proposals on the [current] tax bill would make it less appealing for corporations to fund . . . public television because it takes away some of their tax breaks and benefits for doing so."

Fannon adds that a lack of federal support "undermines" the "confidence" of private supporters in the public broadcasting system" and thus leads directly to decreased corporate funding.

Adding to the problem, says Hugh Price, vice president and director of the national division at WNET(TV) New York, is the "turmoil in corporate America. Many companies that have been supportive of public TV have been taken over or threatened by it, and it's very difficult to navigate a proposal through those kinds of seas. People are wondering what their new owners are going to think. . . . It sort of freezes corporations in their tracks for a while."

In FY '85, corporate funds for national programming amounted to $56.3 million, up from $22.5 million in 1978. However, the figure had stagnated at $38 million in '82 and '83, and then increased to $56 million in '84 largely because of an additional $10 million from AT&T for expansion of *MacNeil/Lehrer* to one hour. And the dollars remained essentially the same the following year.

"Had public television come far enough that we had kind of saturated the country," asks Hubble, "and that any company which was really going to consider public television had by now?"

Lately, the situation has become even more complicated, as Hubble wonders if "enhanced underwriting" at local levels is now also "jeopardizing our national corporate funding."

'Enhanced underwriting'

Several public TV stations, mostly in larger markets, have recently turned to "enhanced underwriting" as a means of obtaining additional revenues. The resultant corporate messages have their roots in revised rules from the Federal Communications Commission, which once allowed only company names to be used as on-air underwriting credit. Now funders can use not only company "nicknames" (i.e., IBM rather than International Business Machines) and brief descriptions of themselves, but they may also use brand and product names.

As for restrictions, the current FCC guidelines say only that underwriting messages can't be promotional, comparative or superlative. That was a bit

Because public television has insisted on decentralized control . . . "it's kept us from developing a system on the national level that helps to insure some financial strength on the local level."

Richard Ottinger
Executive director
Georgia Public Television

"Many companies that have been supportive of public TV have been taken over or threatened by it, and it's been very difficult to navigate a proposal through those kinds of seas."

Hugh Price
Vice President
WNET(TV) New York

All corporate and corporate foundation funders to PBS National Program Service, FY1985*

$1 Million & Over

American Telephone & Telegraph
Chevron/Gulf Oil
Ciba-Geigy
Exxon & Exxon Educational Foundation
General Electric & G.E. Foundation
General Motors
Metropolitan Life & Foundation
Mobil

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vague for PBS, which issued its own guidelines so that the messages on nationally distributed programs wouldn't appear too similar to regular commercials. For example, PBS says products can't move or be shown in use, and its guidelines forbid the use of the word "you" because of what Hubble terms "solicitous" connotations.

But, on the local level, stations are free to avail themselves of more liberalized underwriter identification, even to the point where about 15 of them now sell what can be termed spot time. This has caused some controversy, especially concerning those few underwriters who fully fund national shows—and then find local stations running adjacencies next to their credits.

"Is it fair for AT&T to put $10 million into *The MacNeil/Lehrer NewsHour*, asks Hubble, "to be a good corporate citizen and not complain about the limitations we put on it, and yet in some major markets across this country, someone can buy an adjacency to *MacNeil/Lehrer* for $1,500 to $2,000 . . . and do whatever they want in that 30 seconds?"

"It would be a calamitous situation as far as national underwriters are concerned if stations sold adjacencies," declares WNET's Price, whose job is largely concerned with getting that national underwriting. (Locally, WNET sells what it terms "general service announcements," but not adjacent to nationally underwritten shows.)

Hendrix Niemann, until recently the executive director and general manager of New Jersey Network—which sells 30s and even interrupts local programming for them—doesn't understand what all the fuss is about. He claims that with the possible exception of AT&T and *MacNeil/Lehrer*, the production costs for nationally underwritten shows are currently less than the total cost of buying two adjacencies next to them in all of the 15 markets now selling such spots.

Exploring the ad option

Fannon explains that the local ad experimentation now taking place is a direct result of the government's efforts to replace federal funding with other means.

"With the cuts in federal funds, people have become desperate," says Hubble. "At the local level, the national funding is sometimes kind of invisible, because those programs come fairly easily to them. They're struggling to get whatever few dollars they can, so if they have to compromise a bit and give a little more credit to 'Bob's Used Cars' for funding *National Geographic* specials [which are fully underwritten by Chevron], they'll do it. In most cases, who's going to know? . . . It's really kind of a sad statement on how the system has to run."

"We have simply got to develop additional sources of revenue," says KCET's Kobin. "I just don't think we have a choice." He adds that KCET has a "strict set of guidelines"—"we won't interrupt programs, won't accept hard sell, won't take any comparisons, won't use superlatives and won't use a call to action"—and the station thus rejects "about 99 per cent of all possible messages."

"So far, for the stations that are doing these 30-second spots," explains Hubble, "it's only a very small amount that they're bringing in. But they feel that they've got to get whatever money they can in whatever way. They've got to explore all options."

Niemann, who believes that enhanced underwriting is the key to the future survival of public TV, says the medium's share of ad dollars will remain "very, very skimpy" until national enhanced underwriting, rather than spot, is possible. The New Jersey Network and some 10 other public broadcasters are trying to make public TV buying a bit easier as clients of a new

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"Every dollar I can get from the private sector means the politicians in this state . . . have less and less ability to affect our lives. Their threats of cutting our budget have . . . less impact."

Hendrix Niemann
Former executive director,
New Jersey Network

Company, founded by Norman Lear, marks 10th year under new ownership

Coke backing fuels Embassy's 1st-run syndication plans

By JOE FINNEGAN

Embassy Telecommunications, which originally exploded onto the syndication scene with a first-run sitcom, *Mary Hartman, Mary Hartman*, is planning to reenter the first-run syndication marketplace after a period of self-imposed quiescence.

This strategy is being implemented at a conspicuous time for the company. It is celebrating its 10th anniversary; it has recently been acquired by the Coca-Cola Co.; and it is no longer being guided by the individual with whom it has been most closely identified—Norman Lear.

Embassy's return to first-run syndication is based on the almost messianic belief of current president, Gary Lieberthal, that the strength and salvation of television rests with comedy, a genre that put Embassy on the map. And, Lieberthal says, the programming pendulum is swinging back in Embassy's favor. After being dominated by game and information shows for the last several years, Lieberthal is convinced the syndication business "is back in our direction," by its "wide acceptance of the fact that there's nothing that succeeds like comedy. And nobody does comedy better than we do."

In addition to its renewed emphasis on first-run syndication, Embassy remains very active in production of comedy for the TV networks. Though specifics regarding titles and actors aren't available, the company has pilot deals with all three webs for the '86–'87 season, and 20 other scripts have been submitted.

Impact of Coca-Cola

Coca-Cola's acquisition of Embassy gives the company a new image and added strength. "People no longer identify our company in terms of one individual, Norman Lear," Lieberthal explains. "In fact, Norman has not been producing television shows here for years. So in terms of the visibility of us as an ongoing enterprise—not the product of one individual, without at all putting aside Norman's awsome genius—it is much more." Financially, Embassy is now, Lieberthal says, "part of a seven-and-a-half-billion dollar a-year company. We can play in anybody's ball game. We can stand and look the networks in the eyes as equals. Where we are going is into expanding the library, make more of these little pieces of gold, because whatever you think they are worth, they are worth more."

Then there's Coke's international reputation which will allow Embassy, Lieberthal says, "to look in the direction of world television, world event programming. It doesn't always have to be a live concert. It could be a world event television show. We, now, as a member of the Coca-Cola Company, are the most indentifiable trademark in the world. I don't know what that synergy is, but I'm looking at it."

Does he expect any major changes in Embassy's structure now that Coke is the owner? "They have looked at us and said, 'We bought you because you know what you are doing,' I believe Coke's philosophy is, if it ain't broke, don't fix it."

Coca-Cola now owns both Columbia and Embassy, and Lieberthal doesn't foresee any problems with that. "Don't forget," he says. "These are fellows who

Embassy currently has eight off-network sitcoms in syndication and another four in the wings.

'Who's The Boss?'

'Facts Of Life'

'Maude'

'The Jeffersons'

President Gary Lieberthal

"When you're in syndication, you don't have the advantage of being on at the same time, in the same lineup in every market."

are in the soft drink business, and they believe in owning competing brands. If you look at the whole concept of shelf space, it seems to say there are advantages to more than one brand."

Embassy's return to production for syndication is in the hands of Glenn Padnick, president of Embassy Television, the company's production arm. "We want to sit down and truly develop from scratch what we believe in, and sell it to first-run syndication," Padnick says. "We want to go to our writers and say, 'In addition to developing for the networks, we want you to come up with an idea that is for first-run syndication.' "

Padnick's plans are supported by Coca-Cola, which, he says, has "made clear to us that they have deep pockets. They encourage us to take risks."

Comedy's heritage

Says Lieberthal: "You look at the history of comedy and in every broadcast media institution that has been created since Bill Paley put on CBS Radio's great nights, 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, *I Dream of Jeannie*, *Beverly Hillbillies*. Later in the '60s and '70s, the greatest nights in television were Saturday night on CBS, *All In The Family*, *Maude*, *Mary Tyler Moore*, *Bob Newhart*. Sunday night on CBS, late in the '70s. 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*.

"Independent television stations got on the map by doing off-network sitcoms from 6 to 8. The Number 1 independent in every market in the country does sitcoms. Hour programming never beats it."

Lieberthal, though, doesn't expect Embassy's re-entry into the production of first-run syndication product to be easy, even for a company that has produced hundreds of hours of television comedy. He talks about it in terms of painting a picture. "I think my feeling is that when you put a show on the network, you are painting on a very large canvas," he says. "So you don't have to paint with very bright colors.

"Moving the metaphor along a little bit, when you're in syndication you don't have the advantage of the network promotion, the advantage of being on at the same time, in the same lineup in every market. You don't have Thursday night's comedy lineup on NBC to promote Saturday night's lineup on NBC. You've got to do something much broader." One way to paint that "broader" picture is to hire more writers, increase budgets and make more episodes of a first-run syndicated series than the networks produce.

Embassy's creative efforts aren't restricted to comedy, however. The company has plans to become a factor in drama, via the networks. "We've been trying hard in the last three years to work actively in the drama area," says Padnick. Last year, Embassy made *Generation*, a movie pilot for ABC, and "this year, we have four dramatic scripts working among the networks," Padnick adds.

Network history

Embassy is a company whose founders made network history with the production of *All In The Family*, a show which introduced "Archie Bunker" to America. The company later became a pioneer in the production of first-run syndication product by making *Mary Hartman*, which some of the sharpest programming minds in network television were convinced was a failure.

Prior to its purchase by Coca-Cola in 1985, Embassy was owned by Lear and Jerry Perenchio. Embassy was an outgrowth of T.A.T., and that company in turn, was born out of Tandem Productions, co-owned by Lear and Bud Yorkin. Tandem is credited with revolutionizing situation comedy by the introduction of *All In the Family* on CBS. It was a show which brought

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In addition to sitcoms, Embassy has a movie library and off-network miniseries

'Carnal Knowledge'

'Kane & Abel'

Analysis of Arbitron fall '85 TV sweep

Television/Radio Age

February 1986

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A PAPPAS TELECASTING CO.

CBS still overall network leader in HH shares among competitive ADIs

Shares of affiliates, indies in major TV markets stabilizing

Television/Radio Age

February, 1986

The total number of indies with recorded Arbitron viewing shares in all markets was 16.7 per cent ahead of the previous November sweep.

Has cable finished chopping away at affiliate station audiences? Have independent TV station audiences peaked in terms of average market shares?

An examination of November sweep figures suggest the answer to both questions is yes.

TV/RADIO AGE's semi-annual analysis of the Arbitron sweep figures reveals that in the top 50 markets at least there have been only miniscule changes in November since the previous November in the average market shares of either affiliates or indies. In fact, the average unweighted market share of both together this past November was identical with that of November, 1984, in the top 50 ADIs. This leveling off was already apparent in the May sweep analysis (see TV/RADIO AGE story in August 5, 1985, issue).

The latest sweep analysis also revealed:

- Among affiliates in the 152 markets in which each network has a primary outlet, CBS remains the leader by far in first-ranking household shares.
- The total number of indies with recorded Arbitron viewing shares in all markets was 16.7 per cent ahead of the previous November sweep.
- November, '85, was the first in which every one of the top 50 ADIs had some recorded independent station viewing.
- The number of markets with three primary affiliates is still climbing, though slowly.

The analysis also ranked the top 20 affiliates in the top 100 markets, by daypart, continuing the practice begun in the examination of the May, 1985, sweep (see TV/RADIO AGE, August 5, 1985) of including intermixed markets, i.e., markets with both VHF and UHF stations. Rankings of affiliates are also shown by networks and top independents in all markets are ranked, in addition.

The analysis of station shares revealed that the average unweighted market share of affiliates in the top 50 ADIs came to 68.0 last November. Twelve months before, the average was 68.2. However, the '84 figure was three share points lower than the previous November.

In the latest Arbitrons, average market shares of affiliates (unweighted) in the top 50 markets were up in almost as many cases as they were down. The "up" markets totaled 18, the "down" markets summed to 23 and there were nine ADIs with no change. On the average, affiliates lost only 0.34 of a share point per market, a little over 0.1 of a share point per affiliate.

As for independents, the number of up and down markets were likewise about the same in the top 50 ADIs: 22 markets were down in total indie household shares, sign-on to sign-off, 21 were up and seven showed no change. And the net of market share changes came to an even zero.

Indie share data

The average share of independents in the top 50 ADIs last November came to 14.6. In November, '84, the average share in 48 markets (the total of those markets in the top 50 which had recorded viewing of independents) was 15.0. This level has changed little in the '80s. During the first four years of the decade, the average share of independent stations in those top 50 ADIs with recorded Arbitron viewing was as follows: '80, 14.0; '81, 14.8; '82, 14.6, and '83, 14.1.

During this period, of course, there was an increasing number of indies, with sign-ons tending to keep the averages down. This process is still going on. During November, '85, the number of indies in the top 50 ADIs with recorded viewing came to 111; 12 months previously, it was 99. However, in a couple of cases the "new" stations were actually established outlets on the edge of

Arbitron's minimum viewing requirements. In New York, for example, WXTV(TV) showed up with a 2 share, the first time the Spanish outlet made the November book since '82.

Evidence of the growing audiences of independent TV stations is more apparent in the larger of the top 50 markets, where indies have had more time to establish audience loyalty. This phenomenon shows up in the top 10 markets, where there are now, according to TV/RADIO AGE's analysis, 37 indies with recorded viewing.

The latest average market share of independents in the top 10 ADIs (November, '85) was 26.2. During the first half of the '80s it crept upwards a la the following steps: in 1980, the average market share was 21.9; in '82 it was 23.6; in '83 it was 23.9; in '84, 27.1. The increase from 1980 to 1985 is about 20 per cent.

In addition to the averages being held down by new indies (note that the averages are not weighted by market size), another caveat that must be noted is the intervention of newly-metered markets, which boosted the indie averages markedly between 1983 and 1984—from 23.9 to 27.1, as noted above (see also the '84 sweep analysis in the February 4, 1985, issue of TV/RADIO AGE). But in the November, '85, Arbitrons the indie market share averages in the top 50 ADIs were down 0.9 of a point.

Where is the growing audience to indies coming from? To a large extent, from the new indies, whose audience growth may not be reflected in the market averages, but also from some established independents who have the knack for programming. To some extent, however, there is pressure on share levels from indies competing with one another.

In the top 10 markets, there are now three markets with five indies registering November viewing a la Arbitron—Los Angeles, San Francisco and Dallas-Ft. Worth—three markets with four indies—New York, Chicago and Boston—two markets with three independents—Detroit and Houston—and two with two—Philadelphia and Washington.

In the remaining top 50 ADIs, there are only five markets with more than two indies showing viewing: Miami with five, a reflection of its Hispanic population, and the other four with three each—Cleveland, Seattle-Tacoma, Atlanta and Oklahoma City, the latter ranked the 36th ADI and considered by many too small to support three commercial independents.

In any case, it is the top 10 markets where the concentrations are. But it is also the area in which the greatest growth in average market shares for indies in the top 50 ADIs has taken place during the '80s. If metering is a major reason for this, then, obviously, independent audience growth in the 11th-to-50th markets—as well as elsewhere—is greater than the Arbitron figures show.

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-Mitchell	KELO-TV(C)	42
* Bristol-Kingsport-Johnson City: Tri Cities	WCYB-TV(N)	39
* Burlington-Plattsburgh	WCAX-TV(C)	39
* Columbia, S.C.	WIS-TV(N)	39
* Springfield, Mo.	KYTV(N)	37
Greensboro-Winston Salem-High Point	WFMY-TV(C)	34
* Jacksonville	WJXT(C)	34
New Orleans	WWL-TV(C)	34
Richmond	WTVR-TV(C)	34
* Baton Rouge	WBRZ(A)	33
* Birmingham	WBRC-TV(A)	33
* Charlotte	WBTV(C)	33
* Knoxville	WBIR-TV(C)	33
Paducah-Cape Girardeau-Harrisburg-Marion	KFVS-TV(C)	33
Roanoke-Lynchburg	WDBJ(C)	33

By ADI shares, women 25–54

Sioux Falls-Mitchell	KELO-TV(C)	42
* Columbia, S.C.	WIS-TV(N)	41
* Bristol-Kingsport-Johnson City: Tri Cities	WCYB-TV(N)	36
New Orleans	WWL-TV(C)	36
* Springfield, Mo.	KYTV(N)	36
* Burlington-Plattsburgh	WCAX-TV(C)	35
Greensboro-Winston Salem-High Point	WFMY-TV(C)	35
Richmond	WTVR-TV(C)	35
Wilkes Barre-Scranton	WNEP-TV(A)	35
* Baton Rouge	WBRZ(A)	33
	WAFB-TV(C)	33
Charleston-Huntington	WSAZ-TV(N)	33
Davenport-Rock Island-Moline: Quad City	WOC-TV(N)	33
* Dayton	WHIO-TV(C)	33
* Flint-Saginaw-Bay City	WNEM-TV(N)	33
Lincoln-Hastings-Kearney	KOLN-TV(C)	33
Paducah-Cape Girardeau-Harrisburg-Marion	KFVS-TV(C)	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

Sioux Falls-Mitchell	KELO-TV(C)	44
* Bristol-Kingsport-Johnson City: Tri Cities	WCYB-TV(N)	41
Nashville	WSMV(N)	41
Wilkes Barre-Scranton	WNEP-TV(A)	41
* Baton Rouge	WBRZ(A)	40
* Burlington-Plattsburgh	WCAX-TV(C)	40
* Columbia, S.C.	WIS-TV(N)	39
* Springfield, Mo.	KYTV(N)	39
* Jacksonville	WJXT(C)	38
* Jackson, Miss.	WLBT(N)	37

By ADI shares, women 25–54

Sioux Falls-Mitchell	KELO-TV(C)	53
Wilkes Barre-Scranton	WNEP-TV(A)	44
* Jackson, Miss.	WLBT(N)	43
* Baton Rouge	WBRZ(A)	42
Nashville	WSMV(N)	42
* Columbia, S.C.	WIS-TV(N)	40
* Springfield, Mo.	KYTV(N)	40
* Bristol-Kingsport-Johnson City: Tri Cities	WCYB-TV(N)	39
* Burlington-Plattsburgh	WCAX-TV(C)	38
* Knoxville	WBIR-TV(C)	38

*Source: Arbitron TV, November 1985. * Intermixed market.*

Independent station growth is still lively. The November Arbitrons showed 168 indies with recorded viewing in all markets, compared with 144 the year before, an increase of 16.7 per cent. The two-dozen station increase was equally divided between the top 50 markets and those below the top 50. The rate of increase is greater in the smaller markets, of course, because the base is smaller.

As noted previously, the increase in indies with viewing in the top 50 markets was from 99 to 111, which is a rise of 12.1 per cent. But the increase in the remaining markets was from 45 to 57, a growth rate of 26.7 per cent.

Zooming in a little closer to the markets below the top 50, the calculations shows that in the second 50 ADIs the increase amounted to 32.1 per cent representing a rise from 28 to 37 indies with recorded Arbitron viewing. As for the 100-plus markets. there were 20 indies with recorded viewing, the majority in the 101st-to-130th ADIs, vs. 17 indies in the '84 count, an increase of 17.6 per cent. Not all of these indies, of course, are general audience outlets.

This must be kept in mind when the count of indies in the really small markets is taken. Also to be kept in mind is that in most of the smaller markets there is only one affiliate with recorded viewing.

The smallest ADI with an independent having recorded viewing in the November Arbitrons is WGRB(TV) in the Bowling Green, Ky., ADI (the city of license being Campbellsville, Ky.), which is ranked as the 196th TV market by Arbitron. But it is a commercial station. And it has a 2 share.

There are also indies with recorded viewing in San Angelo (192nd ADI), Jackson, Tenn. (190th ADI), Tuscaloosa (187th ADI), Lake Charles (171st ADI) and Gainesville (170th ADI). There are 13 indies with recorded viewing in the 101st-to-150th markets and 11 in the first 30 of these.

In summing up the total broadcast picture in the top 50 markets, excluding public TV stations, it was found that affiliates and independents together garnered an average market share (unweighted) of 82.6, which was identical with the November, '84, figure. This was down 6.6 per cent from the 1980 level, 5.8 share points, not a tremendous drop when considering the panicky fears of cable competition earlier in the decade.

Shares of commercial broadcast stations in the top 50 TV markets during the remaining (four) years of the decade were as follows: 1980, 88.4; 1981, 87.0; 1982, 85.1; 1983, 84.2. A similar picture emerges from an examination of commercial station shares in the top

Top 10 affiliates in top 100 markets—late news

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

By ADI HH shares			By ADI shares, women 25–54		
Sioux Falls-Mitchell	KELO-TV(C)	58	Sioux Falls-Mitchell	KELO-TV(C)	60
Wilkes Barre-Scranton	WNEP-TV(A)	52	San Antonio	KENS-TV(C)	51
* Springfield, Mo.	KYTV(N)	49	* Springfield, Mo.	KYTV(N)	51
* Dayton	WHIO-TV(C)	47	* Dayton	WHIO-TV(C)	48
Lincoln-Hastings-Kearney	KOLN-TV(C)	47	* Knoxville	WBIR-TV(C)	48
* Columbia, S.C.	WIS-TV(N)	46	Wilkes Barre-Scranton	WNEP-TV(A)	48
* Knoxville	WBIR-TV(C)	46	* Birmingham	WVTM(N)	45
San Antonio	KENS-TV(C)	46	* Louisville	WHAS-TV(C)	45
* Baton Rouge	WBRZ(A)	44	Lincoln-Hastings-Kearney	KOLN-TV(C)	44
Lexington	WKYT-TV(C)	44	New Orleans	WWL-TV(C)	44
New Orleans	WWL-TV(C)	44	* Raleigh-Durham	WRAL-TV(C)	44
			Waco-Temple	KWTX-TV(C)	44

*Source: Arbitron TV, November 1985. * Intermixed market.*

Top 5 independents—total day

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

By ADI HH shares			By ADI shares, women 25–54		
Fresno-Visalia	KMPH-TV	18	Boise	KTRV	16
Las Vegas	KVVU-TV	17	Phoenix	KPHO-TV	15
Washington	WTTG	17	Fresno-Visalia	KMPH-TV	14
New York	WNEW-TV	15	Las Vegas	KVVU-TV	14
Phoenix	KPHO-TV	15	Washington	WTTG	14

Top 5 independents—early evening

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

By ADI HH shares			By ADI shares, women 25–54		
Fresno-Visalia	KMPH-TV	26	Fresno-Visalia	KMPH-TV	26
Ft. Wayne	WFFT-TV	24	Ft. Wayne	WFFT-TV	25
Boise	KTRV	22	Washington	WTTG	19
Washington	WTTG	22	Cincinnati	WXIX-TV	18
Chicago	WFLD-TV	21	Las Vegas	KVVU-TV	18
Las Vegas	KVVU-TV	21	Mpls.-St. Paul	KMSP-TV	18
			Phoenix	KPHO-TV	18

Top 5 independents—late night

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

By ADI HH shares			By ADI shares, women 25–54		
Fresno-Visalia	KMPH-TV	17	Fresno-Visalia	KMPH-TV	20
New York	WNEW-TV	14	Phoenix	KPHO-TV	15
Phoenix	KPHO-TV	14	Detroit	WKBD	13
Detroit	WKBD	13	Ft. Wayne	WFFT-TV	12
Washington	WTTG	13	Milwaukee	WCGV	12

Source: Arbitron TV, November 1985. All ADIS

10 markets. Overall shares were, year by year: 1980, 93.7; 1982, 90.7; 1983, 89.0; 1984, 88.2; 1985, 87.3.

The network leaders

TV/RADIO AGE's semi-annual sweeps analyses, in addition to analyzing affiliate and independent station shares, examine affiliate rankings market-by-market. The latest analysis, covering sign-on to sign-off household shares in markets where each network has a primary affiliate, shows an improvement in NBC affiliate standings, a reflection of the network's primetime advances, but not a major improvement.

Last November there were 152 ADIs in which each web was represented by a primary affiliate, four more than in November, '84. There were 146 such markets in '83, 141 markets in '82, and 137 markets in '81.

In the last sweep, NBC affiliates ranked first in 46 markets, or 30.3 per cent of the total of 152. During the previous November, NBC's ratio was 23.6 per cent and in November, '83, the percentage was 17.1 with the respective number of first-place stations being 35 and 25.

CBS affiliate leadership remains firm, with 86 outlets ranking first in their markets. This was the same number of first-place stations CBS had in the November, '84, sweep. Again, CBS had nine '85 ties, compared with two in the November, '84, Arbitrons. □

Top 5 affiliates in top 100 markets—total day—by network, by ADI homes share

ABC

* Baton Rouge	WBRZ	33
* Birmingham	WBRC-TV	33
Wilkes Barre-Scranton	WNEP-TV	32
Albuquerque	KOAT-TV	28
Cleveland	WEWS	28

CBS

Sioux Falls-Mitchell	KELO-TV	42
* Burlington-Plattsburgh	WCAX-TV	39
Greensboro-Winston Salem-High Point	WFMY-TV	34
* Jacksonville	WJXT	34
New Orleans	WWL-TV	34
Richmond	WTVR-TV	34

NBC

* Bristol-Kingsport-Johnson City: Tri Cities	WCYB-TV	39
* Columbia, S.C.	WIS-TV	39
* Springfield, Mo.	KYTV	37
Charleston-Huntington	WSAZ-TV	32
* Jackson, Miss.	WLBT	32

Top 5 affiliates in top 100 markets—Mon.-Fri., 4–7:30 p.m./3–6:30 p.m. by network, by ADI homes share

ABC

Wilkes Barre-Scranton	WNEP-TV	41
* Baton Rouge	WBRZ	40
* Birmingham	WBRC-TV	34
Cleveland	WEWS	34
Albuquerque	KOAT-TV	33

CBS

Sioux Falls-Mitchell	KELO-TV	44
* Burlington-Plattsburgh	WCAX-TV	40
* Jacksonville	WJXT	38
* Knoxville	WBIR-TV	36
Waco-Temple	KWTX-TV	36

NBC

* Bristol-Kingsport-Johnson City: Tri Cities	WCYB-TV	41
Nashville	WSMV	41
* Columbia, S.C.	WIS-TV	39
* Springfield, Mo.	KYTV	39
* Jackson, Miss.	WLBT	37

Top 5 affiliates in top 100 markets—Mon.-Fri. 11–11:30 p.m./10–10:30 p.m.—by network, by ADI homes share

ABC

Wilkes Barre-Scranton	WNEP-TV	52
* Baton Rouge	WBRZ	44
Albuquerque	KOAT-TV	43
Baltimore	WJZ-TV	42
Denver	KUSA-TV	41

CBS

Sioux Falls-Mitchell	KELO-TV	58
* Dayton	WHIO-TV	47
Lincoln-Hastings-Kearney	KOLN-TV	47
* Knoxville	WBIR-TV	46
San Antonio	KENS-TV	46

NBC

* Springfield, Mo.	KYTV	49
* Columbia, S.C.	WIS-TV	46
* Birmingham	WVTM	43
* Flint-Saginaw-Bay City	WNEM-TV	42
* Bristol-Kingsport-Johnson City: Tri Cities	WCYB-TV	40
* Harrisburg-York-Lancaster-Lebanon	WGAL-TV	40

*Source: Arbitron, November 1985. * Intermixed market*

Tv station shares, November, 1985, 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. Sign-on/sign-off			Mon.-Fri. 4-7:30 p.m.		Mon.-Fri. 11-11:30 p.m.	
	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54

New York (1)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WNBC-TV/N	20	18	22	12	11	24	22
WABC-TV/A	19	23	17	19	16	24	25
WCBS-TV/C	19	18	17	12	11	24	19
WNEW-TV/I	15	9	11	15	16	11	14
WPIX/I	10	9	11	12	11	5	6
WOR-TV/I	8	5	6	12	11	3	6
WXTV/I	2	—	—	4	5	—	—

Los Angeles (2)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
KABC-TV/A	19	19	16	17	23	24	22
KNBC/N	17	14	16	10	8	24	22
KCBS-TV/C	15	14	11	7	8	20	13
KCOP/I	12	10	11	14	12	4	4
KTTV/I	10	10	11	17	15	4	4
KTLA/I	10	10	11	10	8	4	9
KHJ-TV/I	6	5	5	7	8	4	4
KMEX-TV/I	5	5	5	7	8	4	4

Chicago (3)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WLS-TV/A	24	28	20	28	24	25	25
WBBM-TV/C	19	16	20	12	12	23	20
WMAQ-TV/N	18	20	20	12	12	27	25
WGN-TV/I	13	12	10	12	12	4	7
WFLD-TV/I	11	8	10	16	18	8	9
WPWR-TV/I	3	—	—	4	—	2	2
WFBN/I	1	—	—	—	—	2	—

Philadelphia (4)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WPVI-TV/A	26	25	21	28	25	31	29
KYW-TV/N	20	21	21	14	13	25	26
WCAU-TV/C	20	17	16	17	17	22	18
WTAF-TV/I	10	8	11	10	13	3	3
WPHL-TV/I	5	4	5	7	4	3	3

San Francisco (5)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
KPIX/C	21	19	16	15	13	26	16
KGO-TV/A	20	19	16	23	29	22	24
KRON-TV/N	19	19	16	15	13	22	20
KTVU/I	11	10	11	12	13	7	8
KBHK-TV/I	7	5	5	8	4	—	4
KTZO/I	4	5	—	4	4	—	4
KDTV/I	2	—	—	—	—	—	—
KICU-TV/I	2	—	—	—	4	—	—

Boston (6)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WBZ-TV/N	24	23	24	17	18	31	32
WCVB-TV/A	20	23	18	24	23	21	24
WNEV-TV/C	16	14	12	14	9	17	12
WLVI-TV/I	7	5	6	7	5	—	4
WSBK-TV/I	5	5	6	7	9	3	4
WXNE/I	4	5	—	3	—	—	—
* WMUR-TV/A	3	5	—	3	—	—	—
WQTV/I	2	—	—	3	—	3	—

* Located in Manchester, N.H.

Detroit (7)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WDIV/N	22	24	19	20	22	28	26
WJBK-TV/C	22	20	19	20	17	23	17
WXYZ-TV/A	21	24	19	20	17	20	23
WKBD/I	13	8	10	17	17	13	11
WXON/I	8	4	5	7	4	3	3
WGPR-TV/I	1	—	—	—	—	—	—

Dallas-Ft. Worth (8)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WFAA-TV/A	23	22	22	24	18	31	37
KDFW-TV/C	22	22	22	12	18	23	20
KXAS-TV/N	18	15	17	16	18	21	17
KTVT/I	9	7	9	8	6	4	9
KTXA-TV/I	6	4	4	8	12	4	4
KXTX-TV/I	6	4	4	4	6	2	—
KDFI-TV/I	3	—	—	—	—	2	2
KRLD-TV/I	3	—	—	4	6	—	—

Washington, D.C. (9)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WDVM-TV/C	24	23	21	23	18	26	19
WJLA-TV/A	20	18	21	19	18	23	29
WRC-TV/N	18	18	21	15	18	26	26
WTTG/I	17	14	16	19	18	10	13
WDCA-TV/I	6	5	5	8	9	3	3

Houston (10)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
KTRK-TV/A	26	29	25	27	32	31	34
KPRC-TV/N	18	18	17	17	14	21	19
KHOU-TV/C	18	18	17	13	14	19	15
KTXH/I	9	7	8	10	5	4	9
KRIV-TV/I	9	7	8	13	9	6	6
KHTV/I	7	4	4	3	5	6	6

Cleveland (11)

Station	HH	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54	Wom. 25-54	Men 25-54
WEWS/A	28	29	21	33	27	26	28
WKYC-TV/N	22	24	26	15	14	24	22
WJW-TV/C	22	24	21	22	23	32	28
WUAB/I	8	5	5	11	14	3	6
WOIO/I	4	5	5	4	5	3	3
WCLQ/I	3	5	5	4	5	—	—
* WAKR-TV/A	—	—	—	—	—	3	3

* Located in Akron, OH

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

Pittsburgh (12)

KDKA-TV/C	29	26	26	37	28	30	26
WTAE-TV/A	23	22	21	27	36	32	35
WPXI/N	20	22	21	13	12	22	21
WPGH-TV/I	6	4	5	7	4	3	3
WPTT-TV/I	2	—	—	—	—	—	—

Seattle-Tacoma (13)

KING-TV/N	25	26	28	21	19	39	41
KOMO-TV/A	22	21	22	21	22	17	18
KIRO-TV/C	21	21	17	21	22	28	24
KSTW-TV/I	10	5	11	11	11	6	—
KCPQ-TV/I	7	5	6	7	7	—	—
* KVOS-TV/C	2	—	—	4	4	—	—
KTZZ-TV/I	2	—	—	4	—	—	6

* Located in Bellingham

Miami (14)

WSVN/N	20	17	19	13	15	20	18
WTVJ/C	18	17	14	20	15	11	9
WPLG/A	17	17	14	13	15	20	24
WCIX-TV/I	8	9	10	10	12	9	12
WLTV/I	8	9	5	13	12	6	6
WBFS-TV/I	8	4	10	10	12	3	3
WDZL/I	5	4	5	3	4	3	3
WSCV/I	3	4	5	3	4	3	3

Atlanta (15)

WAGA-TV/C	25	27	24	25	24	32	19
WXIA-TV/N	25	27	24	25	24	29	27
WSB-TV/A	24	23	24	29	33	29	35
WTBS/I	7	5	6	7	5	—	4
WGNX/I	7	5	6	7	5	—	4
WATL/I	4	5	6	4	5	4	4

Minneapolis-St. Paul (16)

WCCO-TV/C	29	31	29	24	25	32	25
KSTP-TV/A	20	25	21	29	25	24	30
WUSA/N	19	25	21	12	17	29	28
KMSP-TV/I	13	13	14	18	17	5	8
KITN/I	5	6	7	6	8	5	3

Tampa-St. Petersburg (17)

WTVT/C	29	30	22	29	28	30	24
WTSP-TV/A	23	25	22	21	24	22	28
WXFL/N	22	25	22	18	20	26	17
WTOG/I	6	5	6	4	4	4	3
WFTS/I	5	5	6	11	8	4	3

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

St. Louis (18)

KSDK/N	28	30	24	30	29	27	26
KMOX-TV/C	23	25	24	13	12	23	19
KTVI/A	21	25	24	26	24	34	33
KPLR-TV/I	11	10	12	9	12	7	12
KDNL/TV/I	7	5	6	9	12	5	5

Denver (19)

KCNC-TV/N	28	30	29	26	27	32	31
KUSA-TV/A	23	25	24	21	20	42	39
KMGH-TV/C	17	15	18	16	13	16	11
KWGN-TV/I	10	10	12	11	13	3	6
KDVR-TV/I	5	5	6	5	7	3	3

Sacramento-Stockton (20)

KCRA-TV/N	27	25	24	29	23	33	38
KXTV/C	20	20	18	18	15	22	19
KOVR/A	19	20	18	18	19	17	19
KTXL/I	9	10	12	11	15	6	6
KRBK-TV/I	7	5	6	11	8	—	—
KCSO/I	—	—	—	4	—	—	6

Baltimore (21)

WJZ-TV/A	27	29	25	35	35	38	41
WBAL-TV/C	27	24	25	23	22	28	26
WMAR-TV/N	22	19	25	12	13	17	15
WBFF/I	6	5	6	8	9	3	4
WNUV-TV/I	2	—	—	4	4	—	—

Phoenix (22)

KTSP-TV/C	27	25	25	27	25	32	25
KPNX-TV/N	21	20	19	14	13	21	22
KTVK/A	17	20	19	14	13	15	16
KPHO-TV/I	15	15	13	18	19	15	16
KNXV-TV/I	6	5	6	5	13	3	3
KTVW-TV/I	—	—	—	5	—	—	—

Indianapolis (23)

WISH-TV/C	23	24	18	15	14	26	19
WTHR/N	22	24	24	22	23	29	23
WRTV/A	22	19	18	22	23	23	27
WTTV/I	9	5	6	15	9	6	4
WXIN/I	6	5	6	7	9	3	8

Hartford-New Haven (24)

WFSB-TV/C	24	24	20	26	29	33	25
WTNH-TV/A	21	24	20	22	19	29	29
WVIT/N	13	12	13	9	10	13	13
WTXX-TV/I	5	6	7	4	5	4	4
WTIC-TV/I	3	6	—	4	5	—	—

The Afternoon Show. We're Not Just Talking.

We're Singing. We're Dancing.

We're variety and entertainment with a live band. The only local show of its kind in the country. And, in the few short months we've been on the air, we now outdraw Phil Donahue head-to-head with late afternoon's most valuable viewers: women.

	THE AFTERNOON SHOW	DONAHUE
Rating/Share	6/18	5/16
Total Women	124,000	99,000

The Afternoon Show, San Francisco's newest talk of the town.

KPIX 5 SAN FRANCISCO

REPRESENTED NATIONALLY BY GROUP W TELEVISION SALES

GROUP W

*Source: November 1985 ARB

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

Portland, OR (25)

KOIN-TV/C	25	25	25	27	29	33	25
KGW-TV/N	21	20	25	20	17	33	38
KATU/A	21	20	19	23	21	22	25
KPTV/I	12	10	13	13	8	11	6
KPDX-TV/I	4	5	6	3	4	—	—

San Diego (26)

KFMB-TV/C	24	26	25	29	28	28	25
KGTV/A	20	21	19	18	24	28	25
KCST-TV/N	19	21	19	11	8	22	19
XETV/I	6	5	6	7	4	—	—
KUSI-TV/I	4	5	6	7	4	—	6

Orlando-Daytona Beach-Melbourne (27)

WESH-TV/N	25	29	25	21	18	33	22
WFTV/A	25	24	25	31	27	22	30
WCPX-TV/C	24	24	19	24	27	22	22
WOFL/I	9	10	6	10	9	4	—
WMOD/I	3	—	—	3	5	4	4

Milwaukee (28)

WTMJ-TV/N	26	25	24	29	31	28	27
WITI-TV/C	23	25	24	19	19	28	22
WISN-TV/A	20	25	18	24	19	21	29
WVTV/I	8	5	6	10	6	2	2
WCGV/I	7	5	6	5	6	12	10

Cincinnati (29)

WCPO-TV/C	25	23	22	21	18	24	19
WLWT/N	23	23	22	14	14	21	19
WKRC-TV/A	22	23	22	25	27	33	41
WXIX-TV/I	11	9	11	18	18	6	6
WIII/I	2	—	—	4	5	—	—

Kansas City (30)

KCTV/C	25	25	19	25	21	31	26
KMBC-TV/A	24	30	25	25	21	22	26
WDAF-TV/N	24	25	25	20	21	29	29
KSHB-TV/I	8	5	6	10	7	2	2
KZKC-TV/I	4	5	6	5	7	2	5
KYFC/I	—	—	—	—	—	2	—

Nashville (31)

WSMV/N	31	32	29	42	38	31	31
WTVF/C	25	23	24	12	13	26	23
WKRN-TV/A	20	23	18	19	19	15	17
WZTV/I	7	5	6	8	6	10	9
WCAY/I	3	5	6	4	—	3	6

Charlotte (32)

WBTV/C	33	30	28	34	32	38	32
WSOC-TV/A	26	25	22	31	36	38	36
WPCQ-TV/N	8	10	11	3	4	4	4
WCCB/I	8	5	6	10	8	4	4

Columbus, OH (33)

WBNS-TV/C	28	29	28	30	27	31	28
WCMH-TV/N	25	24	22	19	18	34	38
WTVN-TV/A	21	19	22	19	18	16	17
WTTE/I	7	5	6	11	14	3	3

New Orleans (34)

WWL-TV/C	34	36	30	32	35	44	38
WDSU-TV/N	22	20	20	21	20	19	18
WVUE/A	17	16	15	14	15	19	22
WGNO-TV/I	7	8	5	11	5	2	2
WNOL-TV/I	5	4	5	7	5	6	7

Buffalo (35)

WKBW-TV/A	26	27	22	33	32	36	44
WIVB-TV/C	26	27	22	22	23	33	19
WGRZ-TV/N	23	23	28	19	23	22	22
WUTV/I	6	5	6	7	9	—	3

Oklahoma City (36)

KWTV/C	25	24	22	27	29	32	27
KTVY/N	24	24	28	23	24	25	30
KOCO-TV/A	20	24	17	18	12	23	23
KOKH-TV/I	5	5	6	5	6	2	2
KGMC/I	5	5	6	5	6	5	2
KAUT/I	3	5	—	5	6	—	2

Greenville-Spartanburg-Asheville (37)

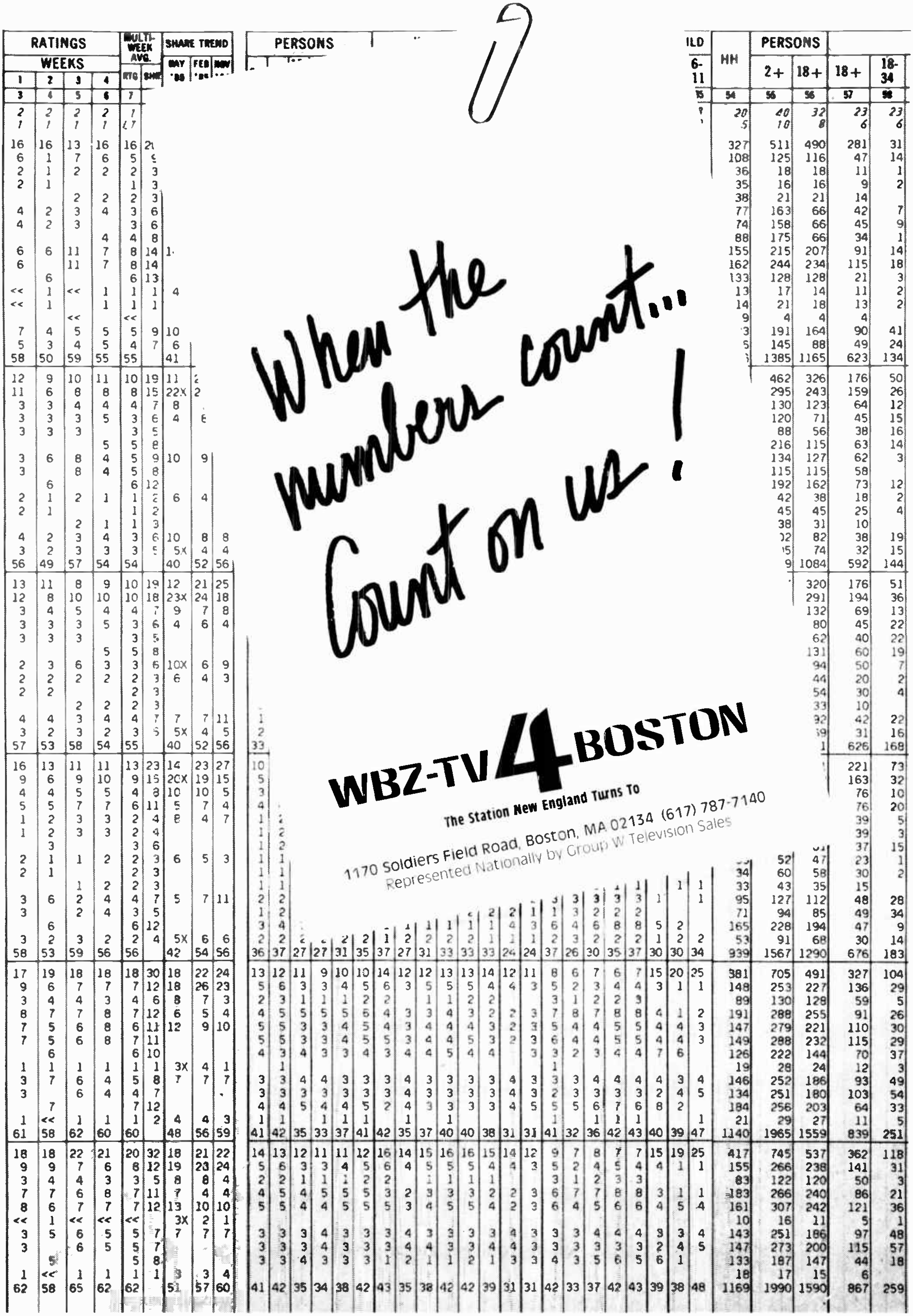
WYFF-TV/N	30	32	28	26	29	33	27
WSPA-TV/C	26	26	22	30	25	30	31
WLOS/A	21	21	22	22	21	22	27
WHNS-TV/I	8	5	6	7	8	4	4

Raleigh-Durham (38)

WRAL-TV/C	32	30	29	36	29	44	38
WTVD/A	26	30	24	32	29	28	29
WPTF-TV/N	8	10	6	4	4	8	8
WLFL-TV/I	5	5	6	7	8	4	4

Salt Lake City (39)

KSL-TV/C	27	28	27	26	31	37	40
KUTV/N	26	28	27	26	23	33	30
KTVX/A	22	22	20	21	15	14	16
KSTU/I	9	6	7	11	8	5	5


When the numbers count...
Count on us!
WBZ-TV 4 BOSTON
The Station New England Turns To
1170 Soldiers Field Road, Boston, MA 02134 (617) 787-7140
Represented Nationally by Group W Television Sales

	HH Mon.-Sun. Sign-on/sign-off	Wom. 25-54 Mon.-Sun. Sign-on/sign-off	Men 25-54 Mon.-Sun. Sign-on/sign-off	Wom. 25-54 Mon.-Fri. 4-7:30 p.m.	Men 25-54 Mon.-Fri. 4-7:30 p.m.	Wom. 25-54 Mon.-Fri. 11-11:30 p.m.	Men 25-54 Mon.-Fri. 11-11:30 p.m.
Memphis (40)							
WMC-TV/N	27	28	24	27	24	27	26
WREG-TV/C	25	28	24	23	24	31	29
WHBQ-TV/A	18	16	19	17	16	18	21
WPTY-TV/I	6	8	5	7	8	7	5
WMKW/I	4	4	5	7	4	2	2
Grand Rapids-Kalamazoo-B.C. (41)							
WOTV/N	24	26	20	22	21	32	26
WKZO-TV/C	22	21	20	13	11	20	13
WZZM-TV/A	18	21	20	26	26	20	26
WXMI/I	7	5	7	9	11	4	4
* WUHQ-TV/A	5	5	7	4	5	16	17
Providence-New Bedford (42)							
WJAR-TV/N	27	30	28	24	21	33	31
WPRI-TV/A	20	20	17	24	21	15	15
WLNE/C	16	15	17	24	25	19	15
WSTG/I	2	—	—	—	4	4	4
Charleston-Huntington (43)							
WSAZ-TV/N	32	33	28	24	28	32	28
WCHS-TV/C	19	21	17	21	16	20	16
WOWK-TV/A	16	17	17	21	16	16	20
WVAH-TV/I	8	8	11	10	12	4	8
Harrisburg-York-Lancaster-Lebanon (44)							
WGAL-TV/N	31	32	25	28	29	38	35
WHTM/A	16	21	19	20	19	25	26
WHP-TV/C	13	16	13	12	10	8	9
WPMT/I	6	5	6	4	10	—	—
WLYH-TV/C	5	5	6	4	—	4	—
San Antonio (45)							
KENS-TV/C	30	27	28	32	31	51	40
KSAT-TV/A	23	23	22	18	19	21	27
KMOL-TV/N	19	18	17	14	13	15	13
KWEX-TV/I	5	5	6	9	6	—	2
KRRT/I	4	5	6	5	—	2	2
Norfolk-Portsm.-Newp. News-Hamp. (46)							
WTKR-TV/C	26	26	24	19	17	23	16
WVEC-TV/A	23	26	24	26	25	23	28
WAVY-TV/N	23	22	24	19	25	33	32
WYAH/I	7	4	6	6	8	3	4
WTVZ/I	7	4	6	10	4	3	—
Birmingham (47)							
WBRC-TV/A	33	30	28	32	32	34	30
WVTM/N	29	30	33	28	32	45	45
WBMG/C	10	9	11	12	5	3	3
WTTO/I	9	9	6	8	5	11	9

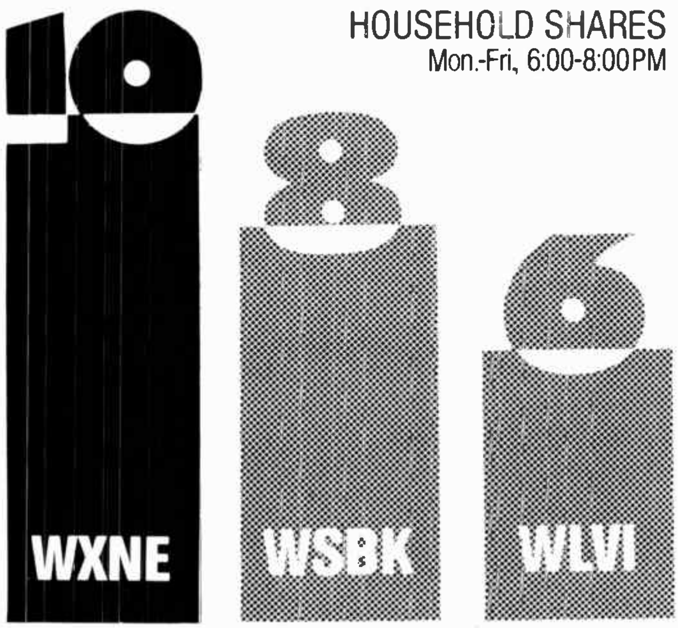
* Located in Battle Creek

	HH Mon.-Sun. Sign-on/sign-off	Wom. 25-54 Mon.-Sun. Sign-on/sign-off	Men 25-54 Mon.-Sun. Sign-on/sign-off	Wom. 25-54 Mon.-Fri. 4-7:30 p.m.	Men 25-54 Mon.-Fri. 4-7:30 p.m.	Wom. 25-54 Mon.-Fri. 11-11:30 p.m.	Men 25-54 Mon.-Fri. 11-11:30 p.m.
Dayton (48)							
WHIO-TV/C	32	33	29	35	38	48	42
WDTN/A	17	19	18	15	14	17	15
WKEF/N	16	19	18	8	10	17	15
WRGT-TV/I	6	5	6	8	10	—	4
Louisville (49)							
WAVE-TV/N	30	32	29	26	29	28	27
WHAS-TV/C	29	32	29	32	38	45	38
WLKY-TV/A	15	18	12	13	13	14	15
WDRB-TV/I	9	9	6	10	8	3	4
Greensboro-Winston Salem-H. P. (50)							
WFMY-TV/C	34	35	33	32	31	35	32
WXII/N	21	20	22	18	15	22	24
WGHP-TV/A	20	20	22	25	23	17	20
WNRW/I	6	5	6	7	8	4	4
WGGT/I	4	5	6	4	4	—	—
Albany-Schenectady-Troy (51)							
WRGB/C	26	26	25	29	29	23	23
WNYT/N	24	26	25	21	21	31	27
WTEN/A	23	26	25	21	25	27	31
WXXA-TV/I	6	5	6	4	4	4	4
WUSV/I	2	—	—	4	4	—	—
Tulsa (52)							
KTUL-TV/A	27	29	22	23	19	29	33
KOTV/C	25	24	22	23	19	21	14
KJRH/N	20	19	22	18	19	31	29
KOKI-TV/I	9	10	6	14	19	5	2
Shreveport-Texarkana (53)							
KSLA-TV/C	29	29	25	27	19	36	26
KTBS-TV/A	26	29	25	31	24	27	31
KTAL-TV/N	17	17	15	15	14	14	12
KMSS-TV/I	3	4	5	8	5	2	2
Flint-Saginaw-Bay City (54)							
WNEM-TV/N	31	33	31	37	33	43	36
WJRT-TV/A	22	24	25	22	24	22	27
WEYI-TV/C	13	14	13	7	10	4	5
WSMH/I	4	5	6	4	5	—	—
Little Rock (55)							
KATV/A	27	29	26	30	29	33	41
KARK-TV/N	26	25	26	30	33	29	27
KTHV/C	20	21	21	15	10	19	16
KLRT/I	9	8	11	11	10	7	5

HOW DOES WXNE STACK UP IN BOSTON ?

WXNE is now Boston's Number One Independent Station in the Most Important Indie Daypart. . . Monday-Friday, 6:00 to 8:00PM

HOUSEHOLD SHARES
Mon.-Fri., 6:00-8:00PM



JANUARY 1986*

*Metered Overnights 1/1-1/21/86

In meter overnights covering the first three weeks of the January 1986 Arbitron, WXNE's lineup of DIFF'RENT STROKES, GIMME A BREAK, DIFF'RENT STROKES and WKRP in CINCINNATI has devastated the Indie competition.

WXNE's time period average tops all other independents every single half-hour from 6:00 PM - 8:00 pm. WXNE has the top three Independent Station Programs in Early Fringe. . . GIMME A BREAK with a 10 share and a 5.9 rating, DIFF'RENT STROKES with an 11 share and a 6.7 rating and WKRP with a 10 share and a 6.1 rating.

THAT'S HOW WXNE STACKS UP IN BOSTON!

25
WXNE-TV

Source: Arbitron Overnight Metered Rating Averages Mon.-Fri., 6:00 PM - 8:00 PM, 1/1/86 - 1/21/86
Represented Nationally By ITS Independent Television Sales Inc.

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

West Palm Beach-Ft. Pierce-V. B. (56)

WPTV/N	24	25	25	18	22	31	30
WPEC/A	17	20	19	18	22	23	26
WTVX/C	8	10	6	7	4	8	4
WFLX/I	5	5	6	11	9	4	—

Mobile-Pensacola (57)

WKRG-TV/C	31	30	26	30	27	33	29
WALA-TV/N	22	22	26	22	23	23	26
WEAR-TV/A	22	22	21	22	18	28	26
WPMI/I	7	4	5	7	9	5	5
WJTC/I	2	—	—	4	—	—	—

Wilkes Barre-Scranton (58)

WNEP-TV/A	32	35	33	44	44	48	48
WBRE/N	22	22	22	13	11	17	19
WDAU-TV/C	17	13	17	13	15	10	6
WOLF-TV/I	3	4	6	3	4	3	3

Wichita-Hutchinson (59)

KWCH-TV/C	27	25	25	20	21	32	27
WSNW/N	24	25	25	25	29	32	29
KAKE-TV/A	22	20	19	20	21	20	27
KSAS-TV/I	4	5	6	5	7	2	—

Knoxville (60)

WBIR-TV/C	33	32	26	38	35	48	41
WATE-TV/A	25	27	26	28	26	22	30
WTVK/N	14	14	16	7	9	7	7
WKCH/I	5	5	5	3	4	4	—

Jacksonville (61)

WJXT/C	34	32	28	35	33	42	42
WTLV/A	18	18	17	19	21	17	17
WJKS-TV/N	16	18	17	13	13	17	17
WAWS-TV/I	7	5	6	6	8	8	8
WNFT/I	4	5	6	3	4	4	4

Albuquerque (62)

KOAT-TV/A	28	29	29	36	35	39	45
KOB-TV/N	24	24	24	18	18	33	27
KGGM-TV/C	19	19	18	14	12	8	6
KGSW-TV/I	6	5	6	5	6	3	3
KNMZ-TV/I	3	5	6	5	6	3	3

Richmond (63)

WTVR-TV/C	34	35	29	32	32	30	18
WWBT/N	22	25	24	21	23	33	32
WXEX-TV/A	20	20	24	25	18	22	21
WRLH-TV/I	5	5	6	7	5	4	4

Fresno-Visalia (64)

KJEO/C	20	18	17	13	11	27	20
KSEE/N	19	18	22	10	11	13	13
KFSN-TV/A	19	18	17	23	26	20	20
KMPH-TV/I	18	14	17	26	22	20	20
KFTV/I	3	5	6	3	7	—	7
KAIL/I	3	5	—	3	4	—	—

Toledo (65)

WTOL-TV/C	31	27	24	35	32	38	29
WTVG/N	25	27	29	27	27	35	39
WDHO-TV/A	16	18	18	12	9	9	14
WUPW/I	5	5	6	4	5	3	—

Des Moines (66)

KCCI-TV/C	31	30	29	32	25	37	33
WHO-TV/N	24	25	24	23	25	33	35
WOI-TV/A	20	20	24	23	25	13	15
KCBR/I	7	5	6	14	6	4	4

Syracuse (67)

WSTM/N	25	30	25	19	17	32	25
WTVH/C	25	25	25	30	26	36	25
WIXT/A	22	20	19	26	26	9	25

Green Bay (68)

WBAY-TV/C	28	27	31	24	29	36	34
WLUK-TV/N	22	23	19	19	14	21	20
WFRV-TV/A	21	23	19	24	21	24	29
WGBA/I	4	5	6	5	7	—	3
WXGZ-TV/I	4	5	6	5	—	5	3

Springfield-Decatur-Champaign (69)

WCIA/C	28	30	31	24	25	38	38
WICS/N	21	25	25	14	13	26	22
WAND/A	19	20	19	24	19	14	16
WRSP-TV/I	4	5	6	5	6	2	3

Omaha (70)

WOWT/C	30	30	27	25	25	35	33
KETV/A	26	30	27	30	25	28	28
KMTV/N	23	25	20	30	25	26	25

Rochester, N.Y. (71)

WHEC-TV/C	26	25	25	36	27	37	28
WOKR/A	24	25	25	29	23	26	32
WROC-TV/N	21	20	25	11	14	19	20
WUHF/I	8	5	6	7	9	4	8

Roanoke-Lynchburg (72)

WDBJ/C	33	30	29	32	38	41	38
WSLS-TV/N	24	25	24	18	17	23	19
WSET-TV/A	21	25	24	29	25	18	24

ARBITRON AND NIELSEN'S FIRST CHOICE 4 NEWS.

Number one at 5 pm.
Number one at 6 pm.
Number one at 10 pm.

Simply put, that's the story behind WCCO Television News' domination in the Minneapolis/St. Paul market in October and November.

We have achieved our results with an innovative approach to news reporting that includes award-winning "Cover Stories." A six-month "I-Team" investigation of local HMO healthcare won an international RTNDA award. Our series on child sex abuse, "Project Abuse," received a national Emmy for community service. And we were the first American journalists to travel extensively in Vietnam since the war ended, receiving a Peabody and an Iris for our coverage.

Reporting like this, along with informative and comprehensive daily news coverage, is broadcast journalism at its finest.

And in our book, that's as important as coming in first.

For those who would like to know the numbers behind the numbers, here is the story on our late news delivery in November.*

	ARBITRON	NIELSEN
WCCO	18 rating/34 share	19 rating/35 share
KSTP	14 rating/25 share	14 rating/26 share
WUSA	12 rating/23 share	11 rating/21 share

WCCO TV NEWS

Minneapolis/St. Paul

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

Total weekly HH cumes

1180

1156

1106

1073

597

561

SOURCE: NSI NOV. 1985

	Mon.–Sun. Sign-on/sign-off			Mon.–Fri. 4–7:30 p.m.		Mon.–Fri. 11–11:30 p.m.	
	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
Cedar Rapids-Waterloo-Dubuque (73)							
KWWL/N	27	25	24	25	20	29	30
KGAN/C	25	25	24	20	27	24	24
KCRG-TV/A	19	20	24	20	20	20	22
* KDUB-TV/A	2	5	—	—	—	5	5
* Located in Dubuque							
Davenport-Rock Island-Moline (74)							
WOC-TV/N	30	33	29	35	29	34	33
WHBF-TV/C	23	24	24	17	12	20	17
WQAD-TV/A	19	19	24	13	24	22	25
KLJB-TV/I	5	5	6	9	12	5	6
Paducah-C. G.-Harrisburg-Marion (75)							
KFVS-TV/C	33	33	29	29	28	42	39
WPSD-TV/N	28	29	29	33	28	29	29
WSIL-TV/A	12	14	12	8	11	8	11
KBSI/I	5	5	6	4	6	5	8
Portland-Poland Spring (76)							
WCSH-TV/N	27	26	27	24	26	29	27
WGME-TV/C	24	21	20	24	22	29	27
WMTW-TV/A	18	21	20	21	19	12	9
Lexington (77)							
WKYT-TV/C	25	26	24	32	33	43	37
WLEX-TV/N	25	26	18	20	17	19	16
WTVQ-TV/A	18	21	18	16	13	14	21
* WYMT-TV/C	—	—	—	—	—	—	5
* Located in Hazard							
Spokane (78)							
KHQ-TV/N	28	27	28	29	30	33	38
KREM-TV/C	24	23	22	23	22	33	23
KXLY-TV/A	22	23	22	19	22	13	15
KAYU-TV/I	4	5	6	3	4	—	—
KSKN/I	2	5	—	3	4	7	8
Austin, TX (79)							
KTBC-TV/C	28	26	28	18	25	29	25
KVUE-TV/A	25	26	22	35	31	36	38
KTVV/N	16	16	17	12	13	14	13
KBVO/I	11	11	11	12	13	5	5
Chattanooga (80)							
WTVC/A	27	30	26	31	31	42	40
WRCB-TV/N	26	26	26	25	23	23	24
WDEF-TV/C	24	22	21	19	19	19	16
WDSI-TV/I	4	4	5	6	8	4	4

	Mon.–Sun. Sign-on/sign-off			Mon.–Fri. 4–7:30 p.m		Mon.–Fri. 11–11:30 p.m.	
	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
Johnstown-Altoona (81)							
WJAC-TV/N	31	33	35	28	25	43	41
WTAJ-TV/C	26	29	29	31	29	27	26
Tucson (82)							
KOLD-TV/C	24	23	22	22	25	23	21
KVOA-TV/N	24	23	22	17	19	31	29
KGUN-TV/A	21	23	17	26	13	23	24
KMSB-TV/I	5	5	6	4	6	—	3
KDTU-TV/I	4	5	6	9	6	5	5
KPOL/I	3	5	6	4	—	3	3
Springfield, MO (83)							
KYTV/N	37	36	39	40	50	51	56
KOLR/C	26	27	22	24	20	26	18
KDEB/A	8	9	11	8	5	2	5
KSPR/I	8	9	11	12	10	5	5
South Bend-Elkhart (84)							
WSBT-TV/C	28	25	29	29	29	33	26
WNDU-TV/N	25	30	29	25	29	38	42
WSJV/A	20	20	18	17	10	10	11
WHME-TV/I	2	—	—	4	5	—	—
Jackson, MS (85)							
WLBT/N	32	32	32	43	42	38	36
WJTV/C	28	28	21	20	21	29	22
WAPT/A	14	16	16	13	11	14	19
WDBD/I	7	8	5	7	5	7	6
Bristol-Kingsport-Johnson City (86)							
WCYB-TV/N	39	36	35	39	42	40	32
WJHL-TV/C	24	23	24	19	23	30	26
WKPT-TV/A	9	9	12	6	4	10	16
WETO/I	2	—	6	3	4	—	—
Columbia, SC (87)							
WIS-TV/N	39	41	39	40	45	41	41
WLTX/C	20	23	22	23	18	30	26
WOLO-TV/A	17	18	22	17	18	7	19
Evansville (88)							
WTVW/A	25	25	24	24	21	23	25
WEHT/C	24	25	24	29	26	26	22
WFIE-TV/N	24	25	24	24	16	40	34
WEVV/I	7	5	6	10	16	3	3
Huntsville-Decatur-Florence (89)							
WHNT-TV/C	28	27	24	28	22	26	23
WAAY-TV/A	23	27	24	24	28	34	40
WAFF/N	18	23	18	20	11	21	20
WZDX/I	7	5	6	8	6	5	9
WOWL-TV/N	4	5	6	4	—	3	—

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

Lincoln-Hastings-Kearney (90)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
KOLN-TVC	32	33	31	33	31	44	35
KHGI-TV/A	13	17	13	11	15	8	15
KHAS-TV/N	9	11	6	6	8	10	8
KBGT-TV/I	4	6	6	6	8	8	5

Baton Rouge (91)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WBRZ/A	33	33	37	42	42	43	46
WAFB-TV/C	31	33	26	25	26	39	31
WRBT/N	17	17	16	13	11	7	5

Youngstown (92)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WKBN-TV/C	31	30	28	31	43	38	32
WFMJ-TV/N	23	26	28	17	13	24	23
WYTV/A	20	22	22	17	17	22	29

Ft. Wayne (93)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WANE-TV/C	24	26	25	21	16	20	14
WPTA/A	23	26	19	25	26	32	33
WKJG-TV/N	18	16	19	4	11	16	19
WFFT-TV/I	13	11	13	25	21	12	14

Waco-Temple (94)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
KWTX-TV/C	30	27	26	32	32	44	38
KCEN-TV/A	21	23	21	20	21	20	21
KXXV/N	9	9	11	4	5	12	12

Sioux Falls-Mitchell (95)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
KELO-TV/C	42	42	40	53	42	60	51
KSFY-TV/A	22	21	27	21	17	18	27
KDLT/N	13	16	13	5	8	7	7

Las Vegas (96)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
KVBC/N	28	29	26	21	15	22	29
KLAS-TV/C	24	24	21	25	19	43	43
KTNV/A	19	19	16	21	27	17	14
KVVU-TV/I	17	14	16	18	19	9	5
KRLR/I	3	5	—	7	4	—	—

Greenville-New Bern-Washington (97)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WNCT-TV/C	30	32	26	31	23	29	14
WCTI/A	22	20	21	25	31	29	32
WITN-TV/N	20	20	21	17	15	21	23

Burlington-Plattsburgh (98)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WCAX-TV/C	39	35	36	38	39	33	27
WPTZ/N	21	24	21	27	26	33	20
WVNY/A	8	12	7	4	4	7	13
* WNNE-TV/N	3	6	—	4	—	7	7

* Located in Hartford, VT-Hanover, NH

Colorado Springs-Pueblo (99)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
KRDO-TV/A	26	27	28	21	28	28	29
KOAA-TV/N	25	27	28	21	17	25	24
KKTV/C	25	23	22	29	22	25	24
KXRM/I	5	5	6	8	11	8	6

Lansing (100)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WLNS-TV/C	32	37	29	38	33	24	23
WILX-TV/N	21	21	18	17	19	28	27
WSYM-TV/I	9	11	6	13	10	8	9

Peoria (101)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WHOI/A	25	25	28	32	32	18	20
WMBD-TV/C	23	25	22	23	16	25	22
WEEK-TV/N	22	25	22	18	16	30	27
WYZZ-TV/I	4	5	6	5	5	3	7

Fargo (102)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WDAY-TV/A	26	30	25	35	33	30	33
KXJB-TV/C	26	25	25	15	20	30	24
KTHI-TV/N	25	25	25	20	20	18	17

Springfield, MA (103)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WWLP/N	29	26	27	28	32	42	36
WGGB/A	21	26	20	24	21	27	23

El Paso (104)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
KVIA-TV/A	25	25	28	18	22	24	26
KTSM-TV/N	24	25	22	23	17	22	18
KDBC-TV/C	23	20	22	23	22	24	24
KCIK/I	5	5	6	9	6	3	3
KINT-TV/I	4	10	6	5	6	11	8

Augusta (105)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WJBF/A	36	35	37	44	44	31	40
WRDW-TV/C	29	26	26	22	22	41	32
WAGT/N	17	17	16	11	15	17	12

Charleston, SC (106)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WCSC-TV/C	37	35	35	44	41	43	45
WCBD-TV/A	22	22	20	22	22	20	21
WCIV/N	22	22	20	13	15	23	17
WTAT-TV/I	8	4	10	9	15	3	3

Ft. Myers-Naples (107)

Station	HH	Sun Wom. 25–54	Sun Men 25–54	4–7:30 Wom. 25–54	4–7:30 Men 25–54	11–11:30 Wom. 25–54	11–11:30 Men 25–54
WINK-TV/C	32	30	28	33	33	38	38
WBBH-TV/N	26	30	33	27	33	35	33
WEVU/A	13	15	17	13	8	8	17
WFTX/I	3	5	6	7	8	8	4

	Mon.–Sun. Sign-on/sign-off			Mon.–Fri. 4–7:30 p.m		Mon.–Fri. 11–11:30 p.m.	
	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
Savannah (108)							
WTOC-TV/C	39	43	35	48	50	57	54
WSAV-TV/N	19	19	18	11	13	21	17
WJCL/A	13	10	12	11	8	4	8
WTGS/I	5	5	6	7	8	—	—
Madison (109)							
WISC-TV/C	31	29	33	25	29	29	27
WMTV/N	24	29	27	31	29	34	35
WKOW-TV/A	22	24	20	25	21	26	24
Salinas-Monterey (110)							
KSBW-TV/N	21	21	19	15	12	32	35
KNTV/A	19	16	19	12	20	16	12
KMST/C	16	16	19	12	8	11	12
KCBA	3	5	6	12	8	5	6
Lafayette, LA (111)							
KLFY-TV/C	41	40	33	44	42	54	48
KATC/A	23	28	28	22	21	21	26
KADN/I	6	8	6	11	11	5	3

	Mon.–Sun. Sign-on/sign-off			Mon.–Fri. 4–7:30 p.m.		Mon.–Fri. 11–11:30 p.m.	
	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
Rockford (112)							
WIFR-TV/C	23	25	24	19	19	33	27
WTVO/N	21	25	18	24	19	15	16
WREX-TV/A	16	15	18	14	13	15	16
WQRF-TV/I	7	5	6	10	13	5	3
Santa Barbara-Santa Maria-S. L. Obis. (113)							
KSBY-TV/N	17	20	18	15	13	24	27
KCOY-TV/C	17	15	18	8	13	6	7
KEYT/A	15	20	18	15	21	12	13
Monroe-El Dorado (114)							
KNOE-TV/C	47	43	39	40	50	47	45
KTVE/N	14	13	17	16	15	8	15
KARD/A	9	9	11	8	10	14	15
Columbus, GA (115)							
WTVM/A	30	32	25	28	19	26	27
WRBL-TV/C	27	29	20	25	22	31	19
WLTZ/N	12	14	15	8	7	17	19
WXTX/I	5	4	5	8	11	—	—
Montgomery (116)							
WSFA-TV/N	43	45	44	44	44	56	55
WKAB-TV/A	16	18	19	15	11	19	18
WCOV-TV/C	14	18	13	15	17	11	6

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

McAllen-Brownsville (117)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KGBT-TV/C	33	32	33	30	35	35	36
KRGV-TV/A	31	32	33	26	35	44	45
KVEO/N	13	14	17	11	6	2	5

Amarillo (118)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KVII-TV/A	30	32	28	33	20	40	34
KAMR-TV/N	22	23	28	24	27	24	28
KFDA-TV/C	21	23	22	14	13	11	13
KCIT/I	3	5	6	10	7	4	4

Joplin-Pittsburg (119)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KOAM-TV/C	27	26	24	21	19	29	29
KSNF/N	22	21	24	26	25	24	21
KODE-TV/A	19	21	18	21	13	13	18

Duluth-Superior (120)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KDLH-TV/C	29	29	28	26	32	34	31
KBJR-TV/N	23	24	22	22	21	16	18
WDIO-TV/A	21	24	22	30	26	29	33

Corpus Christi (121)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KIII/A	32	32	33	37	44	53	56
KRIS-TV/N	22	24	28	30	25	24	22
KZTV/C	22	24	22	11	6	8	7
KORO/I	5	4	6	4	6	—	—

Beaumont-Port Arthur (122)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KFDM-TV/C	37	39	33	36	35	55	45
KJAC-TV/N	26	30	28	28	29	23	20
KBMT/A	21	22	22	16	18	16	23

Yakima (123)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KIMA-TV/C	26	27	26	23	23	36	21
KNDO/N	23	23	21	16	13	21	21
KAPP/A	19	23	21	23	23	14	21

Wheeling-Steubenville (124)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
WTRF-TV/C/A	29	32	26	29	27	44	41
WTOV-TV/N/A	23	28	26	19	19	28	24

Reno (125)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KOLO-TV/A	27	27	28	28	37	31	38
KCRL/N	20	23	22	13	7	25	19
KTVN/C	20	18	17	22	19	13	6
KAME-TV/I	6	5	6	9	7	6	13

Wichita Falls-Lawton (126)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KAUZ-TV/C	25	27	26	21	19	26	21
KFDX-TV/N	22	23	21	17	13	21	21
KSWO-TV/A	19	23	21	21	25	26	28
KJTL/I	5	5	5	8	6	5	5

La Crosse-Eau Claire (127)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
WEAU-TV/N	27	26	27	30	36	31	32
WKBT/C	26	32	27	30	21	23	21
WXOW-TV/A	13	16	13	10	14	17	21

Wausau-Rhinelander (128)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
WSAW-TV/C	38	38	31	42	38	44	33
WAOW-TV/A	24	29	25	29	31	32	36
WAEO-TV/N	9	10	13	8	6	6	8

Sioux City (129)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
KTIV/N	31	30	29	33	33	41	37
KCAU-TV/A	26	30	29	29	27	27	30
KMEG/C	10	9	12	4	7	4	2

Tallahassee-Thomasville (130)

	HH	Wom.	Men	Wom.	Men	Wom.	Men
WCTV/C	50	47	44	56	55	53	52
WTXL-TV/A	10	11	13	12	10	11	13
WTWC/N	5	5	6	—	5	—	4

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

Terre Haute (131)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WTHI-TV/C	32	35	35	32	32	38	26
WTWO/N	30	30	30	32	32	35	39
WBAK-TV/A	7	9	10	4	8	6	6

Macon (132)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WMAZ-TV/C	46	50	44	52	50	67	56
WGXA/A	13	14	17	12	15	8	4
WMGT/N	13	14	11	9	8	4	4

Eugene (133)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KVAL-TV/C	30	30	31	35	33	32	29
KEZI-TV/A/C	21	20	19	26	29	26	19
KMTR/N	13	15	13	6	8	11	14

Binghamton (134)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WBNG-TV/C	37	35	35	44	52	50	37
WICZ-TV/N	14	15	12	7	9	5	11
WMGC-TV/A	7	5	6	4	—	5	11

Columbus-Tupelo (135)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WTVA/N	40	39	45	44	52	46	44
WCBI-TV/C	25	30	20	26	24	31	28
WVSB-TV/A	7	9	10	7	5	6	6

Boise (136)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KTVB/N	30	32	31	28	31	39	41
KBCI-TV/C	21	21	19	22	15	13	16
KIVI/A	20	21	25	17	23	24	25
KTRV/I	14	16	13	17	15	11	13

Columbia-Jefferson City (137)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KRCG/C	28	39	27	35	38	31	27
KOMU-TV/A	23	22	20	25	25	25	30
KCBJ/TV/N	16	22	20	10	13	13	12

Erie (138)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WICU-TV/N	38	38	35	34	30	45	34
WJET-TV/A	21	24	24	21	26	29	34
WSEE/C	16	14	18	14	17	13	14

Traverse City-Cadillac (139)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WWTV/C	33	30	33	35	41	42	33
WPBN-TV/N	30	30	33	19	23	21	19
WGTU/A	13	15	13	19	14	5	14

Chico-Redding (140)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KRCR-TV/A/N	22	26	19	22	20	33	20
KHSL-TV/C/N	21	21	25	19	20	20	27
KCPM/N	8	11	13	11	12	—	7

Lubbock (141)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KLBK-TV/C	30	32	29	35	33	31	21
KCBD-TV/N	24	23	24	15	17	24	26
KAMC/A	21	23	24	15	17	22	30
KJTV/I	8	9	6	10	8	4	6

Rochester-Mason City-Austin (142)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KAAL/A	25	35	29	35	36	23	24
KIMT/C	22	20	18	22	14	20	12
KTTC/N	20	20	24	17	14	25	27

Topeka (143)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WIBW-TV/C/A	30	26	24	29	33	39	37
KSNT/N	19	21	18	18	20	27	24
KLDH/A	10	11	12	6	7	2	5

Odessa-Midland (144)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KOSA-TV/C	28	29	28	23	21	30	26
KMID-TV/A	26	29	28	32	36	39	44
KTPX-TV/N	21	21	22	18	14	11	9

Florence, SC (145)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WBTW/C	48	48	42	47	46	54	48
WPDE-TV/A	14	17	16	19	19	11	7

Minot-Bismarck-Dickinson (146)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KFYR-TV/N	43	45	38	45	33	50	41
KXMC-TV/C	27	30	31	25	25	26	32
KBMY/A	5	5	6	5	—	2	5

Bluefield-Beckley-Oak Hill (147)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WVVA/N	25	30	25	28	25	38	21
WOAY-TV/A	20	25	25	28	25	19	32

Bakersfield (148)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KGET/N	22	25	24	13	14	21	25
KERO-TV/C	22	20	18	23	25	29	25
KBAK-TV/A	18	20	18	10	14	14	17

Ft. Smith (149)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
KFSM-TV/C	32	33	28	33	33	37	33
KHBS/A	19	24	22	29	28	32	35
KPOM-TV/N	12	14	11	5	6	13	7

Albany, GA (150)

	HH	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54	Wom. 25–54	Men 25–54
WALB-TV/N	53	54	56	51	60	77	75
WTSG/I	5	4	6	9	8	—	—
* WVGA/A	2	4	6	—	—	—	—

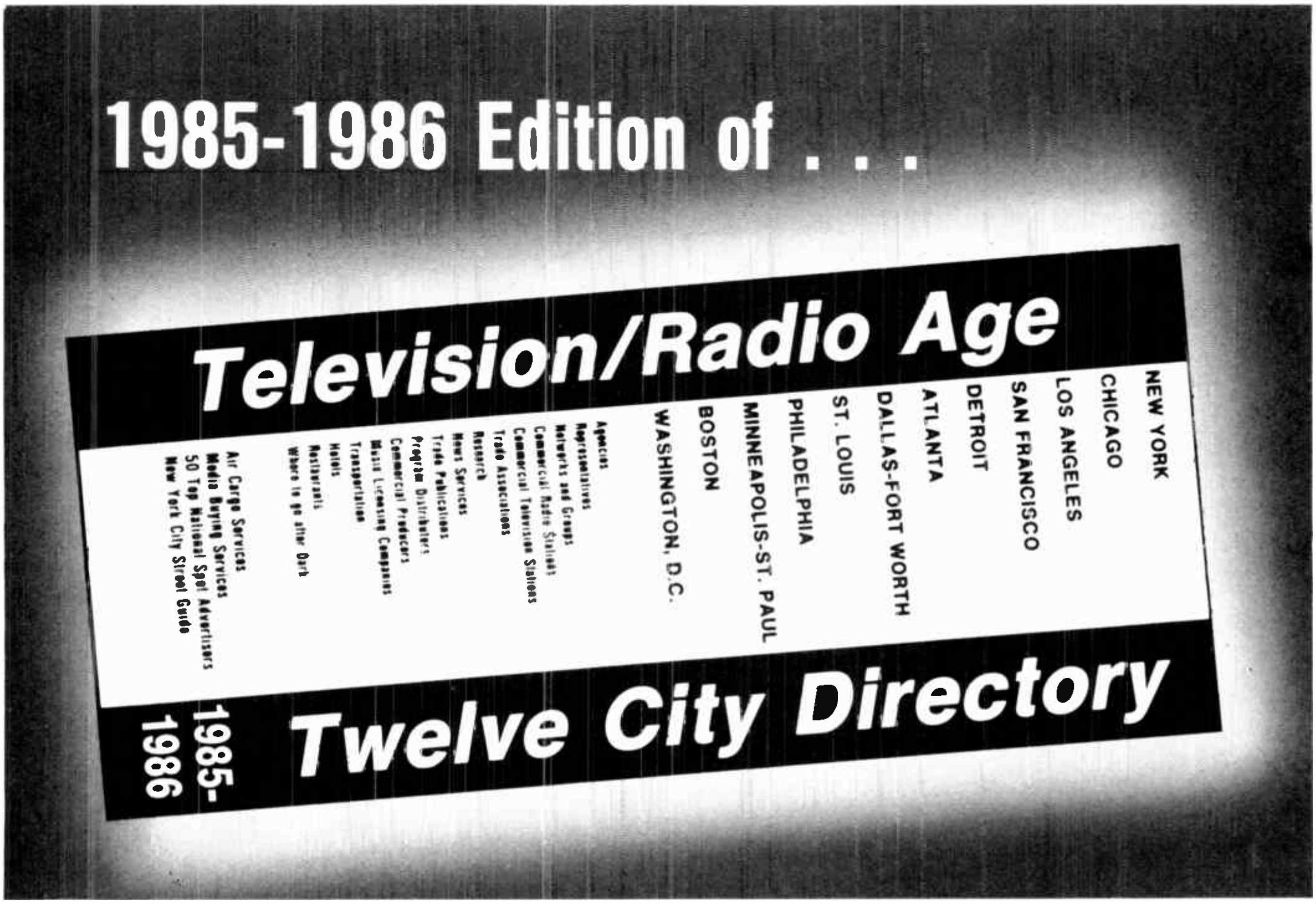
* Located in Valdosta, GA.

	Mon.–Sun. Sign-on/sign-off HH	Mon.–Sun. Sign-on/sign-off Wom. 25–54	Mon.–Sun. Sign-on/sign-off Men 25–54	Mon.–Fri. 4–7:30 p.m. Wom. 25–54	Mon.–Fri. 4–7:30 p.m. Men 25–54	Mon.–Fri. 11–11:30 p.m. Wom. 25–54	Mon.–Fri. 11–11:30 p.m. Men 25–54
Wilmington (151)							
WECT/N	36	36	32	37	33	50	41
WWAY/A	25	23	21	27	26	27	27
WJKA/C	7	5	5	3	4	—	—
Quincy-Hannibal (152)							
WGEM-TV/N	32	38	35	46	29	45	40
KHQA-TV/C	29	29	24	21	24	26	26
Bangor (153)							
WABI-TV/C	30	30	29	36	39	31	31
WLBZ-TV/N	29	25	29	27	26	15	23
WVII-TV/A	17	20	18	18	19	15	23
Tyler (154)							
KLTV/A/N/C	40	43	39	52	50	63	58
* KLMG-TV/C	6	9	6	4	—	3	3
* Located in Longview							
Abilene-Sweetwater (155)							
KTAB-TV/C	29	33	33	37	33	53	51
KRBC-TV/N	25	24	27	21	17	15	11
KTXS-TV/A	18	19	20	21	17	15	22

	Mon.–Sun. Sign-on/sign-off HH	Mon.–Sun. Sign-on/sign-off Wom. 25–54	Mon.–Sun. Sign-on/sign-off Men 25–54	Mon.–Fri. 4–7:30 p.m. Wom. 25–54	Mon.–Fri. 4–7:30 p.m. Men 25–54	Mon.–Fri. 11–11:30 p.m. Wom. 25–54	Mon.–Fri. 11–11:30 p.m. Men 25–54
Medford (156)							
KTVL/C	29	30	29	27	28	42	36
KOBI/N	27	30	29	27	20	26	29
KDRV-TV/A	14	15	12	19	20	5	14
Sarasota (157)							
WXLT-TV/A	14	16	17	21	23	14	27
Utica (158)							
WKTV/N	31	37	31	30	30	48	41
WUTR/A	14	16	19	15	22	9	18
Idaho Falls-Pocatello (159)							
KIFI-TV/N	28	33	29	33	27	32	31
KIDK/C	28	28	29	29	27	22	22
KPVI/A	18	22	21	14	27	19	22
Dothan (160)							
WTVY/C	43	43	36	54	46	57	47
WDHN/A	11	13	14	8	13	13	17
Rapid City (161)							
KOTA-TV/A	29	30	29	39	29	38	33
KEVN-TV/N	26	30	29	26	29	31	33

	Mon.-Sun. Sign-on/sign-off HH	Mon.-Sun. Sign-on/sign-off Wom. 25-54	Mon.-Sun. Sign-on/sign-off Men 25-54	Mon.-Fri. 4-7:30 p.m. Wom. 25-54	Mon.-Fri. 4-7:30 p.m. Men 25-54	Mon.-Fri. 11-11:30 p.m. Wom. 25-54	Mon.-Fri. 11-11:30 p.m. Men 25-54
Clarksburg-Weston (162)							
WBOY-TV/N/A	29	32	35	30	32	50	52
WDTV/C/A	26	27	25	23	25	29	26
Alexandria, LA (163)							
KALB-TV/N/A	44	42	43	45	43	55	51
KLAX-TV/A	7	8	10	7	10	3	5
Laurel-Hattiesburg (164)							
WDAM-TV/N	58	69	58	71	65	83	79
Billings-Hardin (165)							
KULR-TV/A	29	32	36	33	33	42	47
KTVQ/C	27	32	29	33	33	23	25
KOUS-TV/N	14	16	14	8	7	13	6
Salisbury (166)							
WBOC-TV/C/N	42	48	39	50	52	46	43
WMDT/A/N	15	19	17	13	11	15	17
Elmira (167)							
WETM/N	23	26	21	25	23	48	36
WENY-TV/A	14	16	16	13	8	9	21
Greenwood-Greenville (168)							
WABG-TV/A	41	40	42	50	53	40	44
WXVT-TV/C	17	20	21	15	11	33	22
Watertown-Carthage (169)							
WWNY-TV/C/A/N	44	50	41	56	56	65	59
Gainesville (170)							
WCJB/A	36	39	33	43	45	50	47
WBSP/I	10	6	7	14	18	—	—
Lake Charles (171)							
KPLC-TV/N	46	50	42	66	60	75	74
KVHP/I	8	8	5	7	10	9	3
Alexandria, MN (172)							
KCMT/C	47	53	47	57	53	50	49
Ardmore-Ada (173)							
KXII/C/N	31	32	29	30	36	29	29
KTEN/A/N/C	20	18	21	33	27	12	14
Meridian (174)							
WTOK-TV/A	41	42	39	52	52	56	56
WHTV/C	21	21	17	12	10	15	12
WLBM-TV/N	8	8	11	3	5	6	4

	Mon.-Sun. Sign-on/sign-off HH	Mon.-Sun. Sign-on/sign-off Wom. 25-54	Mon.-Sun. Sign-on/sign-off Men 25-54	Mon.-Fri. 4-7:30 p.m. Wom. 25-54	Mon.-Fri. 4-7:30 p.m. Men 25-54	Mon.-Fri. 11-11:30 p.m. Wom. 25-54	Mon.-Fri. 11-11:30 p.m. Men 25-54
Panama City (175)							
WJHG-TV/N	34	39	35	46	43	50	39
WMBB/A	23	26	24	18	19	30	32
Missoula (176)							
KECI-TV/N/A	37	42	40	45	40	37	37
KPAX-TV/C	28	26	27	27	40	20	22
Grand Junction-Durango (177)							
KREX-TV/C/N	38	40	38	35	41	28	20
KJCT/A	18	25	25	22	29	34	43
Great Falls (178)							
KRTV/C/N	29	29	29	32	31	28	20
KFBB-TV/A/C/N	28	29	35	32	38	33	43
Jonesboro (178)							
KAIT-TV/A	43	50	44	54	42	68	62
Biloxi-Gulfport-Pascagoula (180)							
WLOX-TV/A	38	43	39	60	65	65	66
Roswell (181)							
KBIM-TV/C	32	33	33	33	38	15	13
El Centro-Yuma (182)							
KYEL-TV/N/C	22	17	24	10	23	17	19
KECY-TV/C	10	9	6	10	15	12	6
Palm Springs (183)							
KESQ-TV/A	18	22	18	19	26	6	—
KMIR-TV/N	16	17	18	4	4	6	—
Eureka (184)							
KVIQ/A/N	28	30	29	24	25	27	8
KIEM-TV/C/N	28	25	29	20	21	33	42
Casper-Riverton (185)							
KTWO-TV/A/N/C	36	40	44	39	47	49	52
KCWY-TV/C	16	20	19	9	12	14	12
KXWY-TV/N/A	5	5	—	4	—	—	—
Marquette (186)							
WLUC-TV/C/A/N	49	50	44	56	57	64	62
Tuscaloosa (187)							
WCFT-TV/C	20	24	21	17	15	31	22
WDBB/I	9	10	11	9	10	13	14



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St. Joseph (188)							
KQTV/A	31	30	26	40	29	36	34
Butte (189)							
KXLF-TV/C/A	35	33	35	41	50	41	40
KTVM/N/A	25	22	29	18	17	18	23
Jackson, TN (190)							
WBBJ-TV/A	28	30	28	30	33	31	21
WJWT/I	3	4	6	4	6	5	8
Lafayette, IN (191)							
WLFI-TV/C	20	20	24	17	21	37	29
San Angelo (192)							
KLST/C	39	43	35	38	36	68	53
KIDY-TV/I	4	5	—	10	7	5	3
Anniston (193)							
WJSU-TV/C	21	18	21	17	19	31	31
Hagerstown (194)							
WHAG-TV/N	13	17	12	23	18	29	18
Lima (195)							
WLIO/N/A	39	39	37	46	41	63	61
WTLW/I	3	—	—	—	—	—	—
Bowling Green (196)							
WBKO/A	33	37	38	43	47	52	56
WGRB/I	2	—	—	5	13	—	—
Charlottesville (197)							
WVIR-TV/N	19	20	20	24	27	39	33
Parkersburg (198)							
WTAP-TV/N	24	29	22	29	23	40	38
Laredo (199)							
KGNS-TV/N/A	18	19	21	23	25	32	31
KLDO-TV/A	16	19	16	23	19	23	29
KVTV/C	14	10	16	9	6	9	6
Harrisonburg (200)							
WHSV-TV/A	45	50	46	54	50	67	59
Zanesville (201)							
WHIZ-TV/N	36	38	33	38	38	43	39
Cheyenne (202)							
KYCU-TV/C/A/N	28	32	28	40	38	33	33
* KSTF/C/A/N	3	5	6	4	6	2	3
Twin Falls (203)							
KMVT/C/N/A	41	48	42	58	53	62	55
Ottumwa-Kirksville (204)							
KTVO/A	50	53	43	55	44	65	70
Presque Isle (205)							
WAGM-TV/C/A/N	57	62	50	66	58	67	40
Flagstaff (206)							
KNAZ-TV/N	20	24	20	16	17	31	28
Victoria (207)							
KVCT-TV/A	25	32	33	15	20	32	38
KAVU-TV/N	21	21	27	25	40	32	35
Bend (208)							
KTVZ/N/C	27	35	31	30	28	38	42
Mankato (209)							
KEYC-TV/C	26	33	25	25	15	27	20
Helena (210)							
KTVH/N/A	27	29	33	28	20	27	26
Selma (210)							
WAKA/C	32	38	36	32	37	52	49
North Platte (212)							
KNOP-TV/N	53	58	53	61	54	80	69
Alpena (213)							
WBKB-TV/C	34	37	40	33	38	52	50
Glendive (214)							
KXGN-TV/C/N	36	40	44	44	53	57	58

*Located in Scottsbluff-Gering, NE

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Viewpoints

Gene F. Jankowski

President, CBS/Broadcast Group, in recent speech before International Radio & Television Society Newsmaker luncheon in New York

Television industry changes should be kept in proper perspective

Our industry today is quite different from the one that many of us grew up in. We live in a fishbowl that seems to grow larger each year. I can think of only one other organization that receives such wide coverage on everything from office policy to office politics . . . and that's government. What we must not forget in all this is *perspective*—a frame of reference about the business, where it came from and where it may be going.

The first period, "Television One", covers the years 1950 through 1975. It was a quarter century of uninterrupted growth. CBS and NBC were the major players, in full confrontation in most areas, but they also had established franchises in others. ABC was an enterprising third—a spirited but not-quite-equal competitor struggling with limited resources.

Towards the end of this period, in the early '70s, a series of severe regulatory restrictions was imposed on the networks (Prime Time Access Rule, Financial Interest and Syndication, Cross Ownership, etc.).

"Television Two", 1975–1980, was triggered by the emergence of ABC as a full-scale competitor. A new level of three-network competition broke out. Every daypart was severely contested. Station, talent and rights wars began. Promotion, advertising and marketing efforts were intensified. There were second and even third seasons. Sweeps became network programming contests. All of this produced radical cost and price escalation.

Structural change

"Television Three", arriving in 1980, introduced structural change. It is generally identified with the appearance and growth of the "new technologies." They were the distinguishing factor, but they did not act in the manner immediately expected. They did not displace the networks or even compete with them directly, but they did affect them. Arriving against the backdrop of the earlier restrictive regulation, they became another restraint on growth opportunities while simultaneously introducing new forms of competition.

It was an ironic position. The desire for better reception of network programming continued to be an essential ingredient in the growth of cable. That same network programming in a rerun afterlife was also the backbone of the syndication marketplace, which was being expanded through the growth of cable. So the networks found themselves paying a double penalty for their own investment in creativity. They funded the development process that fueled a growing marketplace from which they were excluded.

Certain of the Federal Communications Commission's regulations from the last decade combined with today's deregulation have also created unexpected interactions between the traditional broadcast universe and the "new technologies." And the "new technologies" themselves have had direct and indirect competitive impacts in various degrees of predictability—and unpredictability. We still have discrete industry segments—stations, networks, production companies, agencies, clients and so on at the core, but the functional elements of our business no longer relate themselves to these segments in the traditional manner.

Impact of VCRs

For example, VCRs affect commercial broadcasters one way, cable operators another and production companies yet another. So do various regulatory and legislative developments. And all of them play into the financial world differently. In these circumstances, competitive postures are not rigid or consistent.

But one thing that has not changed is the output process that feeds the entire industry. It is a process with four components—development, production, distribution and funding. For the industry, in Television One, Two and Three, the keeper of this process has been the network-affiliate partnership. Without its output—without nearly 15,000 hours of network programming per year distributed continuously across a national base—it is hard to see how the other parts of the structure could have developed as they have.

This partnership has stood the test of time for only one reason: it serves the public. It satisfies their needs and responds to their interests. All broadcasting succeeds for that reason and that reason alone. And that is the final immutable fact.

That may seem obvious, but it bears repeating. That principle hasn't changed, but the world around it has. For example, the Federal Communications Commission is now making decisions with incalculable consequences on the basis of its interpretation of "shareholder democracy." Who amongst us would have dared to predict that even five years ago. I am not trying to evaluate any of these decisions. But I am saying this is a very strange new ground for the FCC to occupy.

Programming/Production

Paramount sitcom, talk series

Paramount Television is exploring co-producing and distributing a first-run situation comedy and a daytime talk show, probably for the 1987–88 season. In both cases, the likelihood is that Paramount will be partners in the ventures with station groups or with advertisers. Unlike the current trend to revive broken network series for first-new syndication, the sitcom will be an original weekly program starting from scratch, says Lucie Salhany, president, Paramount domestic television and video programming. The daytime talk show will be formatted similar to successful talk strips of the late 1970s and early 1980s.

In an interview, Salhany points out that, "At this moment we are working on some development projects for starts in 1987. Something may happen in 1986, but I can't talk about it all this time. Everyone is talking about once-per-week situation comedies at this time, and this is the first thing that everybody is jumping at. This is the first year that Paramount has stated they are interested in co-producing first-run situation comedies with television groups or with advertisers. In the past years, we have said we were interested but it was difficult to actually get down to making a deal.

"My experience previously has been toward doing sitcoms, and that's what I would like to do. We have been approached to do things for 1986, as have our competitors, and from our standpoint, I don't know whether it can be done quickly enough. Probably I would let trial and error be for 1986 and come in in 1987 with a very strong program." It would not be a broken series, she continues. "We don't have many broken series, which may be good or bad. Also, there is an opportunity to do new, creative things with new people, and to give them an opportunity to bring in different ideas into the sitcom business."

Station tie-ins. Another strong programming possibility is Paramount tying in with a station group or two on a half-hour talk show for daytime with a concept similar to a format in use some years ago.

Salhany believes there is a need for another talk program on stations. "I want a slow start on a program, because I look at all those shows that are or were very successful—*Mike Douglas* and *Phil Donahue*. They took a long time to build, and stations gave them a long time because they were not in critical time periods. Those shows were massaged and worked with because the stations made the commitment without being hurt, for example, in their news. I like to work with station groups." Some of the interest on doing a talk show together has come from stations which have been involved in producing the ill-fated *America*, she points out. Also, she continues, the CBS-owned stations which threw in the towel on *America*, thereby nailing its coffin, has said they would be open to future first-run projects by Paramount.

Lucie Salhany

It's Salhany's goal to make "good television that will last a long time. I don't want just a 13-week hit. I want to build towards something that will stand up for many years."

Regarding *America*, Salhany believes that if the information/entertainment strip had been given a chance to grow it would still be on the air. She feels certain factors contributed heavily to its demise including that it was in a critical time period (pre-news), and "in a critical time in our business." Also, she points out, "everyone's expectations were so high on the show that no matter what it did in ratings, it would never do as well as what people expected."

Syndication shorts

Blair Entertainment has added 12 stations to the *Death Valley Days* lineup, for a total of 50. New sales of the 130 color half hours include WBNX-TV Cleveland, KHTV(TV) Houston, WKJL-TV Baltimore, WCVI-TV Flint-Saginaw-Bay City and KTAL-TV Shreveport.

LBS Communications has acquired the rights to *My Friend Liberty*, first-run, half-hour animation special, to be distributed by barter. Program is described as an entertaining and humorous look at the history of the symbol of freedom. The syndication window is from June 21 to July 4, with two-and-a-half minutes for national sale and four for local.

All American has acquired U.S. distribution rights to *Beyond 2000*, highly-rated program from Australia. Described as an entertaining look through TV's most revealing window on the future, the hour weekly series will go the barter route. Stories involve space, defense, medicine, sports, recreation, culled from 22 countries the first year, with 38 scheduled for the second.

American National Enterprises has bought the U.S. and English-speaking TV Canadian rights and worldwide airline rights to *Brady's Escape* from Satori Entertainment. *Escape* ended its theatrical release in 1985. The film will be included in the 15-title Reels of Fortune package that ANE is offering via **Muller Media Inc.**

Multimedia Entertainment is offering *Breakthrough*, half-hour series that delves into the high-tech world of today and tomorrow produced by Kelly Entertainment. It's designed for weekend access, and production will travel all over the country.

Viacom Enterprises and **Tribune Broadcasting** have named the titles of features extending their Tonight Only package of TV Net beyond the broadcast year. In April the presentation will be *Takedown*, a wrestling tale; May: *Honky Tonk Freeway*, a contemporary satire with Beau Bridges; June: *Bluebeard*, featuring Richard Burton; July: *Piranha: The Spawning*, a suspense drama; and August: *Chattanooga Choo-Choo*, comedy. TV NET has cleared the Tonight Only package in more than 92 percent of the country.

Also at Viacom, the company will distribute *The 1985 Rolling Stone Readers and Critics Awards Show*, which will premiere on MTV on February 7. After the MTV showing, the program will go into syndication beginning February 8. Viacom will barter the show via a five-and-a-half minute national and six-and-a-half minute local split. Stations will have a two-play option over a three to four-week period.

Fremantle International will distribute *An All Star Celebration Honoring Martin Luther King Jr.* outside the U.S. The two-hour special, produced by Wonder Productions, featured Stevie Wonder as host and more than 30 international performers including Bill Cosby, Eddie Murphy, Neil Diamond and Bette Midler. The special aired recently on NBC.

D. L. Taffner/Ltd. has sold *The Ted Knight Show* in 17 markets. Bringing the current total to 30 are KBHK-TV San Francisco, KTVL(TV) Medford, WJBK-TV Detroit, KJTV(TV) Lubbock, WPGH-TV Pittsburgh and KMSP-TV Minneapolis, St. Paul, among others.

The series, available via cash/barter, will begin airing on an ad-hoc network basis in April. **LBS Communications** is handling national sales.

Also at Taffner, *Check It Out!* has been cleared in 14 markets, including WGBS-TV Philadelphia, KBHK-TV San Francisco, and WLVI-TV Boston. The sitcom is airing on Canada's CTV Network and on the USA Network. It begins airing on commercial TV in the U.S. in April, with **Program Syndication Services** handling the national sales.

Orbis Communications has cleared three CapCities-ABC stations—WABC-TV New York, KABC-TV Los Angeles and WLS-TV Chicago—among other outlets, for *Tales of the Unexpected*, late-night barter strip which will air in September. Show is from Embassy Telecommunications.

WBBM-TV Chicago and WCAU-TV Philadelphia have joined their sister CBS-owned outlets as licenses of **Blair Entertainment's** *Divorce Court* for airing this fall. *Court* premiered in national syndication in September, 1984. Present lineup totals 152 markets, representing 93 percent of the U.S. homes. Also at Blair, its Revenge movie package has currently registered more than $1 million in sales. Buyers of the 12 titles include KTTV(TV) Los Angeles, KRLD-TV Dallas-Ft. Worth and KRIV-TV Houston.

Production has been completed on *Strange Paradise*, reedited as a supernatural soap strip with lead-ins, lead-out and bumpers featuring Dracena Morg Distributors are Centaur Distribution and Mizlou Programming. The late-night spoof incorporates a high-tech special effects system, Ultimatte, for the 195 episodes offered.

Blair Entertainment's SCTV, 156 half-hour series, has been sold to 11 stations, for a current total of 49. The new markets sold include WCCB-TV Portland, Maine, WGRZ-TV Buffalo, WVLI-TV Flint, Saginaw-Bay City KSPS-TV Spokane and WFSU-TV Tallahassee.

Prijatel Productions has cleared *The Strassels Report* in 18 markets, for a current total lineup of 58. The newest stations airing the 82-part insert series are KEYC-TV Mankato, KGW-TV Portland, Ore., WCCO-TV Minneapolis-St. Paul, KSDK-TV St. Louis, and KGUN-TV Tucson, among others.

Every Second Counts, last season's first-run syndicated game show from Group W Productions and Charles Colarusso Productions is being resurrected in the U.K. as a co-production of the BBC and Fremantle International.

King World's late-night strip, *Night Life Starring David Brenner* is a "go" for September. Clearances represent more than 68 percent of the U.S. homes. Stations signed for the cash-plus-barter series include WABC-TV New York, KSDK-TV St. Louis, WPLG-TV Miami, KCOP(TV) Los Angeles, WLS-TV Chicago and KBHK-TV San Francisco. Program is produced by Motown Productions.

Viacom Enterprises, Tribune Entertainment and **Primetime Entertainment Productions** will produce a new sitcom *Easy For You*, for fall start. *Easy For You* is 26 half-hours drawn from the British series, *Mind Your Language*, seen internationally in more than 40 countries. It's being cleared on a barter-plus-cash basis.

Glen Hagen and Clark Menk have formed **Hagen-Menk Entertainment,** sales, marketing and distribution firm. Current product represents includes Lionheart Television's *What's In a Name?* and *Seeing Things*.

"New" SS Plans

Syndicast Services, one of the Admerex International divisions which was sold last November along with Admerex Inc., to an investment company, has been purchased by an Australian Production company, known primarily for its films and animation. Leonard Koch, one of the principals of SS, orchestrated the deal and has signed a three-year deal with the takeover company, Network Film Corp. He will be retained as president as well as maintain a position on the board of directors. The other SS president, Sheldon Boden, has chosen to stay with Admerex, under its new ownership. According to Koch, SS is being acquired as a wholly-owned subsidiary.

He notes that under the new arrangement the purchase will allow SS to expand in distribution and in the international arena.

Koch expects to spend a few weeks in Australia evaluating Network Film properties as potential U.S. fare. He notes that SS is keeping its present staff, and it's likely that it will move to new quarters. The majority of product to be distributed by SS under the new ownership will go the barter route, although in some cases product will be sold via cash. He continues that he's looking to buy movie packages, and to develop first-run programs which lend itself to cash.

SS will not produce shows, but down the line, Koch expects to set up a division which will supply SS with first-run programs as producer, similar to the method employed by Worldvision with Taft Entertainment.

Worldvision France

Worldvision Enterprises has moved its French sales operation to larger facilities, in keeping with the technological advances being made in France and in the French-speaking countries. According to Bert Cohen, senior vice president, international sales, the new expanded quarters, under the banner of Worldvision, will be located at 28 Rue Bayard, Paris, 75008. The phone number is 4723-3995. Telex number is (842) 648-218 WORL-Fra.

The new facilities will be headed by Rolande Cousin, managing director of Worldvision Enterprises, France S.A.R.L. She has been responsible for the company's sales activities in France and the French-speaking countries for 18 years.

BBDO: NBC winner

BBDO has predicted that NBC will win the primetime ratings race for the current season, with a 17.7, shading CBS, projected as getting a 17.3, while ABC is seen as taking third with a 15.8. The agency's media department, in making its prediction, doesn't expect any radical difference in the averages because of some schedule changes made by the three networks for the balance of the season.

NBC will continue to take Thursday and Saturday, plus specific shows will do well on other nights including *Miami Vice* on Friday, and *Highway to Heaven* on Wednesday, according to BBDO.

CBS should continue to be on top on Sunday, while ABC will continue to perform behind the other two networks on all nights, except for some time periods on Tuesday and Wednesday, with *Who's the Boss?*, *Growing Pains* and *Moonlighting* on Tuesday and *Dynasty* and *Hotel* on Wednesday.

NAB, RTNDA seminar

The National Association of Broadcasters and the Radio-Television News Directors Association will co-sponsor a "News and Team Management" seminar-retreat for station managers and new directors, in Tarpon Springs, Fla., from March 12–15. The seminar is limited to 30 pairs of general managers and news directors. It will be conducted by Phil Grosnick, senior associate with Block Petrella Weisbord/Designed Learning Inc.

Charge is $525 per person, which covers registration and scheduled receptions and meals. Grosnick's special interest is in conflict management, team development and building cooperation between departments. Sessions will include both structured and informal interaction with broadcasting professionals from various markets. For additional information, contact Carolyn Wilkins, NAB, Washington (202) 429-5366, or Ernie Schultz, RTNDA, (202) 737-8657.

World Events Plan

World Events Productions is planning to bring a new "power" dimension to some of its future animation product by entering into a joint venture with Calico Creations, full-scale production facility based near Los Angeles. One of the ventures set in the new agreement will be a half-hour animation series for the fall, 1988. Calico has been in the forefront of the industry for many years, and has won a number of awards over the years, including Clios. Among its clients have been King World, Group W, ABC and CBS, Metromedia and many more. Lee Mann is president and executive producer. Tom Burton is vice president.

L-T court strip "go"

Lorimar-Telepictures *Superior Court*, a follow-up to *The People's Court*, is a "go". The debut of the series originally was planned for 1987, but is planned for a fall, 1986, premiere. *Superior Court* executive producers will be Ralph Edwards and Stu Billett of *The People's Court*.

Lee Rich will also be executive producer. *Superior Court* is being offered on a cash/barter basis, with the distributor keeping one minute for national sale; local stations will have five-and-a-half. Planned are 34 original weeks of the half-hour strip, and there will be 18 repeat weeks.

Licensees include WCBS-TV New York, WBBM-TV Chicago, and WCAU-TV Philadelphia.

Also at Lorimar-Telepictures, its *The $Million Chance of a Lifetime*, which made its debut the past January, at presstime had been sold to 79 stations representing 72 per cent of the country. Recent sales included KRON-TV San Francisco, WJLA-TV Washington, WBZ-TV Boston, KOMO-TV Seattle-Tacoma and KCTV(TV) Kansas City. The number of shows going into 1986 now total eight.

Iris winners

Five stations each won two Iris awards, and 18 other awards were given out during the recent NATPE International convention. In addition, Jackie Gleason was given the NATPE's highest honor, for "his enormous contributions to television entertainment." Also, three local stations, KING-TV Seattle, KSTP-TV St. Louis/Minneapolis and WBTV(TV) Charlotte, won the NATPE President's Award for "years of commitment to the excellence of local program production." An international Iris was awarded to CKND-TV Winnipeg, Manitoba, Canada, for *Tramp at the Door*.

The awards were presented to stations according to market size, with nine categories in each division.

In markets 1–20, the winners were: **Children's**—WPVI Philadelphia, for *This Is It*; **Public Affairs**—WCCO-TV Minneapolis, for *The Moore Report: A Hollow Victory—Vietnam Under Communism*; **Program Segments**—WCVB-TV Boston, for *Country Doctor*; **All Other**—WCVB-TV Boston, for *Our Town Revisited*; **Sports**—WCBS-TV New York, for *Open Season '85*; **Entertainment**—KING-TV Seattle, for *Almost Live*; **Magazine**—WNBC-TV New York, for *Strictly Business*; **Short Subjects**—KING-TV Seattle, for *Seahawk Locker Room Rock*; **Talk/Service/Information**—WCBS-TV New York, for *2 Your Health*.

In markets 21–50: **Children's**—WSOC-TV Charlotte, for *A Hobo's Christmas*; **Public Affairs**—KUED(TV) Salt Lake City, for *Thirty Years to Justice*; **Program Segments**—WJZ-TV Baltimore, for *Evening Magazine: I Sur-*

vived Against All Odds; **All Other**—WFMY-TV Greensboro, for *Africa: The Carolina Story*; **Sports**—KUED(TV) Salt Lake City, for *I Remember Gorgeous George*; **Entertainment**—KGW-TV Portland, for *On the Spot*; **Magazine**—KCST-TV San Diego, for *San Diego Alive*; **Short Subjects**—KATU(TV) Portland, for *Latchkey Kids*; **Talk/Service/Information**—WSMV(TV) Nashville, for *Saturday Night*.

In markets 51–210: **Children's**—WBNG-TV Binghamton, for *Flying Kites: Holding Hands with the Wind*; **Public Affairs**—KETV(TV) Omaha, for *Acceptable Risk*; **Program Segments**—KGMB(TV) Honolulu, for *The Kathleen Beumel Story*; **All Other**—WOKR(TV) Rochester, for *The Good Times at Camp*; **Sports**—WTAJ-TV Altoona, for *John Gracey, Triathlete*; **Entertainment**—WHA-TV Madison, for *Portrait of Ben Franklin*; **Magazine**—KGMB(TV) Honolulu, for *Hawaiian Moving Company*; **Short Subjects**—WBIR-TV Knoxville, for *The Heartland Series*; **Talk/Service/Information**—KMTV(TV) Omaha, for *Townhall*.

Format, staff shifts

Guy Phillips and Mike Wall, morning team at KYKY-FM St. Louis, have inked a new pact with the station, covering the next several years, and worth in excess of $1 million. In commenting on the contract, Dan Vallie, vice president of programming at EZ Communications, parent company of the station, notes, "Phillips and Wall are very talented people and it's time they were recognized as the true talents they are. We're very happy to have them as our morning show." Vice president and general manager Karen Carroll notes that their longterm contract "gives all of us the opportunity to continue to have the best morning show in St. Louis."

Bobbie Martin will host a new show at WMFR High Point, N.C., called *Can We Talk?* It will feature a guest forum with emphasis on current topics and some commentary. The show will be aired each Monday morning from 10:05–11. On the first Monday of each month Martin will have an "open phone" for listeners.

Sharon Foster has been named the afternoon drive personality at the CBS-owned country music station in St. Petersburgh-Tampa, WSUN. She replaces Kevin Murphy, who went off the air to become program director. Foster rejoined WSUN in July 1985 as weekend air personality. Her career spans deejay work at WDSY and WEEP in Pittsburgh. In 1982, she joined WSUN as music director and evening personality until taking the midday slot at WFLA in 1983.

Dave Sholin, midday personality at RKO's KFRC-AM in San Francisco, has been named program director. He replaces Mike Phillips, who is now programming the city's KOIT-FM. Sholin, who was music director at KFRC back in 1974, moved to Los Angeles three years later as national music director for RKO before rejoining KFRC in 1981.

Tucson's KHYT, which is now mixing in top 40 tunes with its previous urban-oriented sound, has named Scott Forrest program director. He was previously assistant program director and FM air personality at KQMQ-FM/KKUA, Honolulu.

Zooming in on people

Lynn Fero has been named associate director, business affairs administration at **Viacom Enterprises.** She has been manager of business affairs, administration. Fero joined Viacom in September, 1982, as an executive secretary, first in the business affairs department and then in Showtime's business affairs. Before that, Fero worked with Broadway producers. Also at Viacom, **Lois Peel Eistenstein** has been appointed attorney for Vicacom Entertainment Group. She comes to Viacom from the New York law firm of Weil, Gotshal & Manges.

Television Program Enterprises has appointed **Howard Levy** as director of advertiser sales; **David Lobel** to manager of advertising and promotion; and **Mike Shaw,** to manager of midwestern advertiser sales. Levy was TPE's manager, East Coast sales for the past year-and-a-half. He joined TPE as an account executive in 1982. Lobel joined TPE in 1985 as promotion coordinator after a year at Rogers & Cowan as an account executive on *Lifestyles of the Rich and Famous*. Shaw joined TPE as a Chicago account executive in 1984 after a year with the Cable News Network.

Joseph A. Reilly has been promoted to vice president, business affairs, **Warner Bros. Television.**

Linda Lieberman has been added as account executive in the station sales media programming department at **Tribune Entertainment.** Prior to joining Tribune, she was account executive at Television Program Enterprises.

Jay Poyner has joined **DIC Enterprises** as a consultant in licensing, merchandising and new product acquisition. Most recently, Poyner was executive vice president and executive producer at United Media Productions. With DIC, Poyner developed *Robotman*, three-half-hour specials syndicated by LBS Communications.

Jay Poyner

Patrick Grotto has been promoted to vice president, midwestern sales at **LBS Communications.** Previously, Grotto was LBS' midwestern sales manager. Prior to joining LBS the past year, Grotto had been general manager, central division at Group W Satellite Communications since 1983.

Robert Bain has been named director, business affairs, at **Columbia Pictures Television.** He had held the same title at Aaron Spelling Productions.

Mike Cheda, previously director of development at **Walt Disney Productions,** has taken on the same title at Barry & Enright Productions. He will coordinate development of all TV movies, dramatic series and sitcoms at the company.

Sam Trust has been named president of **Lorimar Music Division.** Trust had been president and chief executive officer of ATV Music Group, but resigned

Programming/Production
(continued)

last March prior to the offering of ATV for sale.

World Events Productions, whose parent company is Koplar Communications, has named **Brian Lacey** as vice president and general manager, and **Robert A. Cook** as vice president of marketing and sales. Before joining WE, Lacey was a marketing and communications consultant.

Most recently, he was national director of marketing development for a prescriptives division at Estee Lauder. Cook joins WE from KECH-TV Portland, where he was vice president and general manager.

Brian Lacey

Golden Rose confab

The First annual International Music & Media Convention (IMMC), a joint venture of European Music Report and the Golden Rose of Montreux, will be held in Montreux, Switzerland, from May 7–10, during the opening days of the Golden Rose television festival. The IMMC will feature the first pan-European conference for radio and television executives, programmers, producers deejays and veejays, as well as a marketplace and video festival, in addition to other activities of interest to all those involved in music and the media.

Two of the four days of the event will be devoted to a series of conference panels, with simultaneous translation, for the radio and television industries. Leading panelists will discuss topics related to music in the international media, including music programming, station management, international broadcasting rights, games, and syndication.

The music video festival, both clip and long-form, with a distinguished international jury, will be an integral part of the event, with awards presented during an international live rock telecast.

Another feature of IMMC will be a music-in-media marketplace, where producers and distributors of music programming for radio, television, and home video will be able to meet with program users, including radio stations television networks and independent stations, cable and pay-television operations, satellite and DBS companies, home video companies, etc. The marketplace will offer listening and viewing facilities, as well as the opportunity for participating companies to exhibit associated products such as CD equipment, computer technology, and other media-related items.

The entertainment aspect of IMMC will be from its association with the Golden Rose which brings together leading pop acts for the recording of a rock TV special. The IMMC will contribute by presenting six emerging international artists to appear along with the major stars in the Golden Rose Eurovision broadcast. The show will be produced by the BBC's Michael Hurll and will be transmitted by satellite to the U.S.

The IMMC will take place primarily in the Montreux Congress Hall from May 7 –10. In addition to the conference sessions, the music video festival screenings, and the marketplace, participants will be able to attend the Golden Rose screenings of international television programs, as well as the tapings of the pop show at the Montreux Casino (May 7 and 8), and the live three-hour Golden Rose rock TV special on May 10, which will include the video awards and the presentation of new artists.

A sidebar event will be a retrospective of important musical films of the past 25 years, as well as a series of "classic clip" screenings.

The Golden Rose of Montreux, called the most important international festival for light entertainment television programming, is organized by Swiss Television in association with the City of Montreux, under the patronage of the European Broadcasting Union (EBU). The IMMC will be represented in North America by John E. Nathan of Overseas Music Services Inc.

Monto Carlo entries

The Execution of Raymond Graham (ABC Theater) and *Love Is Never Silent* (Marion Rees Productions) have been accepted as U.S. entries, and *Vietnam: Lessons of a Lost War* (NBC News) has been accepted as a news feature in the news category by the organization committee of the 26th International Television Festival of Monte Carlo, set for February 8–15.

Screenings of the fiction programs will be held February 8–14, and those of the news programs will be held February 10–14 in the convention center. The International Television Market will be held concurrently with the fest. The gala, at which the Nymph prizes and other awards will be presented, will be held February 15.

'Know-How' clearances

American Know-How, series of weekend call-in radio shows which premiered last fall, is now heard on 22 radio stations nationwide, including two in the top 10 markets, according to AP Broadcast Services. It features Jerry Baker, "The Master Gardener," and Al Carrell, "The Superhandyman." The two one-hour shows are now heard on KGIL Los Angeles and on WXYT Detroit.

Know-How has also been cleared by WPLP Tampa, KFYI Phoenix and WHJJ Providence. Other stations cleared include KDYL Salt Lake City, KZIA Albuquerque, KFRU Columbia, Mo. and KRNN San Antonio.

Russell station upgraded

Russell Broadcasting has made recent improvements at the WMDK and WRPT Peterborough, N.H. broadcasting and operating facilities. Last fall, Russell, the parent company of the radio stations, purchased "much-needed new equipment, including a state-of the-art antenna system and a satellite dish for receiving network feeds," says RBI president and general manager, John B. Russell.

He continues that the antenna was installed the past November, and the satellite dish is expected to be on line this month, "at which time we will provide the CBS News Service and special programs." The studios have also been renovated, with new Technics turntables and a Sennheiser microphone. ITC cartridge machines have also been purchased. The company is planning additional improvements, including upgrading the record library.

CBS News names

Mark Harrington has been named vice president, news broadcasts; Vincent Loncto has been appointed vice president, administration; and Ted Savaglio has been chosen director, hard news coverage, at CBS news. Harrington had been CBS News London bureau since April, 1984. He joined CBS News in September, 1970, as a freelance writer on its coverage of the 1970 national elections. Before his London position, Harrington was senior broadcast producer for the *CBS Evening News With Dan Rather* since February, 1984.

Use of music getting more creative

Agencies are becoming more creative in the way they use music in commercials, says Rick Brenckman, president of Easy-Writer Music Inc. And Brenckman is particularly attuned to the ad agency world. Before going to work for Ed Labunski Music Productions in 1976 and then forming his own music business in 1979, Brenckman had done stints in the creative departments of Clinton E. Frank, Dallas, and Leo Burnett, Chicago.

Brenckman says agencies are now breaking the standard molds both in terms of how they position music in a commercial and in the types of music used. "It used to be either just a jingle or an underscore. They're more into tags these days—maybe just one line of a song, a message in the middle, and then the song is finished at the end. And the type of music is more varied. The television commercial sound used to be the group sound—nice harmony, a white bread sound. Now you see more rock 'n roll, more jazz influence and the like."

Rick Brenckman *observes some changes in commercials music since he left agency creative work to become a composer.*

With about 80 per cent of his work in jingles, as opposed to underscores, some of the composer's best-known work includes *Me and My RC*—illustrated by a young woman delivering pizza on a skateboard, *Pabst Blue Ribbon On My Mind, All My Men Wear English Leather* and *Sealy's Posturpedic Morning*. He says some of his most varied work comes from a steady account, Hasbro-Bradley, through Griffin-Bacal. He points out the work for the toy manufacturer varies drasticly, based on the audience the particular product is aimed at. Corporate advertising aimed at parents can be "conservative, orchestral, with French horns," while rock music narrates toys for an older group of children, and more of a nursery school sound backs up others.

Brenckman has a special working relationship with Griffin-Bacal, where the agency's creative partner, Joe Bacal hands him two sets of lyrics and asks him to do one himself for comparison. Generally, the composer prefers not to do the lyrics as well: "I had my fill of lyrics at the agencies, and I think it's best for the agency to do them, because it really knows what it wants to say."

Brenckman brings a sense of partnership into his work from his agency background. When on the agency side, "I didn't think of musicians as suppliers but as people contributing to the success of my idea." And now, "I don't always write out every note for the musicians but let them put some of their own in. The singers are the last ones involved in the process, and I also believe in letting them give some input of their own."

As for his own creative process, he asserts, "I don't write with an instrument, I write in my head. If I sit down at a piano, it limits my creative approach by how I play the piano." Like many of his peers now, Brenckman has entered the computer era, arranging his melody on a screen, rearranging it and getting both printed notes and synthesizer playback. "I don't go overboard with it," he notes. "It's the melody that counts."

Of course, many music houses have used the resultant electronic sound as a substitute for real musicians. Brenckman estimates this represents only 5–10 percent of the business and only uses the approach in special situations —like a commercial for the Everready quartz battery, where he wanted to give a high-tech feeling.

Brenckman is rarely involved in arranging songs that were already popular, and he points to the expense of acquiring the rights as a deterrent to many advertisers. He recalls working on a spot for Gimbels, where the store purchased the rights for the Carly Simon song, *Nobody Does It Better*. He reports it cost so much that there wasn't enough left in the budget to engage Simon to sing it. So Brenckman got his wife Lori to do it as a Simon sound-alike.

Brenckman frequently joins his wife in singing acts around New York at night spots like The Bitter End and Palsson's, where she performs under the name of Lori Bethe. In turn, she represents his business in frequent trips to Detroit, where he has been successful in landing a considerable amount of business from automotive accounts.

When Brenckman started in the agency business, it was partly because he was heeding the advice of his parents, who told him he couldn't make a living in music. But, while still at Burnett, he entered a song in the American Song Festival, and, hearing it, Labunski offered him a job six months before the results were announced and he won the grand prize.

Scoring apparently is less rewarding than jingle writing: "You go in with a 35-piece orchestra and put hours into writing all those little notes out, and then they turn the music down and the announcer up." Only in rare instances does the music get much play, he notes. One example is a commercial he worked on for Cadillac, where the drama of a road hazard was being illustrated.

The composer, meanwhile, has a cause that he's working for—along the lines of Live Aid and Farm Aid. His is Home-Aid. Having observed the plight of the homeless, he's written a song, titled *Not A Hand-out, Just A Hand*. He wants to launch it commercially as a fund-raiser and is working at getting musicians to volunteer their services. He's also approaching Young & Rubicam, which has its own public service campaign for the homeless, in terms of tying in.

As to the rates Brenckman charges for his regular work, "For Coca-Cola, you may be able to charge $20–$25,000, but that's extraordinary. The rule of thumb for a national project is more like $7,500–$10,000." And sometimes even these rates won't hold: "Ten years ago, there were only 35–40 music houses in New York. Now there are over 200, and it's become a cutthroat business."

Heard but not seen

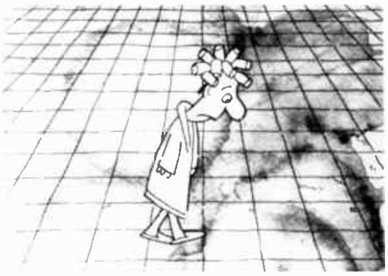
Known for their radio campaigns, the husband-and-wife team of Jerry Stiller and Anne Meara have launched the first corporate television campaign for Harris Corp. with hardly a change in direction. Their voices, familiar from such radio commercials as those for Blue Nun wines and Harris' own Harris/Lanier office electronics systems, are their sole contribution to the national, $20 million TV campaign breaking this week.

Black-and-white silhouettes, also used in print advertising, are what's seen on the screen, until full color bursts forth to show Harris' business

Advertising Directory of

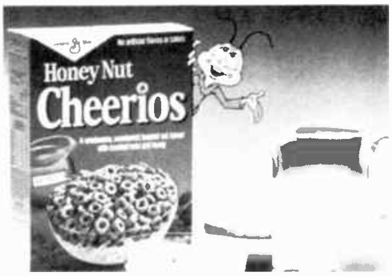
Selling Commercials

Armstrong Flooring • Kalish & Rice



GIFFORD ANIMATION, New York

Honeynut Cheerios • Dancer Fitzgerald Sample



KCMP PRODUCTIONS LTD., NY

Cedar Point • Marc and Company, Inc.

BANDELIER INC., Albuquerque, New Mexico

KVVU • Carson Communications

BANDELIER INC., Albuquerque, New Mexico

Crowley's Department Store • R.E. Launs, Inc.

DOLPHIN PRODS., NY, COMPUTER ANIMATION

Philip Morris International

DOLPHIN PRODS., NY, COMPUTER ANIMATION

Disney Home Video • Young and Rubicam

KCMP PRODUCTIONS, LTD., NY

WALA-TV • Mobile, Alabama

I-F STUDIOS, New York

Commercials *(continued)*

equipment and logo. The humor of an all-knowing secretary advising a know-nothing business executive and a wife counseling her husband in bed direct themselves to a special purpose described by Raymond J. Oglethorpe, Harris corporate vice president of marketing.

He notes that, before the acquisition of Lanier Corp., Harris' advertising of such business products as computer systems and packet-switching networks was directed primarily to a top management audience of about 2½ million. This has been expanded to about 10 million, including the likes of management information systems directors and even accounting people and executive secretaries who have a major influence on the buying decisions of top management.

Stiller and Meara *do for Harris Corp. on TV what they've done for others in radio, also without being seen.*

Stiller and Meara, in this campaign, address themselves to those whose jobs hinge on making the right buying decisions. The two TV 30s reinforce an already-running radio campaign with what is one of the longest-running radio commercial acts. Says Meara: "We've outlasted Bert and Dick."

The commercials will run on CBS and NBC National Basketball Association games and for five weeks each on ABC's *20/20* and *Nightline*. Lance Hecker, vice president and account director from Harris' corporate agency, Foote, Cone & Belding, Chicago, notes the first week of the campaign will also include late news in five spot markets where Harris either has facilities or a heavy amount of business. On cable, the agency has bought time on USA Network, Financial News Network, Superstation WTBS and CNN.

Crime beats terrorism

Thanks to the popularity of the TV series, *Miami Vice*, and the effect that terrorism is having on foreign travel, Miami's Fontainbleau Hilton has a new TV message to residents of its major market, New York. Sources at the hotel admit to TV/RADIO AGE that news of the rising crime rate in Miami has hurt hotel business over recent years. But the TV series has lent an aura of excitement, they add, which is now attracting a younger crowd.

The marketing strategy of the hotel is to attract these younger people while still staying in touch with the older crowd, it's said, and appealing to those who now fear foreign travel. Abandoning the exotic commercials starring the very-Caribbean Geoffrey Holder, the Fontainbleau is now delivering the message, "Come to the tropical resort that has everything, but it's still in the U.S."

This spot, described as conveying "splash, romance, energy and excitement," is running on evening newscasts and in local time in *Good Morning, America*.

Diet Coke's new voice

In her first television commercial appearance, recording star Whitney Houston will be singing the virtues of Diet Coke, picking up the product's theme song, "Just For the Taste of It." The 30-second commercial recently was produced in Los Angeles by SSC&B, New York.

Says Sergio Zyman, senior vice president, marketing, Coca-Cola USA,

Whitney Houston *lends her voice to new Diet Coke commercial.*

"With her magnetic charm and beauty, her extraordinary talent and her current popularity, Ms. Houston is sure to add excitement to advertising for Diet Coke."

PBS testing TV ads

Public Broadcasting Service will become a network TV advertiser if a current test market campaign proves out, according to its agency, Smith Burke & Azzam, Baltimore. It is running six 30s in Rochester, N.Y. and Toledo, O., using the theme, "TV Worth Watching," highlighting specific PBS programming each week.

SB&A claims that, if the test leads to a network campaign, it already has approval from the commercial networks to run the advertising provided that dates and times are not included and that no criticism of the networks' programming is implied. The agency notes, however, that the spots may advise viewers to check their local program listings, and each PBS station may run tune-in advertising to support the ads.

To determine whether to launch a network campaign in early 1987, results of the test campaign will be measured by Arbitron, and pre- and post-telethon studies will be done to determine awareness.

The test campaign will lead up to the March Festival, PBS' annual major fund-raising drive, which will be supported by spot TV advertising following a "Member Challenge" theme. In this campaign, PBS members are asked to make pledges during the advertising campaign and then, during the March Festival, other viewers are asked to match them. This technique was tried on a limited basis in 1985 on WETA-TV Washington.

Corporate appeal

A Group W-produced PSA campaign for The White House Office of Private Sector Initiatives has been fed to member TV stations by the National Association of Broadcasters. The announcements, done at the White House's request and taped at Group W's WJZ-TV Baltimore, feature President Reagan urging viewers to write for information on how to involve their companies in helping to solve community problems.

Group W last year was one of 30 companies—and the only broadcasting representative—to receive a Presidential Citation Award for Private Sector Initiatives.

Arrow's new direction

Like the detachable collars he promoted, the "Arrow Collar Man"—once called "America's paragon of sartorial virtue" by *The New York Times*—had faded from the scene by the 1950s. Now The Arrow Co., a division of Cluett, Peabody & Co., has commissioned Le-

Commercials *(continued)*

Roy Neiman to update the character originally portrayed by famed illustrator J. C. Leyendecker.

The "New Arrow Man"—conveying the colors, patterns and styles of Arrow's present-day dress shirts—will be the focal point of a $4 million TV and print blitz to start next fall.

Festival entries sought

February 28 is the deadline for ad agencies and production companies to enter the 1986 International Advertising Film Festival, to be held June 23–28 in Cannes, France. Screenvision Cinema Network, the U.S. sponsor of the festival, says a record number of entries are expected.

Commercials must be submitted by March 28, and registration forms are due by May 12. Contact is Ann-Marie Marcus at Screenvision Cinema Network, 275 Madison Ave., New York, N.Y. 10016 (212-818-0180).

George Burns for bank

George Burns is the spokesman for United Virginia Bank in new TV and radio commercials airing throughout the state. Westbrook, Inc., the bank's Richmond-based agency, produced the spots in Los Angeles, and more are planned for the future. In the first TV commercial, Burns offers a copy of his book, *Dear George*, to openers of new accounts and says, "I've been asked to be the spokesman for United Virginia Bank. I don't know why. Maybe they like my looks. Maybe they think I'm old enough to know a good bank when I see one. I am, and they're it.

Commercials Circuit

John Bean, best known for his work as a print photographer, was chosen by **HBM/Creamer** to direct the TV commercial return of Alexanders department stores. Bean shot five 30-second spots, using bay lights and soft fill lights to create a sophisticated, cinematic look. The work was done in **Unitel Video's** new Studio B in New York and edited there immediately afterward. **Barbara Soiref** was account executive for Unitel, **Debbie Lawrence** producer for HBM/Creamer and **Keith Blodgett** producer for **John Bean Productions.**

The George Kline Co., Dallas, stirred up a storm, literally, in a 30-second spot produced on location for B. C. Powder and Block Drug. The setting was an actual neighborhood, with all the houses rigged to a power generator which turned all the lights on at the same time. For the storm, director **Stephen Crane** created wind with a Corvair-engine-powered large propeller, rain with a city fire truck and giant shower-head and lightning with an electrical D.C. current arc.

Director **David Impastato** auditioned more than 600 people to find 40 rhythmic hand-clappers for five new "hand-warmin'" McDonald's commercials —four 30s and one 60. Impastato, of **Hagmann, Impastato, Stephens & Kerns,** Los Angeles, shot the campaign for **Leo Burnett,** Chicago, at McDonald's production facilities near Los Angeles. The HISK production team also included photographers **Fred Moore** and **Keith Mason,** producer **Kathy Bushman** executive producer **Dick Kerns. Mal Edmunds** and **Cary Potterfield** produced for Leo Burnett.

London Bridge Studios, a new audio

During bank shoot, *George Burns, c., relaxes with, l. to r., Betsy Zampolin, producer for Westbrook Inc.; Carolyn Tye, art director: Ann Toll, producer for Danza Productions; and Bill Westbrook, creative director/writer.*

production facility 10 miles north of Seattle, features a custom-built Neve 8048 mixing console, Sony tape machines, Lexicon 224XL digital reverb, JBL 4435 studio monitors, and an SP-12 sampling drum machine. The 5,000-square-foot facility has 24-foot ceiling height.

Lisa Mauro, formerly a sales rep for Bluebird and Production Partners, has joined **Harmony Pictures'** New York office in the same capacity.

Safeway's new campaign of more than 30-second and 60-second spots was put together from over 80,000 feet of film shot by director **Joe Hanwright** of **Kira Films,** edited by **Chris Taylor** of **Taylormade Editorial** (Los Angeles) and transferred to videotape by **Bob Festa** of **Editel/LA**. **Susan Conklin** of **Ketchum Advertising,** San Francisco, produced the spots, which were filmed at dozens of locations around California and feature an array of working people who shop after work at Safeway.

Editel/NY, meanwhile, handled a 10-minute sales presentation for MCA's *Knight Rider*, the NBC primetime show now going into syndication. MCA's director of broadcast promotion **Jim Ashton** came in from Los Angeles to supervise the production, which featured an opening designed by Editel's **Scott Williams** with a Paint Box, Mirage and ADO. **Richie Jack** edited and **Jonathan Porath** provided audio mixing.

A young scuba diver, fresh from finding treasure underwater, has her cup filled to the rim with Brim in a 30-second spot edited by **Startmark's Barry Walter** for **DMB&B**. Producer **Joe Davidoff** and creative director **Jess Korman** led the DMB&B creative team.

Quaker Oats now inspires breakfasters to the sound of Mozart in two spots produced by **Perez and Co.** for **BBDO,** Chicago. In a 30-second spot, director **Manny Perez** shot vignettes on four sets at **Broadway Studios** in Queens and created a "concert" montage by intercutting product shots with facial expressions of the on-air talent. A 10-second spot was also produced. **Larry Fox** was executive producer for Perez & Co., while executive creative director **Dennis Berger** headed the BBDO creative team.

Twenty-one factory workers who shared a New York Lotto prize of $13 million star in a 30-second commercial for the game directed by **Stew Birbrower** of **Birbrower Films** for **Rumrill Hoyt,** New York. After recounting the events of their lucky day, the workers are asked what they're doing with their money. At that point, their boss suddenly appears with the line, "Okay rich guys, back to work!" **Chris Stefani** pro-

Commercials *(continued)*

duced for Birbrower, and Rumrill Hoyt's team was headed by co-creative directors **Lila Sternglass** and **Bill Hamilton**.

Barry Munchick, who managed the United Kingdom and European operations of **N. Lee Lacy/Associates, Ltd.** for the past three years, has been elected executive vice president and has been placed in charge of the company's New York operations. He will be responsible for the New York office in TV commercials and music videos. He will also supervise all international production activities outside the U.S. and U.K.

Three campaigns were in progress at **Omnibus Computer Graphics Center,** New York: an eight-title promotional package for SIN, a logo creation and treatment for New England Telephone and the "Premiere Films" opening for HBO.

Valentino, Inc., New York, has released the first volumes of its Production Music and Sound Effects Library in compact disc format. There are 36 separate cuts, provided in both 60-second and 30-second versions, and a demo kit is available from the company.

Director/cameraman Bill Randall of Miami's **AFI Productions** utilized a Chapman crane to produce a 30-second spot for AAA Michigan, a Detroit travel agency. To convey the theme that AAA Michigan allows you to "leave your worries at their doorstep," the spot features a young woman on the beach in Key Biscayne receiving a phone call from the agency telling her to turn over so she won't burn. AFI's executive producer was **Scott Thomas.** Representing AAA Michigan's agency, **W. B. Doner,** were **Hugh Broder,** vice president/director of broadcast production and **Gary Wolfson,** vice president/associate creative director. **Peter Erickson,** AAA Michigan's director of travel services, represented the clients.

The Production Company, St. Petersburg, Fla., has released a new commercial production music library called "spot-trax." It is a five-volume collection of 64 timed 30- and 60-second music beds for use in audio, video and broadcast production. It features remix versions of selected music beds in which instruments have been added or deleted from the mix for added variety and versatility. The library is available on open reel tapes, dubbed direct from the master in realtime at 7.5 or 15 IPS. The package can be purchased on a complete buyout for $150.

Cella wine spokesman Aldo Cella was served Cella Lambrusco and Cella Bianco by three beautiful women in an apartment on New York's west side in a spot directed by **Bob Pasqualina** for **Myers Films,** New York and **D'Arcy Masius Benton & Bowles,** New York. For the TV 30 for Joseph Garneau Co., the Myers creative team included executive producer **Richard Fink,** line producer **Bonnie Marvel** and production manager **Alan Sadler.** Representing the agency were **Paul McDonough,** senior vice president and executive TV producer; **Mario Botti,** senior vice president/creative group head who served as art director for the shoot; vice president **Mark Ezratti,** copywriter; and **Roberto Passariello,** account executive.

TBWA Advertising, New York called on **Joy Golden,** president and creative director of **Joy Radio,** New York to put together three humorous radio 60s for Goldstar Electronics. The spots include "Ambassador Grunitsky" selecting his "Goldstarski VCRski; "Granny Fanny," who longs to watch *The Hairy Hippo from Honduras* on her Goldstar television set; and "Mr. Desmond," who gave "25 years, 12 hours a day with no lunches" to his company and is being retired with a Goldstar microwave oven. The three spots, which were scheduled to air in seven cities, were recorded in Manhattan at **Howard Schwartz Recording Studios.** For TBWA, **Tom Peckenham** was producer and **Suzanne Bijou** account executive. Representing Goldstar was advertising manager **Barbara Hayes.**

Three radio 15s were directed, cast, produced and designed for Miller beer and **J. Walter Thompson USA,** New York by **Dan Aron,** president and creative director of **No Soap Productions,** New York. Designed as lead-ins, the three dialogue vignettes promote weekly Miller-sponsored rock radio concerts carried locally across the country. For the three spots, "Listening," "Monster" and "Fortune Teller," agency creative team included **Mike LaGuttata,** producer; **Frank Nicolo,** creative director; and **Darlene Cah** and **Richard Wittenmyer,** copywriters. The spots were recorded at **Howard Schwartz Recording Studios** in New York with **Joe Vagnoni** on the board.

In "Sophisticated Entertainment," Dick Cavett, wearing a garbage bag to protect his clothing, took pies in the face in a TV 30 to promote his new program on USA Network. The shoot took place at **VCA Teletronics** Center Stage under the direction of **Alan Brown Productions,** New York and **HCM Advertising,** New York. For VCA, **Ed Henning** was video engineer and **Frank Angelini** handled the audio chores. For Alan Brown Productions, **Alan Brown** produced and **Jack Malick** served as director of photography. The spot was directed by HCM Advertising's **Richard Ostroff** with **Catherine Speiss** producing. Meanwhile, **Martha Cansler** has joined VCA as director of computer graphics, reporting to **Charles Pontillo,** vice president of operations. Most recently she had been freelancing on projects for WNEW (radio) New York and Eastern Airlines.

Harmony Pictures director/cameraman **Haskell Wexler** filmed country music star Willie Nelson in concert for **Dancer-Fitzgerald-Sample/New York's** client, Wrangler jeans. Wexler captured Nelson on film during one of the musician's live concerts at the Circle Star Theatre in San Carlos, Calif. The footage, which emphasizes Nelson as an American legend who wears Wrangler jeans, was then edited down to commercial length. The creative team from DFS/New York was headed by producer **David Dyke.**

Key Biscayne, Fla. *is the location of an AFI Productions shoot for AAA Michigan, supervised by W. B. Doner's Gary Wolfson, l.*

RETAIL SALES
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SELLER'S OPINION
Don't underestimate local station sales reps/97

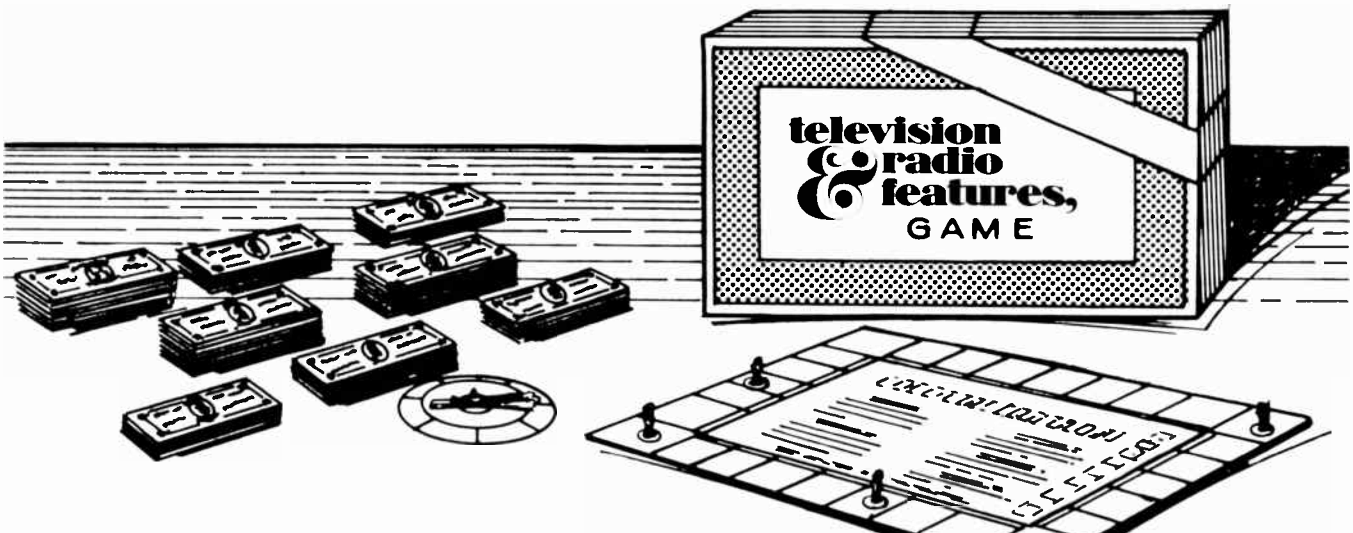
MEDIA PRO
Proliferation of data on CD could mean overlap/98

TELEVISION/RADIO AGE

Spot Report

February 3, 1986

Television & Radio Features the only game in town that offers BRAND NAME PRIZES!!



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- **Increase your audience**
- **Increase your ratings**
- **Increase your sales**
- **Increase your profit**

RUN YOUR OWN PROMOTION
• Bumper Sticker • Remotes • Write-Ins • Clubs • Trivia • Community Affairs

CLIENT TIE-IN
Tie in with an advertiser and sell a complete package!!!

SPECIAL PROMOTIONS:
• Grocery • Valentine • Easter Candy • Spring Car Care • Mom & Dad's Day • Summer Outdoor • Back-To-School • Halloween Candy • Christmas Toys

SAMPLE CLIENT ROSTER
• DuPont • Textron • Coty • Sheaffer/Eaton
• Encyclopaedia Brittanica • Ames Garden Tools
• Teledyne-Water Pic • Longine-Wittnauer
• Carter Wallace, Inc. • General Electric
• Rand McNally • Corning Glass • Houbigant
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Spot Report

February 3, 1986

Retail sales gains signal increased '86 advertising

Most retailers attending the recent National Retail Merchants Association convention in New York had good profits for the last quarter of their fiscal year ending January 31, 1986. Stuart Robbins, analyst at Donaldson, Lufkin and Jenrette reported, "Christmas business was okay with general merchandise sales up 7 per cent to 9 per cent and profits up 7 per cent to 10 per cent with specialty stores doing even better. Nineteen-eighty-six will see sales up about 3 per cent." However, delegates limited their projections to the first half of 1986 estimating a sales increase of 5 per cent.

These sales gains signal increased advertising. As John A. Murphy, vice president of NRMA said, "Retail ad budgets are tied to projected sales. We see 1986 sales increases creating similar advertising increases."

Retail direction is changing in many ways suggesting expansion of advertising.

■ *New stores.* The hectic pace of store openings is decreasing. Donald J. Stone, vice president of Federated Department Stores, said, "There will be fewer new stores opening over the next few years. We plan more remodeling instead of building."

■ *Store size.* Chairman Thomas M. Macioce of Allied Stores confirmed the belief that "store sizes will shrink from 250,000 to 300,000 square feet down to 100,000 to 150,000."

■ *Specialty stores.* "High-expense departments such as furniture, appliances and sporting goods are disappearing from many department stores" said Robert M. Warner of Howland-Steinbach-Hochchild. At Carson Pirie Scott, Chicago, chairman Dennis Bookschester said, "We are turning our stores into shopping centers by expanding specialty store concepts within them." Sears and other retailers have opened small specialty units.

■ *Mergers within companies.* Years ago The May Co. started a trend by placing its Hecht Baltimore group under Hecht Washington group management. Recently Federated merged Rike's of Dayton under Shillito's of Cincinnati management. Now it has tied the two under Lazarus of Columbus. These combines place advertising under one department. While each city has its own newspapers, combines often have radio and television markets overlapping them making broadcast more effective and economical. Also one set of spots can be used in all cities freeing more dollars for time.

TvB, the ABC Owned TV Stations and the Newspaper Advertising Bureau gave high-powered NRMA sessions on their media. (see lead story, page 41). The Radio Advertising Bureau elected the how-to route.

RAB executive vice president Wayne Cornils laid down rules on how to select the right stations and the right time to reach customers. He gave a check list for writing spots. Cornils launched an original idea to maximize productivity. "Create a Radio board of directors from your most retail-minded radio salesmen. Meet with them monthly. Have them present research and ideas pin-pointed to your store. Make them part of your team to increase your sales and profits."—**Howard Abrahams**

SCANTRACK update

Down the road, if all goes according to plan, Nielsen will be folding in people meter data and commercial play, competitive with BAR's, into its new SCANTRACK U.S. reports on supermarket sales, as it does local newspaper advertising and coupon activity. But to date, Monitor Plus, Nielsen's electronic version of BAR, is included in SCANTRACK only in New York. And supermarket purchases, tied to TV commercial and test commercial exposure in the same grocery-shopping households, is still available only in Nielsen's two operational ERIM test markets, Springfield, Mo. and Sioux Falls, S. Dak.

Meanwhile, Nielsen reports that SCANTRACK, sans broadcast connection, is now up and operational in nine markets plus New York with Monitor Plus, and is scheduled to be on line in 25 markets by late spring.

The system uses scanner-generated data from over 1,600 large supermarkets to report sales of all UPC-coded products to consumers, at the actual price paid, together with some of the "causal" information such as the local print advertising and couponing. UPC detail is reported for total U.S. and for the 10 major metropolitan areas now on line.

On-line delivery system. Nielsen says the key to SCANTRACK is a new on-line delivery system called SCAN*FACT. This is said to provide a full range of information management tools, from screen-oriented exception reports and command language through on-line statistical packages. And downloading to PCs is available to move only the information needed by the user. Weekly updates of the database give clients the information stream needed to "insure that decisions are based on the most current conditions."

Nielsen says that cooperating retailers receive feedback to help them run their businesses—consumer sales information on both the trend of their business and trends throughout the Nielsen geographic area in which they compete. And Nielsen says that sales forces "armed with the same actionable market information can now begin to use this new common language with retail buyers to help both maximize profits."

NOW...THE W


Television/Radio Age
INTERNATIONAL NEWSLETTER

Volume 1. Number 1

London . New York . Hollywood 27 May 1985

This is the first issue of the Television/Radio Age International Newsletter published biweekly. It will cover the activities of television programming and major technological developments throughout the world. It will feature last minute news items from the major production capitals, including Hollywood, New York and London and will be produced in those cities under the direction of Irwin Margolis, formerly head of NBC News, Europe.

U.S. INTERNATIONAL DISTRIBUTORS reacted positively to the French report on private television. Although the report which establishes two "super" networks to cove the entire country and an unspecified number of local stations, probably abou 60, still must be approved by the government, it is likely that the prospectiv station owners will be permitted to buy about 40 percent of their programmin from outside the European Common Market.

Jerry Wexler of NBC International, commented that the report was encouragin and would result in better programming. He was confident that the public urope would benefit.

Bruce Gordon, Paramount International, said that while he thought it wou ake some time before the new French networks were operative, he is encourag y the increase business in the U.K. and Western Europe. "There seems to renewed confidence," he declared, "that the new technologies are not go o knock out over-the-air television."

hile TURNER PROGRAM SERVICE was announcing its first major series sale to astern Bloc country, Robert Wussler, executive vice president of the pa URNER BROADCAST SYSTEMS, was in Moscow discussing programming with the Russi hat will come of those talks is not immediately known, but it is known he East Germans have purchased the seven hour Jacques Cousteau Amazon se or airing later this year.

The syndication arm of Turner also announced a two-year agreement with ISA, Mexico's leading broadcast and cable system to provide 24 hour se hich includes access to all-news CNN. Turner programs already can be see istralia, Germany, Iceland, Italy, Japan, Korea and the Philippines. Tran on to Europe starts this autumn.

ree major advertising agencies are producing a significant number of comme Britain for use in the U.S. While the three, Y & R, the world's most pr ency, BBDO, the third largest and Ogilvy and Mather might cite the re

Spot Report

Campaigns

American Airlines, RADIO
Bozell & Jacobs/Dallas
FLYING is being advertised for eight weeks during January and February in a good many southeastern radio markets. Media objective is men 25-plus.

American Cyanamid Co., TV, RADIO
Tucker Wayne & Co./Atlanta
AGRICULTURAL CHEMICALS are being recommended by both broadcast media for eight to 12 weeks that started on various January air dates in a fair selection of sunbelt markets. Target audience is farm managers and in television, media concentrated on news and sports adjacencies.

Archway Cookies, Inc., TV
Archway United Advertising/Battle Creek, Mich.
COOKIES are being pitched for 10 weeks that commenced in late January in a long and widespread lineup of television markets. Buyers worked with the full range of dayparts to attract women 25 and up.

British Caledonian Airways, RADIO
Winius-Brandon Advertising/Bellaire, Texas
AIR TRAVEL is being advertised for eight weeks that started in late January in a fair list of southeastern feeder destinations. Media set schedules to reach both men and women 25-plus.

Campbell Taggart, Inc., RADIO
The Bloom Agency/Dallas
EARTH GRAINS BREAD and OTHER FOOD PRODUCTS are scheduled for three to 13 weeks of radio advertising set to start on various January and February air dates in a nationwide lineup of markets. Negotiators arranged placement to reach women 18+.

Eckerd Drug Co., TV
J. Walter Thompson, U.S.A./Atlanta
PRESCRIPTION SERVICE will be promoted for three to four weeks starting on various February and March start dates in a good many southeastern television markets. Buying team scheduled a full range of dayparts to reach both men and women.

Frito-Lay, Inc., RADIO
Tracy-Locke/Dallas
SNACK FOOD ITEM is being recommended for four weeks that started in mid-January in a select group of California radio markets. Buyers arranged schedules to reach young adults.

The Gillette Co., TV
McCann-Erickson/New York, Atlanta
SOFT & DRI and SILKIENCE BEAUTY AIDS are being featured for four to 10 weeks that kicked off on various January and February air dates in a long list of southern television markets. Media team scheduled fringe placement to appeal to young women.

Home Box Office, RADIO
BBDO/New York
PAY TV ENTERTAINMENT is being featured via three weeks of radio that started in late January in a long and coast-to-coast lineup of markets. Target audience includes both men and women 18 and up.

Ryder Trucks, TV
Burton-Campbell, Inc./Atlanta
TRUCK RENTAL is being advertised for 10 weeks that started in mid-January in a select but nationwide list of television markets. Media worked with news, sports, primetime and fringe spot to reach adults 18 and up.

Tambellini Foods, Inc., TV, RADIO
DiIorio, Wergeles, Inc./New York
ALL AMERICAN GOURMET FOODS are being pitched for six weeks on radio in a few markets and for nine to 13 weeks via television in a long and nationwide list of consumer markets. In TV, negotiators used the full range of dayparts to appeal to both men and women.

Western Airlines, RADIO
Dailey & Associates/Los Angeles
FLYING is being recommended for five to 10 weeks that started in mid January in a select but widespread list of western radio markets. Media set schedules to impress men 35-plus.

New soup

Campbell Soup Co. is using both radio and television in northeastern and midwestern markets to introduce its new line of Home Cookin' soups. Spot television broke in mid-January following the radio kickoff on December 30. Agency is BBDO/New York and the marketing plan calls for the line to be rolled out nationally by the end of 1986.

The TV commercials were placed in day time and primetime and feature *Dallas'* Barbara Bel Geddes as spokeswoman for the clear-broth, homemade-style soups, which are said to contain no preservatives or artificial ingredients and come in six varieties.

Appointments

Agencies

Harris Lefkon has joined Korey, Kay & Partners in New York as senior vice president and director of media services. He had previously held similar responsibilities at McCaffrey and McCall.

Anne Deakin has joined Ensslin & Hall Advertising and Public Relations in Tampa as a media planner/buyer. She comes from a buying post with the St. Petersburg office of W. B. Doner & Co.

Pamela Goldrick Koss is now a broadcast spot buyer with the New York office of N W Ayer.

C&W changes guard

Nichols

Malfa

Carl W. Nichols has passed his active management repsonsibilities as chairman of the C&W Group to Anthony C. Chevins, chairman and chief executive officer of Cunningham & Walsh, to become chairman emeritus, Cunningham & Walsh, Inc. and Horace M. (Hank) Malfa, president of C&W, Inc., has been elected to the additional post of chief operating officer.

Nichols will continue as a director and corporate planning advisor to Cunningham & Walsh, the C&W Group, and its parent, the Mickelberry Corp., following 40 years with the agency, 23 of them as president and chairman.

Malfa joined the agency in 1964 as an account executive, was named senior vice president in 1971, and in 1977 was elected executive vice president. In 1981 he became general manager of the Eastern Region, and in 1984 was named president.

Abbott Wool has been elected a senior vice president of Saatchi & Saatchi Compton. He joined the agency last year as director of media research/ group media director, moving in from a post as general manager of the New York office of Strategy Research Corp., and before that he had been director of marketing services for D'Arcy's Spanish Advertising and Marketing Services division.

Shirley Patrone has been elected a vice president at Foote, Cone & Belding/San Francisco. She joined FCB 29 years ago and is now supervisor of the agency's nine-person broadcast spot buying unit.

Andrea Brock has been promoted to vice president, media at Fahlgren & Swink, Inc., Parkersburg, W.Va. She came to the agency in 1961, was later named an account supervisor in the agency's Columbus office and now steps up from media director/account manager.

Todd S. Abrams, vice president/group supervisor for the Budweiser beer account at D'Arcy Masius Beton & Bowles, St. Louis, has been promoted to senior vice president/account group director for the agency's entire Anheuser-Busch domestic business. Abrams joined the agency in 1981 as vice president/account supervisor on the Michelob Light account and before that he had been with Tatham Laird & Kudner.

Molly D. Thompson has been promoted to media planner/buyer at The Ellis Singer Group, Buffalo, N.Y. She joined the agency five years ago and now steps up from buyer.

Media services

Miguel Lopez has been appointed a group vice president at Vitt Media International. He came to Vitt in 1977 as senior buyer and in 1982 was elected a vice president. Before joining Vitt, Lopez had been with S.F.M. Media Corp., Wells, Rich, Greene, and with J. Walter Thompson.

One Seller's Opinion

Sutton

Broadcast group head cites value of local station sales reps

It used to be as Mark Twain observed: "In the South, the war is what A.D. is elsewhere; they date from it."

If that quote from *Life on the Mississippi* didn't make sense to you, then you had no business attempting to make media buys in the markets below the Mason-Dixon Line. Today, however, much of the South is no different than other regions of the U.S. Each major metropolitan area in the South has a healthy share of new population composed of people from the Midwest and Northeast.

Yet the South—just like any other region—*is* different and unique from the rest of the U.S. And if a media buy is made without concern for local attitudes, mores, practices and cultural mix, it stands a very good chance of being less effective than it could be. Put another way, a media buyer who does not know the difference between a chitterling and a grit would be hard pressed to sell flour in Florence, South Carolina.

Each southern market is composed of common elements and unique differences. To approach them with generalizations simply isn't a valid approach. But fortunately, to find out just what the best approaches may be, help is at hand. The sad part is that it's been available all along, but much of the time it hasn't been used.

I'm talking about the local and regional experts at the television stations in the South. Up North they call them account executives. We call them that, too, but generally with variations upon accents.

For the most part, the account execs at local stations—at least the successful ones—are products of the region. They know the customs and traditions, the whys and wherefores of their territory, and they are willing to share their knowledge.

There's another key to understanding southern markets: Each of them has a rallying point, a common denominator. Take Tampa, Florida, for instance: Who has ever heard of Jose Gaspar? He's a mythical pirate, but he's been adopted as a symbol of Tampa, about on par with its cigar-making heritage. You say you've never heard of this Gaspar? Well, in Tampa they think so much of him that the city takes a holiday on Gasparilla Day, and the assorted pirates and their ladies who come out decked out in appropriate costume for the occasion turn Gasparilla day into a tremendous spectacle, much like Mardi Gras in New Orleans.

Much the same applies to such other southern markets as Jacksonville and Charleston. And, happily, it may well be easier to turn on a southern market than a northern one. That's because southern markets are less complex, and, hence, it's easier to identify their common denominators. And that's just where the local station sales personnel come into play—or can if they're just asked. But it's a shame they are not usually asked, and so too often remain an under-utilized resource.

The final word is this: Take advantage of the resources available among southern media types, and you can revel in the paraphrasing of another Mark Twain quote: You can have "the calm confidence of a gambler with four aces."—**Bob Sutton**, *president and chief executive officer, Media General Broadcast Group*

Media Professionals

No clear sailing for data suppliers

Chet Bandes

Vice president,
Director, media research
Doyle Dane Bernbach
New York

As the compact disk for micro-computers becomes available, with one disk carrying as much information as three or four conventional computer tapes, Chet Bandes, director of media research at Doyle Dane Bernbach, sees the likelihood that competition could heat up among such companies as Telmar, Nielsen, Arbitron, Simmons and MRI to supply their data on compact disks directly to agencies and media.

Bandes points out that though none of these companies had given out price schedules for this kind of operation as of mid-January, a Nielsen or a Simmons could offer users the opportunity to pay a fee for a disk containing their updated data, without having to go through a computer-middleman like Telmar. At the same time, though, Telmar will be emphasizing the advantages of using its new MicroNetwork II system as a one-stop center for all media and marketing data from all of the various sources who gather it for the industry.

But it's far from clear sailing for any of these potential competitors, he says. Bandes notes, for instance, that DDB, and probably some other agencies who already have their own computerized accounting and housekeeping setups for media operations, "probably won't want to take the data from at least some of these suppliers in compact disk form, because it could lead to overlap and double work, if agency personnel were required to input much, or at least part of the same information, twice. The last thing agency people need is to have to spend more time inputting things like buy orders into two different systems—date, WSB Atlanta, time or daypart, and so on, more than once. Each agency, even when each of these companies finally comes up with a price, will have to evaluate its own operating costs for the new system, depending on what kind of information system they're already running with."

Meanwhile, Bandes explains that one advantage of having the new compact disks in house, will be that, "With the information right on premises, accessed by our own people, on our own micros, we'd no longer be dependent on telephone lines that can go out, or that can develop interference, and agencies will no longer have to be concerned about whether the computer at Nielsen or Telmar or wherever happens to be down at the same time the agency happens to need the information."

Representatives

Donald L. Gorski has been named director of sales at CBS Radio Representatives. He joined CBS in 1976 as an account executive at WEEI Boston and has most recently been general sales manager for WCBS New York.

Alan Schlossberg has been promoted to director of sports for Petry Television. The former midwestern sales manager for Radio Advertising Representatives now returns to Petry from Media General Broadcast Services where he had been vice president, general manager of the Media Negotiation Division.

Ray Johns has been appointed executive vice president for operations at Seltel, in charge of standardizing all sales and research systems. He transfers from Los Angeles where he had been senior vice president, western regional manager.

Ken Davidman has moved up to vice president, manager of the Chicago sales office of Christal Radio. He joined the company in New York in 1977 as an account executive and became manager of the Chicago office in 1982.

Dave Schwartz has been promoted to vice president, East Coast regional manager for Seltel. He had been sales manager of the rep's Atlanta sales office, and now holds responsibility for Boston, Charlotte and Philadelphia, as well as for Atlanta.

Dan Lucci, manager of the Bronze sales team in New York, has been promoted to divisional vice president of Katz Continental Television. He joined Katz as an account executive in 1976 and was promoted to manager of Continental's Gold team in 1982.

Scott M. Lazare has stepped up to manager of the New York office of Blair Radio. He joined the rep as account executive in 1980, became office manager in Houston in 1983, and now advances from vice president and New York sales manager.

Joan Aveni has been appointed research director at Independent Television Sales. She was formerly director of sales research and marketing at Avery-Knodel Television and before that had been research manager at MMT Sales.

Dana Boltax has been promoted to vice president of Major Market Radio. She joined the company in 1983 as an account executive and within 10 months was promoted to manager of MMR's Chicago sales office. Before coming to MMR Boltax had been a broadcast supervisor for Bozell & Jacobs.

Kathy Clinton has been promoted to vice president, director of sales for Petry Television. She joined Petry in 1981 from Katz Television and in 1983 was promoted to group sales manager for the Ravens, and later for Petry's Hawks.

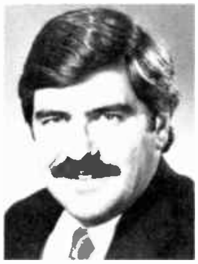
Bob Hoffman has been named sales manager of the Los Angeles office of Republic Radio. He came to Republic in 1984 as manager of the Houston office and before that had been general sales manager for KTRH/KLOL(FM) Houston.

Gary A. Jones has joined Petry Television as an account executive with the Chargers sales team in Chicago. He started with Petry selling spot television out of the St. Louis office 12 years ago, and after a hitch with Tele-Rep as Minneapolis sales manager now returns from WCCO-TV Minneapolis-St. Paul, where he had been national sales manager.

Steve Henderson has been appointed an account executive with the Dallas sales office of Seltel, Inc. He had been selling for KDBC-TV El Paso, and before that was with the sales staff of KROD, also El Paso.

Amy Dorel Bergen has been promoted to account executive with the Swords sales team of Katz Independent Television in New York. She had been a buyer for Mediators, Inc. before coming to Katz last year to enter the rep's sales training program.

Stations



Richard J. Doucette has been appointed to the new post of executive vice president, general manager of WCIB(FM) Falmouth, Mass. He comes to the Justice Broadcasting property from his own radio representation firm in Boston. Before that he had been general manager of the Boston office of Major Market Radio.

Ron Jamison has been appointed general manager of Century Broadcasting's recently acquired KLSC Denver. He moves in from Drake-Chenault where he had been vice president-major market sales, and before that he had been director of sales and marketing for Bonneville Broadcasting.

Durpetti managers

Fabian

Pollock

John Fabian, Bruce Pollock and Patrick Byrne are the new regional sales managers for Interep's new Durpetti & Associates in the top three markets. Byrne, formerly Chicago sales manager for Hillier, Newmark, Wechsler & Howard, heads Durpetti's Chicago office, and Fabian, now New York regional manager, had been vice president/sales for McGavren Guild Radio. Pollock, the new Los Angeles manager, had been a vice president and sales manager at Eastman Radio.

Other new Durpetti regional managers are Cheryle Hangartner, who moves in from Eastman to head the San Francisco sales office; Michael Blackman, formerly a manager for Weiss & Powell, who now runs Durpetti's Atlanta sales office; Tom Carter who moves in from the general manager's desk at KGTM/KNIN(FM) Wichita Falls, Texas to head the Dallas office; and in Detroit, Jay Kirchmaier, who had been selling for Eastman Radio.

David M. Landau has been appointed to the new post of senior vice president, sales, for the United Stations Radio Networks. He joined the company in 1983 as director of eastern sales and now steps up from vice president of sales.

Peter B. Ferrara has been named vice president/general manager of WBMW(FM) Manassas (Washington). He had been executive vice president of the National Radio Broadcasters Association.

Steve Edwards has been elected vice president-California stations following the acquisition by Malrite Communications Group of KLAC/KZLA(FM) Los Angeles. At the same time he will continue as vice president, general manager of KNEW/KSAN(FM) San Francisco.

Thomas E. McClendon, director of research, has been promoted to vice president of the broadcasting division of Cox Enterprises, Atlanta. He joined Cox in 1969 as a statistician, became coordinator of research services in 1978, manager of research services the following year, and in 1982 was named director of research services.

William G. Evans has been appointed president and general manager of the recently formed WPMI Television Co., parent of WPMI-TV Mobile, Ala. Evans had been general manager of WRCB-TV Chattanooga, Tenn.

Norman M. Epstein has joined Malrite Communications Group as general manager of the company's recently-acquired KLAC/KZLA(FM) Los Angeles. He is a co-developer of the Marketron computer service and was formerly with KMPC Los Angeles.

George C. Toulas has been named president of WMGG(FM), new call designation of WELE(FM), DeLand, Fla. recently purchased from Elyria-Loraine Broadcasting Co. by American Media, Inc. Toulas had been vice president, general manager of American Media's WLIF(FM) Baltimore. **William Stipsits** will continue as station manager at WMGG.

Gene Hobicorn has been promoted to general manager of WPAT AM-FM Paterson, N.J. (New York). He joined the stations as an account executive in 1970 and now moves up from New York sales manager for the Park Communications properties.

Ilene Marder has been appointed an account executive with WTZA-TV Kingston, N.Y. She had been a radio news reporter, covering the State Capitol in Albany for WCBS New York, WGY Schenectady, and WROW Albany.

Jack Gerdevich has joined the sales staff of WCLR Chicago. He was formerly an account executive for WIAI (FM) Danville, Ill.

New software

Rocky Mountain Software has unveiled "The PEAK System," the new version of its radio management software system. Features include copy and tear sheet options, expanded sales projection reports, faster log generation, satellite music station provision, enhanced automation handling, and automation dump capabilities. Package price, including installation, training, manual and procedure sheets, is $5,000, or the system can be leased for monthly installments of $202 per month for three years. Details are available from Rocky Mountain Software at 135 North Main, Suite 106, Logan, Utah, 84321.

New Stations

On the Air

KOOG-TV Ogden, Utah; Channel 30; ADI Salt Lake City-Ogden. Licensee: American Communication & Television, 1309 16th Street, Ogden, Utah, 84404. Telephone (801) 621-3030. Don Bybee, general manager. Represented by Seltel. Air date, September 30, 1985.

Buyer's Checklist

New Representatives

Caballero Spanish Media has been appointed national sales representative for new Spanish-language radio station WILC Washington. The daytimer is owned by IL Communications Corp., headed by Washington attorney I. L. Lopez.

Independent Television Sales has been selected as national sales representative for KSKN-TV Spokane, Wash.

Katz Radio is the new national sales representative of WOBG/WQXA(FM) Harrisburg-Lancaster-York and KKIX(FM) Fayetteville, Ark. KKIX features country music, WOBG offers oldies and WQXA plays contemporary.

Petry National Television has been named national sales representative for KTPX-TV Odessa-Midland, Texas. The station broadcasts via Channel 9 and is an NBC affiliate.

Republic Radio is now national sales representative for WAJI(FM) Fort Wayne, Ind., formerly WFWQ(FM). The station is owned by Sarkes Tarzian, Inc. and programs an adult contemporary sound.

Torbet Radio has been selected as national sales voice for KCBQ AM-FM San Diego and for KVIX/KVIL(FM) Dallas-Fort Worth. Both Texas stations air a personality/modern MOR format, and both San Diego stations feature country hits.

New Affiliates

The CBS Radio Network has added KFMB San Diego to its affiliate lineup. The station emphasizes news and sports as well as old and new hits.

CBS Television Network has signed new affiliate WOWK-TV Charleston-Huntington, W. Va. The station is owned by Gateway Communications, Inc., a subsidiary of Macromedia, Inc.

New Service

WYNY(FM) New York has added helicopter traffic reports on its Harris & Wade morning show. Vice president, general manager Harry Durando says the NBC-owned station is the only FM station in New York with such "skywatch" reports.

New Call Letters

KDSM-TV is the new call designation of KCBR-TV Des Moines, acquired last June by Duchossois Communications Co. The company is adding new studio and office facilities scheduled to go operational in early March.

New Formats

KDYL Salt Lake City has switched to a new *Music of Your Life* format featuring big bands and ballads from the '40s, '50s and '60s. The station had been an all-news operation.

KPNW(FM) Eugene Ore. reports that it's the fourth station to adopt Drake-Chenault's new Evergreen format, described as "soft adult contemporary for the 35 to 44 year old non-rock listener." Previous format was beautiful music.

Transactions

Family Group Broadcasting has purchased WQRF-TV Rockford, Ill. for $4.2 million, subject to FCC approval. Family Group managing general partner Ian N. Wheeler says the station is the only independent in the Rockford market and covers five counties in Illinois and Wisconsin.

The Baltimore Radio Show, Inc. has acquired WKHI(FM) Ocean City, Md. from **Atlantic Broadcasting Co.** of Ocean City for $3 million. Baltimore Radio Show is headed by president Harry R. Shriver. Broker in the transaction is Barry Sherman & Associates, Washington, D.C.

SunGroup, Inc. has agreed to acquire KKQV(FM) Wichita Falls, Texas, from **American General Media** for $1.05 million, subject to FCC approval. President of SunGroup is Frank A. Woods.

Brown in for O'Toole

Norman W. Brown, president and chief executive officer of Foote, Cone & Belding Communications, Inc., has added the responsibilities and title of chairman. He succeeds John E. O'Toole who retired at the end of 1985.

Brown joined FCB in Los Angeles in 1958 as a research analyst, switched to account management, and was named general manager of the Los Angeles office in 1973. He transferred to Chicago as general manager of FCB's largest office in 1979, became president of the corporation in 1981, and chief executive officer the following year. During his first three years as CEO, FCB increased its operations from 38 full-service offices to 61 offices in 37 countries, and worldwide billings climbed by over 50 per cent.

Lieberman heads GEM

Alvin Lieberman has been appointed president of GEM (Grey Entertainment and Media), a recently formed subsidiary of Grey Advertising. Lieberman, a veteran of 15 years with Young & Rubicam, has most recently been executive vice president of Simon and Schuster's Silhouette Books Worldwide, where he worked with Paramount Pictures and other entertainment, media, movie companies and television networks.

GEM was launched in November with approximately $50 million in billings and a staff of 50-plus people. With the arrival of Lieberman, Don Foley, in charge of the entertainment wing, and Graham King, who supervises advertising for the agency's Murdoch publications business, are promoted to executive vice presidents.

Wall Street Report

Communications activities top source of revenues in Scientific-Atlanta fold

With Scientific-Atlanta activities broken down into communications, instrumentation and government systems, communications continues to be the dominant segment, contributing 65.1 per cent of sales in fiscal 1985, ended June 30, compared with 65.4 per cent in '84 and 59.4 per cent in '83.

What the company considers as successful product introductions in its Communications Product Group are a multi-component, satellite-delivered entertainment system to be installed initially in 1,000 Holiday Inns, and the placement of its SA B-MAC encryption and transmission system in Private Satellite Network's nationwide business television communications service. Early in 1985, S-A introduced a television earth station designed to receive Ku-band signals from European satellites.

Meanwhile, the instrumentation segment contributed 22.6 per cent in 1985, 23.2 per cent in 1984 and 26.8 per cent in 1983. The government systems accounted for 12.4 per cent in 1985, 9.8 per cent in 1984 and 10.2 per cent in 1983.

In operating income, the contribution of the communications segment was 50.6 per cent in 1985, 43.4 per cent in 1984 and there was a deficit in 1983. The contribution of the instrumentation segment was 31.2 per cent in 1985, 40.5 per cent in 1984, and in 1983 the contribution of this segment was greater than the combined operating deficit of the other two segments. The contribution of the government systems was 18.1 per cent in 1985, 16.1 per cent in 1984 and there was an operating deficit in FY 1983.

Operating income as a proportion of revenues in 1985 was 8.5 per cent for the company as a whole, 6.6 per cent for communications, 11.8 per cent for instrumentation and 12.5 per cent for government systems.

Total assets, at the close of 1985 were $281.4 million, of which 59.2 per cent were in the communications segment, 23.6 per cent in the instrumentation segment, 13.9 per cent was in government systems and 3.3 per cent in corporate and other items.

The return on assets for 1985 was 5.8 per cent for communications as compared to 4.4 per cent in 1984 and 0.2 per cent for 1983. For the instrumentation segment the like data is 8.5 per cent for 1985, 9.0 per cent for 1984 and 5.5 per cent for 1983. For the government systems segment the comparable figures are 6.1 per cent for 1985, 6.8 per cent for 1984 and minus 4.8 per cent for 1983. The return on corporate and other assets was 6.6 per cent for 1985, 1.0 per cent for 1984 and 0.9 per cent for 1983.

The return on equity for the communications segment was 7.4 per cent in 1985, 5.1 per cent for 1984 and minus 1.1 per cent for FY 1983. For the instruments segment the similar figures were 11.5 per cent, 11.9 and 7.0. For government systems the like figures are 7.8 per cent, 10.1 and minus 8.7. This indicates that, from a financial point of view, instrumentation is the relatively most attractive segment.

Company total assets on Sept. 30, 1985 were $285.1 million, 74.7 per cent of which were current, and within this category the lead item was receivables at 36.9 per cent of the total, followed closely by inventories at 35.1 per cent. Property, plant and equipment was 19.2 per cent. On the liability and equity side the easily dominant element is equity at $192.6 million, or 67.6 per cent. Total current liabilities come to 23.4 per cent, with the lead item within being accounts payable and accrued liabilities at $52.9 million, or 18.5 per cent of the total.—**Basil Shanahan**

Scientific-Atlanta, Inc., and subsidiaries

In 000s except per share data

Fiscal year ended June 30,	*1985*	*1984*	*% change*
New orders booked	$482,981	$409,239	+18%
Net sales	436,892	398,861	+10%
Earnings before income taxes	27,308	14,405	+90%
Net earnings	16,385	11,776	+39%
Earnings per share:			
Primary and fully diluted	.71	.50	+42%
Return on average stockholders' equity	9.1%	6.7%	+36%
Research and development	28,953	23,940	+21%
At June 30.			
Order backlog	186,854	140,809	+33%
Working capital	143,263	130,039	+10%
Total assets	281,407	258,750	+9%
Stockholders' equity	188,491	174,067	+8%
Average number of common shares outstanding primary and assuming full dilution	23,222	23,553	−1%

Public broadcast *(from page 48)*

rep firm, Public Television Representatives, based in Philadelphia. But, for truly national buying to occur, he says, many more markets have to accept such messages and "PBS has to come more into the middle. . . . We would be willing to make our standards a little more conservative if, at the same time, PBS was more liberalized."

For Niemann, who recently resigned, charging attempted interference in network matters from state politicians, the hunt for enhanced underwriting is more a matter of replacing state funding than federal funding. "Every dollar I can get from the private sector," he states, "means the politicians in this state—who have traditionally tried to interfere very heavily in the network over its 15-year history—have less and less ability to affect our lives. Their threats of cutting our budget have that much less impact."

Because public television has insisted on decentralized control—PBS is really a membership organization rather than a network—"it's kept us from developing a system on the national level that helps to insure some financial strength on the local level," says Richard Ottinger, executive director of Georgia Public Television. "Because of that, we see stations who are reverting to various ways of making it, some very greedy ways . . . that in itself may begin to be changing the nature of our business. We may have to, at the local level, go to slightly differing kinds of programs in order to get underwriting money."

Ottinger has proposed that NAPTS create its own task force—supposedly the first ever to come from within public broadcasting itself—to examine long-range funding strategies. The proposal will probably be taken up at the NAPTS national meeting in April. "Whenever you're talking about long-term financing of some entity," Ottinger says, "it requires reconsideration of what is the nature of the entity."

"Where's public television going," asks Hubble, "and is it gradually but slowly turning into a commercial television operation? Do we want to be a fourth commercial network and probably a very poor carbon copy of a commercial network?

Hubble asks if public TV's programming decisions will soon be driven by such commercial considerations. While commercial TV's mission has always been to deliver audiences to advertisers, she notes, public TV's has been to deliver programs to audiences. "Is it going to take maybe five or 10 years," she ponders, "and all of a sudden we're going to wake up and see that we've really eroded the quality of public television in this country?"

One group which doesn't want to see public TV erode in that fashion is the National Association of Broadcasters' Public Broadcasting Task Force, which has called on the NAB and all commercial broadcasters to "take all appropriate steps necessary to support public broadcasters."

"If federal funding is greatly reduced," says Dr. William Baker, a task force member and president of Group W's Television Group, "public television will start looking more and more like commercial television. It will have to be responsive to ratings. . . ."

"If public TV is not supported with some federal funding," chimes in WETA-TV's Chamberlin, another task force member, "a lot of my colleagues are going to go to advertising . . . and quickly. That's something the commercial broadcasters sure as heck don't want." Public TV, he says, also "takes a certain burden off the kinds of programs they might otherwise have to do."

"Because we exist," says Virginia Fox, president of the Southern Educational Communications Association (SECA), a regional public TV membership organization, "commercial broadcasters are now free to do a great many more income-producing things with their time."

Commercial TV's help

But Hubble is quick to point out that not only selfish motives drive public TV's supporters among the commercial ranks. She mentions Baker and another task force member, Ralph Baruch, Viacom International chairman and chief executive officer, as two examples. Baruch and Baker, she says, were behind a proposal more than a year ago for commercial TV to mount a star-studded spectacular to benefit public TV. The commercial networks, she recalls, did not want a one-time special; they wanted to take turns doing such a show every year. And an independent network couldn't be put together, Hubble says, because "we couldn't get talent without a commitment of funds, and we couldn't get a commitment of funds from corporations without a more detailed agenda and clear commitments from talent."

On the local scene, however, many commercial broadcasters lend support to their public broadcasting colleagues. Group W, for example, supports the public stations in its markets by giving donations, televising auctions and sharing tower space.

But the most important way commercial stations can help, Fannon says, is just the "recognition of the importance of public TV and radio." Such recognition includes active support for public broadcasting's federal appropriation from the powerful commercial broadcasting lobby. While that support seems assured, Chamberlin says, "we told them we needed some big hitters to come in—some recognizable names in commercial television. And I think they'll do that."

Chamberlin admits the NAB task force has yet to come up with any "specific ways" to help public broadcasting. "The most recent idea that's been discussed," he reveals, "is a small tax on the sale of TVs and VCRs which would develop into a fund of $200–$300 million." But like the commercial broadcasting industry, which has long opposed the imposition of any kind of tax on their use of the frequency spectrum, Chamberlin feels this proposal would run into static from the set manufacturers.

One area that Chamberlin says has not been discussed by the NAB committee is the promotion of PBS shows by commercial stations. (Ironically, PBS recently announced plans to test paid tune-in ads on network affiliates.) Yet this is precisely the area where many public broadcasters feel the commercial sector could do the most good.

Corporate Underwriting

PBS National Program Service ($ in millions)

	FY78	FY79	FY80	FY81	FY82	FY83	FY84	FY85
Corporations	$21.3	$24.3	$29.3	$31.1	$35.6	$34.8	$53.6	$55.0
Corp. Foundations	1.2	.9	.7	2.3	2.6	3.3	3.1	1.3
Total	$22.5	$25.2	$30.0	$33.4	$38.2	$38.1	$56.7	$56.3

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TVR

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Both SECA's Fox and New Jersey Network's Niemann suggest the use of commercial stations' PSA time. Niemann says this can be done "either at a discounted price or, in some cases, free. The best thing commercial stations can do is help build audience. The more people are watching, the more people there are to potentially contribute and the more corporate dollars we'll get, because underwriters are interested in reaching bodies as well. . . . If we could get one or two promos a day on all the commercial stations out of New York or Philadelphia, it would be incalculably beneficial."

Fox adds that joint programming ideas, such as next fall's anti-illiteracy campaign by ABC and PBS, can also be valuable. "Commercial television," she says, "can devote a one-hour documentary and focus the country's attention on a problem, and then public television can spend time in depth and working on the solutions."

American programs lacking

If commercial broadcasters truly want to help public TV, now is an opportune time to start—since the effects of budget cuts on public broadcasters are no longer hidden beneath the surface. With the time lag between the start of a program's production and its actual airing on public TV, the results of the Reagan Administration's initial cuts only became apparent this past season, say both Hubble and NAPTS president Fannon.

This past fall, they say, marked the first time that a major American-produced blockbuster did not premiere on the PBS schedule. And such continuing series as *Frontline* and *American Playhouse* have increased their numbers of inseason reruns.

Also, says Hubble, the PBS Saturday feed now consists only of "soft . . . how-to" programs, and "stations are responsible for filling their own schedules over a good deal of the weekend."

Fannon feels the loss of major new programs may have led directly to this past December's disappointing national fund drive, which saw membership contributions fall 8 per cent from the preceding year.

Hubble, however, points out that PBS' main membership drive is its March "Festival." "If the March Festival is disappointing," she says, "then we really have to look at what it means. Have we saturated the market? Are we offending our viewers by those 30-second spots? . . ."

But both Hubble and Fannon note there is not yet any evidence to form a cause-effect relationship between enhanced underwriting and diminished local fund-raising success.

"This was the best December we ever had," says Bill Natale, director of publicity and promotion at WTTW(TV) Chicago. He points out that the station has been running some kind of enhanced underwriting since 1982 when it became one of 10 stations to participate in Congress' test of public TV advertising. "If anything, he says, "the amount of pledge subscription drive funding has gone up" since then.

At WETA-TV, which follows the PBS guidelines on enhanced underwriting, membership dollars account for nearly a quarter of the total $28 million budget, and a spokeswoman says such contributions have gone up 24 per cent in the past year.

At KCET, where individual contributions account for more than 60 per cent of the total budget—a far larger proportion than at such stations as WETA-TV or WNET, which get more corporate support due to their greater number of national productions—Kobin says "we're testing and moving very, very slowly" in enhanced underwriting. "We don't see this as replacement revenue," he says, "and we're very concerned that we not lose support from current sources."

Natale stresses that WTTW is selling 30s because "Congress asked us to continue at the end of the ad test. If it [enhanced underwriting] was to fold up tomorrow, we'd still go on. We're going to do just fine with or without it."

Individual contributions become even more important if, as Fannon suspects, "corporate underwriting is also lagging behind" as a result of the budget cuts. WETA-TV's Chamberlin also notes that the lack of "first-class programming" tends to dry up corporate funding sources.

In the case of J. C. Penney, for instance, the lack of "anything we've really wanted to underwrite" has combined "with our own budget cutbacks in the past year" to leave the retailer completely out of the current underwriting scene, according to public relations manager Harvey McCormick. Ironically, McCormick is also chairman of Corporations in Support of Public Television, an ad hoc group of companies which meets to discuss underwriting issues.

The lack of corporate funding thus leads to more co-production arrangements with cable and foreign concerns. "We have to put together more attractive packages for national corporations," Chamberlin says, "and to put them together with co-productions to an extent we haven't done in the past."

"We're trying to create programming that works in the international market," says WNET's Price. "It's an area where there will continue to be considerable growth."

International co-productions

"International co-productions are becoming much more practical," says KCET's Kobin, "because public broadcasters all over the world have many problems in common, the biggest of which is money. It's becoming increasingly necessary for organizations to band together to find the resources they need to make major series."

To counter the budget cuts' effect on American production, public TV has not only turned more and more to co-production help from foreign broadcasters but has increased its use of programs acquired from abroad. "*American Playhouse* can cost several hundred thousand dollars an episode, maybe half-a-million to a million if you do it right," says Hubble. "To acquire one hour of *Masterpiece Theatre* costs maybe $100,000."

To stimulate American-produced programming, PBS chairman Alfred Stern has proposed a billion-dollar national programming trust fund. Under this plan, corporations and individuals would make a one-time only contribution—on top of existing contributions to public broadcasting—to set up a rolling endowment. □

Funders (*from page 48*)

Petrie Stores
Prudential-Bache
Texaco Philanthropic Foundation

$500,000–999,999

Allied Corp.
Chubb Group
Digital Equipment Corp.
Du Pont
Ford Motor & Ford Aerospace & Communications
General Foods
International Business Machines
Johnson & Johnson
Owens-Corning
Pepsi-Cola
Volvo of America

$250,000–499,999

Atlantic Richfield & Foundation
Elkay Manufacturing
Israel Discount Bank
Kellogg
Merrill Lynch
J. C. Penney
Pfizer

Tandy
United Technologies

$50,000-249,999

Armstrong World Industries
Avis
Boeing
Budweiser
Carl Marks
Citicorp
Conrad International Hotels
The Cooper Group
B. Dalton Booksellers
Domino's Pizza
Eastman Kodak
Grace, W. R.
Great Western Financial
Hilton Hotels
Hoffmann-La Roche
Ingersoll-Rand
Integrated Resources
JVC Co. of America
Kingsford
Loral
Marsh & McLennan
MacDonald's & MacDonald's Local Restaurant Ass'n
Mitsubishi
Monrovia Nurseries
Morgan Guaranty Trust
Pergamon Press
Philip Morris
Pioneer Electronics/Pioneer Video
Sandoz
Sears-Roebuck Foundation
Signal
Skil Corp.
Speed Queen
Sperry
State Farm Mutual
Tenneco
3M
United States Steel
Warner-Lambert

Under $50,000

Adolph Coors
Agfa-Gevaert
Amax Foundation
American Maize-Products
Ameritrust
Arkansas Louisiana Gas
Arthur Anderson
Beneficial Management
Carteret Savings & Loan
Chyron
Colonial Penn Group
Continental Telecom
Crum & Foster
Dallas Morning News
DAP, Inc.
Dow Chemical
Esquire Associates
Fifth Third Bank
Gannett Foundation
Genentech
General Housewares
Gingher, Inc.
Great Northern Nekoosa Foundation
Harsco Corp. Fund
Philip Holzer & Associates
E. F. Hutton
Irby Construction
IU International
Johnson & Higgins
Jones Chemicals
Kellogg-Citizens National Bank
Kroger
Lear Siegler Foundation
Los Angeles Times
M. Lowenstein
Midlantic National Bank
N.J. Bell
North American Coal
Ocean Spray Cranberries
Pacific Telesis Foundation
Philadelphia National Bank
Polaroid Foundation
Public Service Co. of New Mexico
Quaker Chemical
Rochester Telephone
Rockwell International
Rohm & Haas
Rorer Group
Safeco Insurance
Scripps-Howard Newspapers
Serono Symposia Int'l USA
Standard Insurance
Standard Oil of Ohio
Stouffer
Sundstrand
Taft Broadcasting
TDK
Times Mirror Co.
Titan Industrial Foundation
TRW Foundation
Tuborg Foundation
Vietnam Combat Veterans Construction & Renovation Co.
Wheelwright Museum
Wilbros Energy Services
Xerox
Yamaha International

* *FY grants tabulated by date-of-air of programs funded, not date of funding commitment.*

Retailers *(from page 43)*

■ "*Segmented*—customers are increasingly divided into groups or segments according to lifestyle, taste and buying preferences."
■ "*Responsive*—each customer segment is driven by its favorite magazines, television, videocassettes, movies, friends and stores. Some are more volatile than others, but all keep changing how they want themselves and their homes to look."
■ "*Hypercritical*—Customers are strongly judgmental about merchandise. When they look at an item, they love it or hate it; nothing in between."
■ "*Fickle*—customer loyalty is vanishing and cannot be depended upon. The customer loves to shop around and buys anywhere she finds the thing that rings the bell for her."

Segmented marketing

Goodman also criticized retailers for failing to recognize the opportunities offered by segmented marketing. "Why has it taken so long for retailing to learn from the galloping marketing techniques of the great consumer goods manufacturers?" he asked.

"They have found spectacular growth by putting the totality of consumers under the microscope and identifying different people segments which open doors to new products designed for each segment.

"Their tools are penetrating market research, precise product selection and inspired advertising and sales promotion. Retailing generally has not recognized the power of this approach."

The impact of television advertising on consumer awareness was experienced first hand by Main Street, a new division of Federated Department Stores, headquartered in Chicago. In a video taped segment of the ABC presentation, Steve Butterman, senior vice president, marketing, of the chain of 70,000 square-foot 'family fashion stores,' explained that the operation was launched in October, 1984, "with some broadcast, but primarily print. This was supplemented by our weekly circular. An awareness measure after nine months showed that awareness had stayed essentially the same.

"In the 10th month," he continued, "we began to use more TV, often in conjunction with a store opening. After one month, the awareness level had increased 50 per cent. One month later it doubled."

Now Main Street uses television "principally as a positioning vehicle. It's difficult in print to convey a feeling of what the store is all about." Television, he said, "distinguishes the store from others." TV commercials utilize a slice of life approach with a husband and wife—the former talking about price and the latter talking about service. "It's dual positioning," explained Butterman. "It's the coupling of value and service."

The TV advertising, he said, has "met or exceeded expectations. We have nine stores, and we expect to double that by the end of 1986 by expanding outside the Chicago market."

Station help

In Columbus, Ohio, another Federated division, the F&R Lazarus department store group, is using television as "an image-builder for specific targeted areas of the store," according to Robert Goldsmith, vice president, sales promotion.

Goldsmith pointed out that Lazarus' TV advertising will grow in 1986, adding that "as retailers expand their broadcast, broadcast companies are gaining a better understanding of what we need. If a station believes a retailer is seriously interested in expanding broadcast, they are most cooperative and helpful in providing programming and psychographic information and in presenting us with opportunities for use of the medium."

"As retailers expand their broadcast," said F&R Lazarus' Robert Goldsmith, "broadcast companies are gaining a better understanding of what we need."

Carson's Meyers recalled that when he first arrived in Chicago in early 1983 (from Famous-Barr in St. Louis) "TV stations had just become aware of retail because they had been concentrating on national spot. The stations had begun to have retail development people, and they started going aggressively after the business."

Multi-faceted projects

The growing cooperation between retailers and broadcasters is manifesting itself in some unusual and successful multi-faceted projects, which include a combination of advertising and promotion.

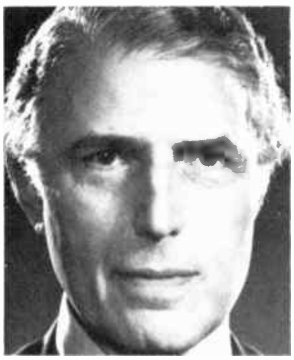
The Bon, Seattle-based Allied Stores department store group, first launched a positioning campaign on television in 1983, using the theme, "The Bon—Where The Choices Are." At the NRMA, Wendell Ensey, senior vice president, marketing, said the store's use of TV now is "about half-and-half positioning and selling."

What the retailer is concentrating on currently, he said, is the development of "individualized, customized broadcast projects with a given station or two to make an impact on a subject, as opposed to just buying commercials."

One recent example, he pointed out, was a promotion on "careers." One of the Seattle stations, he explained, "lent the expertise of their news and business people who talked to customers in our store." In a typical promotion of this type, he added, "we might give away some prizes. It's all done by their marketing/promotion people and our marketing people working together." And wrapped around the promotion, of course, is a television advertising package.

Two other special promotions tied to advertising were described in the taped segment of the ABC presentation.

One involved The Taubman Co., a Troy, Mich.-based retail real estate developer. The company has four shop-



Stanley Goodman, *retired chairman, May Department Stores: "Why has it taken so long for retailing to learn from the galloping marketing techniques of the great consumer goods manufacturers?"*

As you travel through the history of the automobile, you'll help bring multiple sclerosis to the end of the road.

Introducing the 1986 Century Of The Automobile Calendar.

Above is a black and white reproduction of the Mercedes-Benz 1986 Century Of The Automobile Calendar. (Actual size: 14½" by 22")

To celebrate the centennial of the automobile, Mercedes-Benz has produced a wonderful, all-encompassing retrospective in their 1986 Century Of The Automobile Calendar. And what better way to celebrate than knowing that all the proceeds from this calendar will go to help the 250,000 Americans who now have multiple sclerosis.

You'll spend each month in a different era of the automobile, visiting not only the cars but the lifestyles of the decade. Car catalogues, advertisements, photographs, sheet music, movie posters and all sorts of other memorabilia give you more than just a documentation of the development of the auto, but also a sense of the period.

Return to the days before the invention of the automobile, with Leonardo Da Vinci's spring-driven prototype of the car, and the bicycles, steam engines and simple motors that led to the creation of the "motorized carriage." From there you'll progress from the early Duryeas, Daimlers and Pierce-Arrows to the Packards, Chryslers, and Cadillacs of the forties and fifties. You'll see how the sixties geared up with the Ford Mustang and Pontiac GTO, and then scaled-down in the seventies with Hondas, Celicas and Datsuns. And how "big" became better again in the eighties.

And you'll relive each era with the heroes, the trends, the events of the decade, with the sports figures and movie stars, books and songs, and advertisements that epitomize the age.

The 1958 Edsel Ranger Sedan. The Bettmann Archive.

The 1909 "Blitzen" Benz.

Remember, your gift to the National Multiple Sclerosis Society is tax deductible and will go towards research to help people with MS, an often disabling disorder of the central nervous system. So, you'll come away with more than a history of the automobile—the knowledge that you've helped make multiple sclerosis a thing of the past.

To order your 1986 Century Of The Automobile Calendar(s), send $25 per calendar (check or money order), with your name and address to the National Multiple Sclerosis Society, 205 East 42nd Street, New York, NY 10017.

ping centers in the greater Detroit area, and, according to Thomas C. Adams, vice president of marketing, "we wanted to see if there was any way of joining the four centers in the Detroit area [in one TV ad campaign]. We presented the objective to WXYZ-TV," and, in addition to a conceptual commercial tagging all four centers, the station came up with the idea of having one segment of its popular *Kelly & Co.* talk show originate from each center once during the holiday season.

"The demo of the viewers of *Kelly & Co.*," Adams said, "complemented the people who shop in our centers." On the days of the live broadcasts from the centers, he added, "people were lined up at 6 in the morning, waiting to get in."

Community involvement

Marshalls, the Woburn, Mass.-based off-price fashion retail division of Melville Corp., was approached by WLS-TV Chicago to sponsor an hour program called, *Be A Safe Kid*, which utilized the Care Bears to warn children about talking to strangers, etc. Said Jim Harris, Marshalls director of advertising/eastern division: "It was a great opportunity to be part of the community."

It was so successful that Marshalls expanded the sponsorship of the program to the four other ABC-Owned Stations—WABC-TV New York, KABC-TV Los Angeles, KGO-TV San Francisco and WXYZ-TV Detroit. (WXYZ-TV has since been sold to Scripps Howard as part of the divestiture resulting from the recent merger with Capital Cities Communications).

Ray Brady, *CBS News: "In today's marketing environment, the store that wins is the one that knows how to position itself, how to create an image of what it is and what it stands for"*

Keith Ritter, *director of marketing, ABC Owned TV Stations: Retailers "are not generating the awareness they need to remain as competitive as their business has become"*

Marshalls' Harris is, in fact, a firm believer in becoming associated with worthwhile local programming efforts. In an article on off-price retail advertising nearly two years ago (TV/RADIO AGE, March 19, 1984), he said: "We try to look for consumer-oriented features produced by local stations because we feel people who are value conscious will find these kinds of vehicles of interest."

Cooperation between retailers and television stations on promotions, research and overall advertising strategy appears to be on the upswing, and it's a development that both sides seem to welcome as the key to growth.

Says TvB's Westphal: "I am certain that broadcaster and retailer will grow closer and closer together, out of necessity, for the benefit of both."

CBS' Ray Brady, pointing out that "it was not the best Christmas for retailers," added that, "it picked up a bit for us in television because more and more retailers joined with manufacturers to advertise their wares on the tube this past November and December."

"It's likely," he predicted, "we'll see more of this in 1986. You're going to see some gloomy economic news along the way: Farm income will stay down, and there is not so good a year coming up for car sales. But those lower car sales will mean more dollars available for retailing purchases. So while the consumer may be temporarily low on funds, we will see, over the rest of 1986, comparatively low interest rates, a low inflation rate, some dip in the unemployment rate—all factors which should make people feel comfortable and get them spending again." □

Cable *(from page 45)*

the answer is yes, Showtime will use a variety of alliances to finance the effort.

Curtis Davis, programming vice president for the Arts & Entertainment Network, also recognizes the need for creative business alliances to help keep a cable network solvent. Since its inception in 1984, A&E has had a co-production agreement with the BBC. Davis would not discuss how much A&E spends per program, but he did say, "Our rule of thumb is one third of the BBC's budget." He adds, however, that "our commitment doesn't go beyond a [certain] ceiling."

Once a program has been produced, says Davis, the question becomes, "How can we best go about recouping our investment?" He continues, "One of the options that's available to us is to sell off the broadcast rights."

He gives the example of *Freud*. That miniseries aired on PBS in the United States before it was seen on A&E, something that doesn't bother Davis at all. "It can be a selling tool," he offers. "It comes under the heading of being fiscally responsible. We're intended to be a profit making organization." Davis says A&E will continue to sell its programming to broadcast and would even consider offering certain programs to pay television. He allows that the whole issue is "a judgment call," and says he sees only two restrictions. One is that A&E will never offer more than 10 per cent of its programming to the broadcast market, and the second is that the programming will not air concurrently.

Preaching moderation

"There has to be a balance," says Hella Asch, director of public relations for The Disney Channel, when asked about the decision to send some of The Disney Channel's original programming into syndication. "It's going to have to be done in moderation. Each product has to be weighed on its own merits."

The balance that Asch speaks of is between the need to produce new shows and the money that broadcast television is willing to spend for those shows. "Where do you draw the line?" she asks rhetorically. For Asch, the answer is in part in the timing. She gives the example of a movie *The Undergrad*, produced by Disney and cablecast exclusively on The Disney Channel last May. The movie has been sold for syndication and will air on broadcast in early 1986. "We're talking quite a window," says Asch. "I think 10 months is enough of a window. It's a wonderful movie, but they've [Disney

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Allen Sabinson, *senior v.p. at Showtime, says the network would never alter the original "cable" flavor of its programming to make it more salable to the syndication marketplace*

Channel subscribers] seen it twice.

"We want to continue to give our subscribers a first exclusive," Asch continues, but selling *The Undergrad* "gives the Disney studio additional revenue for the movie. The more money we have coming in, the more money we have for new products."

Asch sees an advantage to offering cable programming for syndication, provided that the scheduling is carefully controlled, as she says is the case with *The Undergrad*. The movie, when viewed on broadcast, "will be serving as an advertisement, a good sample of what is available on The Disney Channel." If the viewer likes the show and wants Disney-produced programming 19 hours a day, she says, "They're going to have to come to us for that."

Asch believes further that subscribers to The Disney Channel don't sign up for a single particular show. "They buy it for the entire schedule," she says. Here, too, moderation plays a part in the decision to take advantage of the added money that broadcast can offer. "I think almost anything [on The Disney Channel schedule] can be part of a [syndication] package," says Asch, but in reality only "a very small percentage" will ever be sold to broadcast, she maintains.

No commercials

Fred Cohen, former senior vice president of HBO Enterprises (he resigned in November), agrees with Asch that timing is one of the critical factors involved in the decision of what to offer to broadcast and when to offer it. As with most of his colleagues, he sees few negatives in the proposition and many positives. A subtle advantage enjoyed by HBO and other pay cable networks is that the programs run on pay with no commercial interruptions, a selling point that ad-supported cable networks cannot exploit.

In November, HBO announced a deal with Orbis Communications for the syndication of a package of HBO Premiere Films. Orbis will distribute the films under the title Orbis Premiere Movies. The package consists of five titles—*Gulag*, *Forbidden*, *The Glitterdome*, *Finnegan Being Again* and *Fortress*. The films will start to air in the second quarter of 1986 and will run one per quarter through the first quarter of 1987. Each film will be distributed for a 45-day broadcast period on a barter basis, with 10 minutes for national advertising and 12 minutes for local advertising. Additional titles are expected to be added in the future.

Financing help

For Cohen the issue in syndicating those movies is revenue that "helps to finance programming." He believes the practice is just good business sense. "We have the rights to these Premiere movies. We've aired them and we'd love to have a larger audience see these films."

"You won't ever see shows on HBO at the same time that they appear in syndication," says former HBO executive Fred Cohen. Referring to the "sequential release pattern," he says, "There are no hard and fast rules. Sometimes it will be 18 months. Sometimes it will be two years. Some product just won't play on commercial television."

Cohen gives the example of another revenue source for HBO, the commercial airlines. He says that the HBO film *Finnegan Begin Again* is currently showing in flight on American Airlines adding, "that is a terrific promotional source as well as a great revenue source."

In Cohen's view, the danger in releasing original cable programming to broadcast would arise only if the product were to appear in both places simultaneously. He states flatly, "You won't ever see shows on HBO at the same time that they appear in syndication. Only after our viewers have seen them."

Even then, he continues, what he calls the "sequential release pattern" is critical.

"There are no hard and fast rules," says Cohen. "Sometimes it will be 18 months. Sometimes it will be two years. Some things we will keep forever. Some product just won't play on commercial television." Examples of things HBO might keep "forever," he adds, are certain musical shows. Some programming might not work on commercial TV, he says, citing documentaries. But these could be sold to public television, he adds.

The right stuff

Finding the right kind of programming to market to a broadcast audience appears to be one of the keys to a successful venture into syndication. Robert Gutkowski, new president of the Madison Square Garden Network, says that as a regional cable operation with a limited audience, moving MSG into syndication is a logical "next step." Gutkowski, who took over as president of MSG in November, says Madison Square Garden itself is a natural draw and certain shows "on a pocket basis" should do well in syndication. He cites the horse shows and dog shows produced and televised by MSG, saying those events could do well on broadcast. "I would hope to try to do something [in syndication] in 1986," he offers.

Gutkowski, who has a background in syndication as former vice president of advertising sales at Paramount Television, is not certain about the future of the trend. As with most things, he feels

the marketplace

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'Bizarre' star John Byner

'Bizarre' is entering its sixth season on Showtime and is in its first year in syndication via Showtime parent, Viacom.

it is likely to go in a cycle. "Once you do a little too much," he says, "you may have some problems." But he believes that a cable system that "picks its spots" will come out on top.

Many cable executives are taking a wait-and-see position. Some may not have the right programming to offer to broadcast, some may still be unconvinced that a move into broadcast is the right move.

"We pride ourselves on the fact that our programming is proprietary," says Rosa Gatti, vice president, communications, for ESPN, which is owned primarily by ABC. The network has had some success dealing in the broadcast marketplace, who explains, but that has been on a limited basis. "On one occasion [during the 1982 NFL players strike] NBC picked up a couple of our Canadian Football League games," says Rosa.

And ESPN has acquired rights from ABC to broadcast an upcoming auto show. Beyond that, for the short term at least, Gatti believes that ESPN will stay out of the broadcast marketplace. Its goal, she says, will continue to be to "establish ESPN as the source for sports. We want to instill in our viewers the idea that you can't find our games anywhere else."

Long-term implications

What long term effects will this new trend have on cable viewing? Will the veiwing audience accept the idea of paying for, say, new episodes of *Bizarre* on Showtime when they can see reruns of *Bizarre* for "free" in syndication? And there is a separate but related issue here as well. Again using Showtime as the example, its series *Brothers* is about a family coming to terms (admittedly situation comedy terms) with the fact that one of its members is a homosexual. That series has been well received both by critics and the Showtime audience. But is the broadcast medium ready for such controversial fare?

Bob Savage, managing director of Henson Associates, is among those who believe that airing cable programming on broadcast channels could have the long-term effect of weakening cable. "The cable companies are asking consumers to pay for something they can't otherwise get," he says. Should the consumer suddenly decide that what was once exclusive is available for free, Savage concludes, "it would hurt cable."

Limited exposure

Showtime's Allen Sabinson disagrees.

"Five years down the road [after Showtime's exclusive has expired] attitudes may have changed [about homosexuality]," Sabinson argues. Moreover, he says, "This show will not have been seen by that huge a broadcast audience."

Fred Cohen agrees with Sabinson. He does not believe the trend toward cable shows going broadcast will have the effect of weakening cable programming in an effort to keep shows "safe" for syndication. He gives the example of the successful HBO series *The Hitchhiker* to show how HBO is addressing that issue. HBO owns the syndication rights to the show and it seems destined to one day air on broadcast (Cohen emphasizes that will not take place until after the series has run its course on HBO).

He points out that HBO knew all along that there were some scenes in the program that would not be acceptable on broadcast television. Anticipating that, says Cohen, "We had the producer shoot other scenes that can substitute for those [potentially unacceptable] scenes." By doing that, he asserts, "You're not diluting the product [on HBO]."

Lifetime strikes gold

Madeline Amgott also has first-hand experience with a cable show that has gone broadcast, and she is also quite enthusiastic about the situation. Amgott produces *Good Housekeeping: a Better Way* for King Features Entertainment, a Hearst property. (Hearst owns a third of Lifetime.) The show, which features hosts John Mack Carter and Pat Mitchell, first appeared on the Lifetime cable network three years ago.

Recently, Amgott says, King Features and the program's sponsor, Procter & Gamble, decided to test the broadcast syndication market and, says Amgott, "They found they could sell it."

Today the show airs on broadcast syndication as well as on Lifetime. "We're now in 45 per cent of the country," says Amgott. "We love the fact that we're in syndication. People are talking about us."

Amgott believes her show is among the first in what seems certain to be a definite trend. "It's so new," she says, "I'm interested to see what happens, whether the syndication and cable work hand in hand." Amgott believes it will work.

"I suspect there are places where we are in direct conflict," she says, but she doesn't see it as a problem at all. On the contrary, says Amgott, "I think it enhances us." □

In the Picture

Lucian Chimene

New director of media information and systems at McCann-Erickson/New York discusses the state of the computer disk art and what's temporarily holding it up. He also points to the need to plan now to map ways to tackle potential new problems likely to come up for media researchers.

Initial goals include introducing more staffers to use of computers

As Lucian Chimene settles into his new job as vice president/director of media information and systems at McCann-Erickson/New York, he speaks of two initial goals, both of which will involve a good deal of teaching. And that's all to the good, because he's a natural.

One of those goals, he says, is to make the resources of media research accessible to more of the agency's people, "by taking the jargon out of it, so that everyone understands what it's there for, and what we can do with it."

The other is to start more of the media staffers "in the direction of using computers more. Until people try it," he explains, "they usually don't realize how much easier it can make life for them. I've found that once you can get someone over that initial hump of thinking the keyboard is going to explode the first time they touch it, it's not too long before you can start to see that look come over their face, where you can almost see the light bulbs start flashing inside their heads as it sinks in that this machine can take the orangutan work off their backs. The quantitative change in the amount of analysis the computer lets you do in any given length of time is so great as to be a qualitative change in the user's productivity."

On the other hand, warns Chimene, the additional leap forward from this point that people are looking forward to from the advent of compact disks may not be as close as a lot of the recent talk might lead us to expect.

CDs' two road blocks

He notes that so far, only one supplier has information on CDs and explains the two problems standing in their way—problems, however, that he is convinced will eventually be solved. One, he says, is that tighter quality control is needed for the hardware to achieve the perfection of accuracy required for media analysis: "If you're playing back music from a CD," says Chimene, "and a bit is off, the computer can look back into its memory and come up with something to fake it enough so that the average human ear wouldn't notice that anything was wrong. But if one bit is off as data is being transferred from a disk into the computer, a number—say a 5—could be mistranslated into a different number, or maybe into some irrelevant letter, or into completely meaningless garbage. You can't settle for faking data, when major decisions involving how to spend big bucks are riding on it. A higher standard of accuracy is a must. But eventually we *will* get it."

The other holdup on CDs, he continues, is that, "There is as yet no industry standard on how data should be formatted. It's as if, when the record industry started up years ago, producers were cutting 33s, 78s, 45s and every other conceivable speed, both within and outside those parameters."

One result of these problems, he adds, is that "What we have at this early stage of the CD game is a lot of 'vaporware.' That's the product of a company that makes a lot of blue sky promises about the CD system it's going to introduce the third week of next August. Then that promised delivery date comes and goes and there's no delivery."

Imposed standard likely

But eventually, says Chimene, "There will be a standard format, though it will probably take an IBM, or somebody else almost as big, to step in and say, 'Here it is. This is the way it's going to be, because we couldn't get enough customers to get together to agree on a format.' That's what IBM did with PCs. A de facto standard was set by a leading company in the industry."

Then, once that standard is handed to us, predicts Chimene, "Nielsen and its competitors will finally go CD and all these files and paper records will be replaced by disks occupying a fraction of the space."

The in-house micros, plus the CDs, he says, "will finally put us in a position to do our own analysis here at the agency, and improve our buys by pre-trying many more alternative schedules first. The machines will handle the computations required for the regression analyses and to plot the trend lines to see where we've been is taking us. We'll have better answers to questions like how quickly advertisers are adopting 15 second commercials, because we'll be able to track the progress of developments like this continuously, rather than having to dip in now and then and having to settle for what we can learn from just the sample that happens to come up at the point in time we chose to do our dipping."

Chimene recently joined the Media Communications Council of the Advertising Research Foundation, explaining that he's been helped by a lot of good ideas from the ARF over the years, and now he hopes to be able to "put my experience to work to help give something back."

Embassy *(from page 50)*

themes and language to the sitcom genre in sharp contrast to that traditional form of programming. In pre-*Family* years, sitcoms were often family-oriented, and more often bland, at least in comparison to "Archie Bunker" who was to become known to some as "a lovable bigot," but to others as not-so "lovable."

Of the three men responsible for the birth and evolution of Embassy, Lear has gone on to start a new company specializing in acquisitions in the communications field, Yorkin is a film producer and Perenchio is also seeking new media properties.

Embassy and its predecessors have also produced such network hits as *Maude, The Jeffersons, One Day At A Time, Good Times, Sanford & Son, Diff'rent Strokes, The Facts of Life, Who's The Boss? The Silver Spoons* and *227*.

Lieberthal remembers that day 10 years ago when the company's major thrust into syndication was launched. And like many of the major decisions made in Hollywood, the seal was set on the deal at a party. "We started in 1976 with *Mary Hartman, Mary Hartman*, which nobody would buy," Lieberthal says. "It was originally a pilot for the networks, and the networks all passed." They turned thumbs down on the series with such criticisms as "Nobody'll get it," "It won't work" and "Will it sustain itself?"

Failing to sell *Mary Hartman* to the networks, Lear and Perenchio decided to syndicate it themselves. "Norman held a party in his garden in Brentwood, and he brought in a television set, showed the thing, and said, 'Anybody going to buy this?'," Lieberthal remembers. Lear's garden party guests included presidents of the major broadcast groups—Gannett, Field Communications, Metromedia and others. "Those kinds of companies showed up," Lieberthal recounts. "And one guy, who is no longer in the business, Al Flanagan, of Gannett—in those days Combined Communications—stood up in the back of the room, for which we'll always love him, and said, 'I'll take it for all my stations.'" Not only was *Mary Hartman* launched, so was Embassy's syndication division.

Recruitment of Lieberthal

Lieberthal was one of the first to join the syndication arm, answering a summons from Perenchio, who "called up and said, 'We're in the syndication business. What do you know about syndication?'" When the answer was "Nothing," Perenchio replied, "Good, because all the experts tell me we can't do this."

At that time, Lieberthal ran the western division for agency and advertising sales at Arbitron, where, he says, he "schlepped the ratings books. So part of my attraction was I knew what a rating was, which nobody else in the company did."

Actually, Lieberthal did more than "schlep" the rating books at Arbitron. His history there is impressive. The 40-year-old graduate of Cornell University, joined Arbitron in 1968 as television product manager in the company's Maryland headquarters where he was responsible for the design and production of market surveys and reports. He later moved to the company's marketing office in New York where he provided systems applications and sales for the advertising community.

In 1970, he became director of marketing for Timebuying Service Inc., working on a variety of media control and housekeeping systems for advertisers and their agencies.

Lieberthal rejoined Arbitron in 1973 to develop marketing and sales programs for ad agencies and the expanding syndication market.

In 1976, he joined Perenchio and Lear as vice president for syndication at T.A.T.

Lieberthal remembers that, "We started off literally sitting on the couch in Jerry Perenchio's office, on the telephone with a fact book calling people up and saying, 'Hi, you never heard of me, but we're from the Norman Lear company. You want to buy *Mary Hartman*?'"

Hartman was a hit; it ran for 18 months. And its success was translated into success for the fledgling syndication division. "The first year in the syndication business," Lieberthal says, "we did $4 million worth of sales." He estimates the company sales were $219 million in 1985.

Ratings success

Lieberthal believes that *Mary Hartman, Mary Hartman*, "changed the face" of television. Stations which had been getting a 3 rating, he claims, "were suddenly doing 10s at 10 o'clock."

Such success in its first attempt at syndication put Lieberthal and his cohorts in a giddy mood. This was easy, they thought. It wasn't. They soon discovered that *Mary Hartman's* success was not only unprecedented, it was not likely to be repeated quickly.

After *Mary Hartman*, Lieberthal says, "We then did *All That Glitters*, and promptly found out that *Mary Hartman* was lightning in a bottle, that you couldn't do this all the time. We fell right on our rear."

Fortunately, the company had a strong reserve in its hit network series which became available for syndication, such product as *Sanford & Son, Maude*, and *Good Times*.

"So our next major effort was to begin off-network syndication for the company," Lieberthal says. "Essentially, Perenchio, myself and Robin French went on the road knocking on doors, 'You want to buy these shows?' Then I formed a syndication department which is now 50 people.

"Right now Embassy is the biggest single supplier of situation comedies in the industry. If you were to go to Dallas today and turn on the TV set, you would find eight half hours of Embassy product—*Sanford & Son, Good Times, Maude, The Jeffersons, Diff'rent Strokes, Archie Bunker's Place, Square Pegs* and *One Day at a Time*. There are stations in this country that go from 5 to 8 o'clock with all of our television shows. We program, in a number of markets, more half hours a day than CBS does in primetime."

And there is still more Embassy off-network product in the wings. "We have *Facts of Life* for 1986, *Silver Spoons* for 1987, *Who's the Boss* coming along in '88 and *227*, which looks promising. That'll give us 12 half hours." *All In The Family*, was syndicated by CBS until the networks got out of that business. Viacom now has that show, and Lieberthal says, "They do it for a distribution fee; we get the money."

Reeves pact

To bolster its library, Embassy has contracted, for domestic syndication, the rights to new comedy series from Reeves Communications, and may make other similar arrangements.

And in addition to its half-hour sitcoms, Embassy has a feature film library which includes the advertiser-supported film series, Embassy Night at the Movies, as well as film packages that include Embassy II, The Entertainer of the Year and the forthcoming Embassy III. Internationally, Embassy distributes its miniseries *Kane and Abel* along with its other product.

The company also produced *Fernwood Tonight*, a spinoff from *Mary Hartman, Mary Hartman*, for first-run syndication.

Lieberthal confidently expects Embassy's product to have a prominent place on the syndication shelf for a long time.

"We are closing in on $1 billion dollars in gross sales," he says. "And starting with $4 million dollars a year, that's pretty good. And with a show that nobody thought would work." □

Inside the FCC

James P. Mooney

President, National Cable Television Association in a speech before the National Association of Broadcasters' Television Board of Directors' meeting in St. Maarten

Must carry requirements: intellectually sustainable, Constitutional rationales

Last month, in a speech to the Washington Cable Club, but which really was aimed at the broadcasting industry, I listed what I think are five criteria for a must carry agreement as between broadcasting and cable. Three of these criteria are rather straightforward in that they deal with what we believe to be necessary elements of any revived must carry rule:

- Protection against mandatory carriage of duplicating nets, including duplicating PBS signals.
- Protection against mandatory carriage of signals that have no significant viewing share in the relevant cable area; and
- Protection against mandatory carriage of multichannel sound, teletext and other so-called sideband services unnecessary to the primary transmission.

Now whether you think these are reasonable criteria or not, they do have the virtue of being easy to understand—they are grounded in our day to day experience under the old must carry rules and directly reflect what you might call our existential troubles in living under those rules.

But there were two other criteria I listed as well, which seem to have gotten little or no attention in the broadcasting community, and that is unfortunate because in my view they go to the heart of the matter.

Those two criteria are, in order:

- That there has got to be an intellectually sustainable policy rationale—based on the public interest —for a new must carry rule; and second
- that there has got to be a Constitutional rationale for it which doesn't detract in a significant way from cable's status as a First Amendment medium.

When we put a premium on "an intellectually sustainable policy rationale" for a new must carry formula, we mean a policy rationale that doesn't put cable in the position of being a secondary system for delivery of television into the home.

Over the past 10 years cable has devoted a great deal of blood, sweat and treasure to establishing its position as a television industry in its own right. We do not regard ourselves any longer as ancillary to broadcasting or anything else, and have our own title in the Communications Act to prove it.

This, of course, is not something that has occurred in isolation from other, more broadly premised developments in the communications world. Since the early 1970s, federal communications policy has been moving away from a system of preferred technologies toward one in which alternate technologies all are allowed to compete with each other in a relatively free marketplace. In the television world that's led not only to the development of cable but also MDS, multichannel MDS, C-band DBS, Ku-band DBS, low power, and last but not least, to the proliferation of new UHF stations. I'd include STV in that list, but one of the salient features of this brave new world of competition is that competitors are allowed to fail, and some have.

Cable's second class status

The trouble with the must carry rule, however, was that it was a vestigial relic of the old system where, in the words of the commission, the government "proceeded on the assumption that commercial broadcast television was our society's chosen instrument for the provision of video services." The rule indiscriminately favored *any* local broadcast signal over *any* made for cable programming service, and in that sense continued to single out broadcasting as the preferred vehicle for delivery of television to the home. It automatically put cable in a second class status.

I think it is axiomatic that any proposed new must carry regime—if it is to be acceptable to the cable industry—will have to employ a rationale which avoids stigmatizing cable as a secondary medium, and which is premised on the public interest rather than the economic interest of individual broadcasters. I understand that may be difficult for many broadcasters to swallow, not only because it requires an alteration of long established patterns of thinking, but also because it has some very practical implications as to the *content* of a new must carry rule. Yet, I think it's plain as a legal matter that any new rule premised on the economic interest of individual broadcasters would be greeted by the court of appeals, to use its own words, as "fundamentally illegitimate." This leads me to the question of an *acceptable* constitutional rationale. A lot of people think this is merely fussiness on our part. It isn't. We have a rather intense set of economic interests directly related to our status as a First Amendment medium, and while these interests have nothing to do with must carry as a matter of communications policy, they could be tied to it as a First Amendment matter. Let me give you just one "dollars and cents" example.

Cost of franchising

In order to get rate and packaging deregulation in the Cable Act, we had to agree essentially to bypass the issue of reasonable franchise fees. The Cable Act does put a 5 per cent of gross revenues cap on franchise fees, but otherwise leaves the amount of the fee to negotiation between the cable operator and the franchising authority. The franchising authorities, of course, tend to want the entire 5 per cent, and this could be a lot of money to us—perhaps $1 billion a year by 1990.

Now very few franchising authorities can make a case for needing 5 per cent of gross to cover the costs of that limited amount of local regulation allowed under the Cable Act. In most instances a 5 per cent franchise fee is simply a specialized gross receipts tax used by the franchising authority as general revenue, and we think we have a pretty good case that a levy of that kind is unconstitutional. You couldn't do it to a newspaper for First Amendment reasons, and if you look at all the appeals courts decisions which have likened us to newspapers over the past year or so, we think they can't do it to us either.

Here, of course, you encounter the general status of cable as a First Amendment medium, and in that sense you encounter the must carry issue, too, because First Amendment status tends to be a whole cloth—you've pretty much got it or you don't. And not to put too fine a point on it, we don't want to get ourselves into a situation in which the courts, looking for some rationale to justify a revived must carry regime, would employ a constitutional rationale so broad as to decimate our First Amendment interests that have nothing to do with must carry.

So if there's to be a revived must carry rule acceptable to us, the shoe is going to have to be legally tailored to fit the signal carriage foot and not have a lot of other adverse effects on us that are entirely external to the must carry issue. And frankly, I don't know how to fashion a rule which both steers its way past this problem and absolutely eliminates the discretion of the cable operator with respect to which signals he's going to carry. In my view you can't do it without allowing the cable operator some reasonable latitude.

What I am trying to do is to share with you some insights as to what is going on in the collective mind of the cable industry. I'm trying to make the point that, when broadcasting and cable people think about must carry, sometimes they're thinking about the same set of criteria and sometimes they're not, and we might be talking past each other. For in my view this is not simply a tug of war over which signals might get some carriage protection and which might not, and to put it, I hope not too bluntly, if you want to create a set of circumstances conducive to a mutually livable settlement, you might want to consider not only what you're interested in, but what we're interested in, too.

Effecting a compromise

As the cable industry's trade association, I hope you will understand that it is impossible for NCTA—or its president—not to identify all of the disparate elements which from our point of view make up the equation, and then to try to move through this thicket with an eye to all of them.

In fact that's one of the principal reasons I've been reluctant to enter into a conventional, proposal/counterproposal negotiation on must carry. It's too easy in a setting that involves flipping proposals back and forth across the table to concentrate solely on the elements of a new rule, and entirely to ignore the policy and constitutional rationales which weigh so heavily on these other concerns I've described. This is especially true in a context where we don't seem to have made any appreciable progress in convincing your industry that we do have these other legitimate worries. Under these circumstances, were NCTA simply to put the policy and constitutional rationales aside and leave their consideration to a point subsequent to agreement on some new set of rules, I frankly think we'd have given away the store, and my people don't pay me to do that. What NCTA can do, and has been trying to do, however, is to speak for our industry in a fair and reasonable way. At the same time we've also been trying to nudge this issue on to some safe conceptual ground where efforts at compromise don't amount merely to wheel spinning.

Toward that end we've publicly, as well as privately, invited the various broadcast organizations to consider seriously our communications policy and constitutional problems, because to us they are an essential part of the whole must carry debate.

Reasonable proposal

I think your proposal to require carriage of only one of each network signal—the choice being up to the cable operator in places where there are duplicating nets—is a reasonable one. I'd add to that, however, that I don't know why PBS affiliates ought to be exempt from similar treatment.

I believe further that you're on the right track by proposing a cap on the amount of channel capacity which any given cable system should have to devote to must carry signals. I think your number—40 per cent—is way too high, but this is a concept we regard as not unfriendly to cable's First Amendment position.

But I'd add to that, too, that in our view no new must carry rule would serve either the public interest or the cable industry's concerns if it did not condition mandatory carriage eligibility on a broadcast signal having a significant viewing share in the relevant cable area. There doesn't appear to us to be any public interest rationale in making the consumer pay for delivery of a signal nobody watches.

But if a compromise is what you want, you've got to do your part, too. At the risk of offending you, I am constrained to point out that, after all, we *did* win *Quincy-Turner*, and there are consequences to that. As a practical matter it is a bit much to expect NCTA as the political arm of the cable industry to go out immediately after *Quincy-Turner* and do all of the intellectual work required to put must carry back in. You're not without resources, and this problem is not necessarily insoluble given the legal talent I know is available to you.

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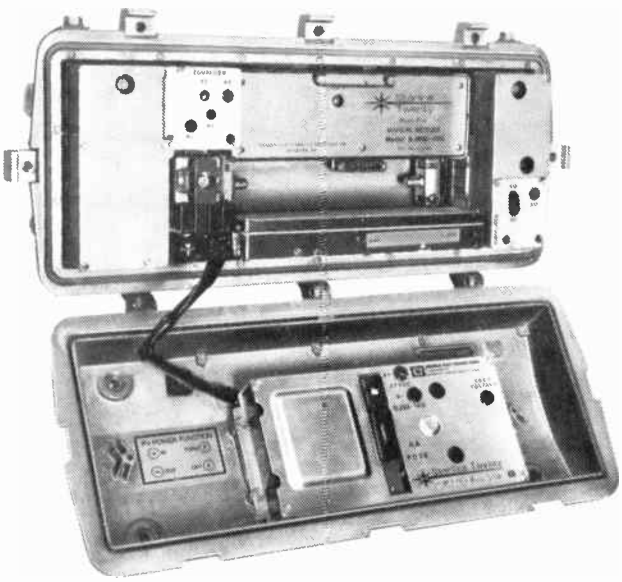

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