Television/Radio Age

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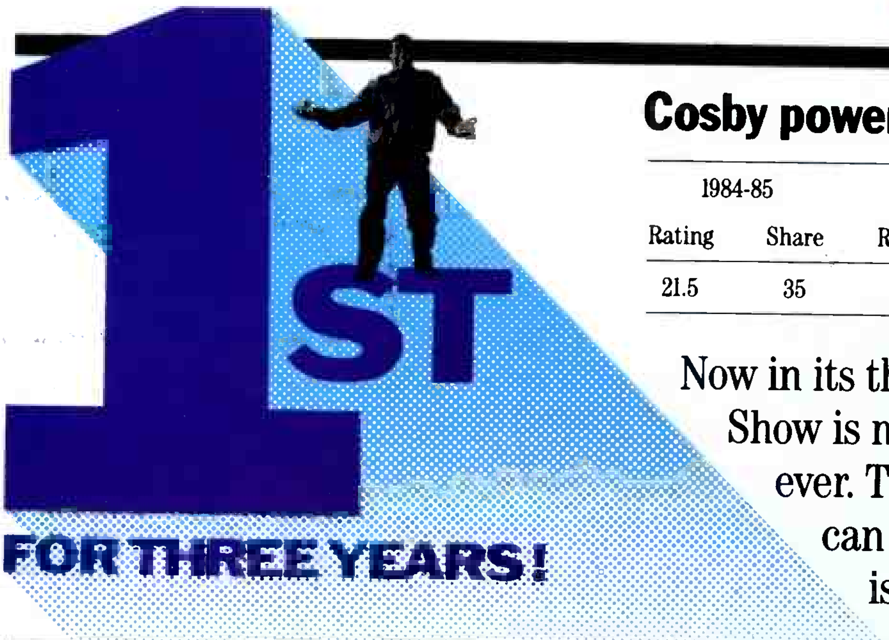
February 16, 1987 • $5.50

Changing the ba

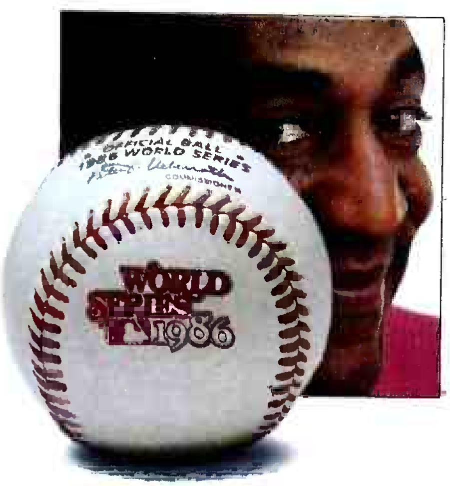
The Cosby Show. The most dominant factor in television for the last three years. A show that helped turn around a network, catapulting it from number three to number one. A show that tripled the number of NBC network affiliates in the number one position in prime time. A show with the power to affect your station's entire lineup.



Cosby power.

1984-85		1985-86		1986-87	
Rating	Share	Rating	Share	Rating	Share
21.5	35	31.8	47	34.0	53

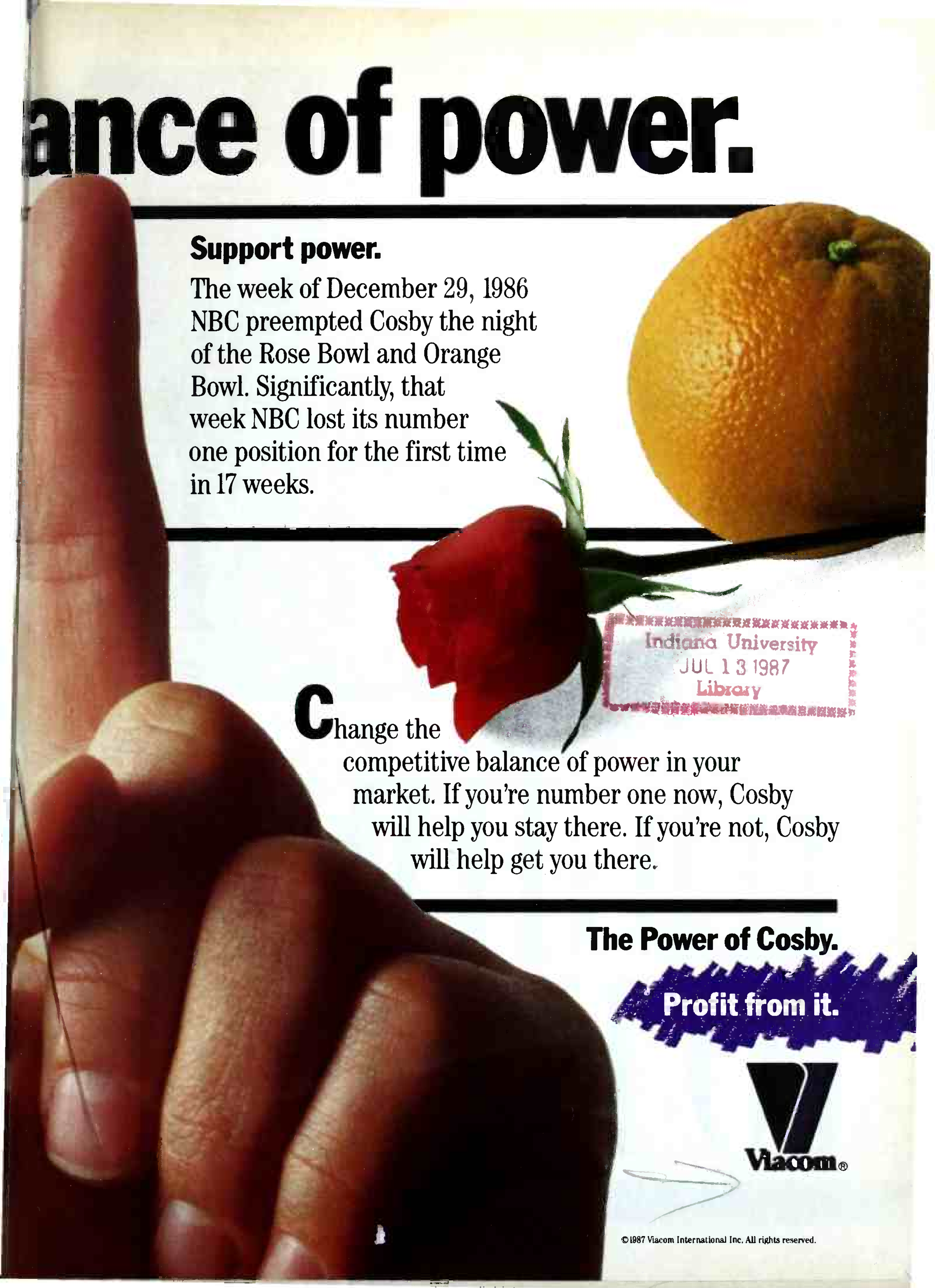
Now in its third year, The Cosby Show is more powerful than ever. The only show that can beat Cosby is Cosby itself.



Ratings power.

In the first quarter of its third year, Cosby was number one for the week 12 out of 13 weeks. What did it take to beat Cosby? The seventh game of the World Series.

Source: NTI, 1984-1986


ance of power.
Support power.
The week of December 29, 1986 NBC preempted Cosby the night of the Rose Bowl and Orange Bowl. Significantly, that week NBC lost its number one position for the first time in 17 weeks.
Change the competitive balance of power in your market. If you're number one now, Cosby will help you stay there. If you're not, Cosby will help get you there.
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Profit from it.
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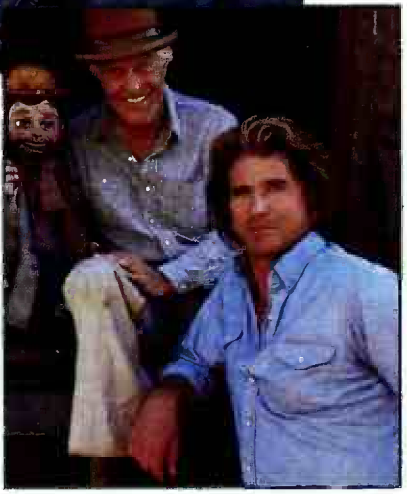

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February 16, 1987 — Volume XXXIV, No. 15

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A Taft Company

The news is back at WPCQ-TV 'in a big way'

No news wasn't exactly good news for the new owners of WPCQ-TV Charlotte. When Channel 36 Partners purchased the NBC affiliate in February, 1985, it wasn't broadcasting any news at all—no national, no local.

One of the first things 36 Partners did to kick off the new regime was to bring back the *NBC Nightly News* in March, 1985. Then the station "set a five-year goal to bring back news in a big way," according to Stanley Rudick, vice president/general manager.

Through research, the station discovered that it should try to be an alternative to WBTV(TV) and WSOC-TV, two competitors with long-established news broadcasts, says Rudick. The path WPCQ-TV chose was to do "very people-oriented stories, with a *USA Today* philosophy," focusing on how the news is affecting you at home.

On location. The station kicked off its local news broadcasting in September, 1986. One of its "people-oriented" promotional catch phrases—"We're in your neighborhood"—was soon reinforced by a series of live newscasts the station did at locations around Charlotte. Broadcasts originated from such locations as Discovery Place, Charlotte's science museum; Charlotte Douglas International Airport; and the Mint Museum. The public was invited to attend each segment and met the Channel 36 news team after each broadcast. The station will continue such live broadcasts from differing locations, notes Rudick, "and we're not limiting them to rating periods."

Another "innovative" feature the station began was a catch-up of the sports fumbles and mis-plays during the previous week.

Channel 36 News runs for a half hour at 5:30 p.m. and 11 p.m. Since it's the first local news each night—the others begin at 6—Rudick hopes to "draw a bead" on competitors. And since it's 30 minutes instead of an hour, the station promotes the telecasts as the "30 minute news—because you haven't got all night."

WPCQ-TV sports director *Jim McCulloch and news anchor Karen Adams on location at Charlotte's Mint Museum.*

Another convert from network to local

The trend toward ABC News personalities joining local stations continues. Latest to make the switch is Mike Barry, sports reporter on *ABC World News This Morning* and *Good Morning America*. Barry, however, will stay in the Capital Cities/ABC fold. He joined CC/ABC San Francisco station, KGO-TV, as primary sports anchor on February 9.

Prior to joining the network 2½ years ago, Barry was a sportscaster for WABC-TV New York.

Other ABC News staffers who have departed to join station news departments have included Steve Bell, former news anchor for *World News This Morning* and *Good Morning America*, who recently joined KYW-TV Philadelphia, an NBC affiliate; Dave Murray, meteorologist on *World News This Morning* and *Good Morning America*, now with WBZ-TV Boston (NBC); and Sylvia Chase, formerly of *20/20*, who's an anchor with KRON-TV San Francisco, also an NBC affiliate. Both KYW-TV and WBZ-TV are owned by Group W, while KRON-TV is a Chronicle station.

In addition to his TV duties in New York, Barry was an anchor on daily sports shows carried on the ABC Radio Networks. He was also a play-by-play announcer for ABC coverage of NCAA football and was a sidelines announcer for United States Football League games.

News briefs

Two more sessions remain in the six-week symposium on network news being sponsored by the **University of Pennsylvania's Annenberg School of Communications.**

On Thursday, February 19, **Richard Salant,** former president of CBS News, will deliver a speech entitled, "60 Minutes on *60 Minutes*."

The final session on Thursday, February 26 will be a roundtable discussion on network news with the following participants: Salant, **Bill Leonard,** former president CBS News; **Leslie Midgley,** former executive producer, CBS News; **Ernest Leiser,** former vice president and deputy director of news coverage for CBS News; **Burton Benjamin,** former senior executive producer of CBS News; and former *New York Times* reporter **Sally Bedell Smith,** who is currently working on a book about CBS chairman William Paley.

The sessions, which are free and open to the public are held from 4:30–6:30 p.m. in room 110 at the Annenberg School, which is on the campus of the University of Pennsylvania in Philadelphia.

Newslink has added five persons to its Washington-based news gathering team. They are: **John Nester,** Capitol Hill correspondent, from a similar position at Evening News Broadcasting; **Diane Vernon,** manager of news services, from operations manager at PubSat; **Murray Pinczuk,** photographer/editor, from Outlet Communications; **Mark Marchione,** photographer/editor from freelancing; and **Steve Rosen,** engineer, from Bonneville Satellite Corp.

The New York-based company, which provides video press releases to TV stations on behalf of corporate and institutional clients, has acquired Avatar Satellite Corp. to broaden the range of its services.

David A. Goldberg has been named news director at **KXTV(TV)** Sacramento-Stockton. He was formerly news director of WVEC-TV Norfolk-Porstmouth-Newport News-Hampton. Both are Belo stations. Before that, he was news director of WTVF-TV Nashville.

Jane E. Akre has joined the *News At Ten* anchor team at **KICU(TV)** San Francisco (San Jose). Akre was formerly an anchor at CNN Headline News.

Kim Wanous, co-anchor of **WAKA-TV** Selma-Montgomery's *Action 8 News*, has added responsibility of news director.

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Secrets and Rumors gives your viewers what they want most: Entertainment, pure and simple. No bells, whistles or gimmicks. Just nonstop fun and comedy.

Everybody loves a juicy secret.
Each fast-paced half hour takes your audience on location wherever the stars are. Each celebrity bares a deep, dark personal secret (or is it a rumor?) that has everybody guessing.

Harvey Korman leads the action.
Korman, one of television's most popular personalities, keeps the laughs coming as he gets our contestants to decide whether the celebrities are telling the truth—or just spreading rumors. (And, wow—do our contestants have their <u>own</u> secrets to reveal!)

Celebrities who can't wait to tell their secrets.
Your audience will be teased by the likes of Joan Rivers, Tim Conway, Dr. Ruth Westheimer, Vincent Price, Tom Poston, Stacey Keach, Richard Moll, Britt Eklund, James Sikking, Joan Van Ark, Sally Struthers, Bubba Smith, Jackie Collins, Emma Samms and Ed Asner. For starters.

Call now before the secret's gone!
Now's the time to lock in this entertaining, fast-moving, celebrity-filled, half-hour strip, available September '87

20th Century Fox Television

Publisher's Letter

Expected changes in the economy set stage for aggressive TV selling

We are now six weeks into 1987, and station management is analyzing the initial returns of the first part of the year. From an economic standpoint, the economists, such as Dr. Irwin Kellner of Manufacturers Hanover Trust of New York, see continued slow growth for the year. As a result of the drop in the value of the dollar, he sees inflation returning. He also projects corporate profit margins to increase by mid-year, and that will benefit the broadcast business.

The first quarter of 1986 was a strong three months for the broadcast business. Spot, according to the TV/RADIO AGE *Business Barometer*, was up 11.5 per cent over the same quarter of 1985. As a matter of fact, in the first quarter of 1986, spot topped the billion dollar mark for the first time in broadcast history for that quarter. Therefore, the industry is up against a strong first quarter of last year. Spot in January of this month was sluggish. February moved up slightly and March is being watched carefully as an indicator as to what the rest of the year will bring.

Several markets have been somewhat static over the past 18 months. In this disinflationary period, it has been impossible to raise rates. Therefore, station management has gone in the other direction—cutting costs. But by midyear, it is anticipated that many corporations will start restoring budgets as the competitive marketing picture heats up.

Local TV advertising has shown some fairly significant sales increases. In fact, according to our *Business Barometer*, December was the ninth double-digit month last year in local time sales percentage increases. The local increase for December amounted to 11 per cent, which compares favorably to the spot increase for that month of 8 per cent. In terms of actual revenues, local time sales were only slightly behind spot's—$444.8 million, compared with spot's $451.1 million.

For the full year of 1986, local time sales were $5,274.5 million, compared with $4,665 million for 1985. This amounts to an increase of 13.1 per cent—a markedly better performance than that of spot, which gained 9.8 per cent to $5,573.6 million. Significantly, the gap between local and spot had been narrowed to just about $300 million for the year.

Tv's role. In the early '50s, Paul Mazur, the financial genius behind Goldman Sachs, wrote a primer on the U.S. economic system. In the first half century, Mazur pointed out, America was a nation of producers. After World War I the U.S. catapulted into the position of No. 1 producer of goods in the world.

Mazur said the major efforts in the last half-century would be devoted to services and distribution. Television, he predicted, would be the most important element in the distribution pattern.

Television, in reality, has not exploited its own virtues. It is a mass medium with 98 per cent of penetration of U.S. homes. It can deliver instantaneous coverage. It can provide sight, sound, motion and color. Its impact is unchallenged. And now, with satellite transmission, all these qualities are available on a global basis. But commercial television, like any other commodity, must be sold. And there is no substitute, as stations are finding out, for knocking on doors.

Arg. Paul

Sidelights

'Multi-ethnic' Formats

Broadcasters offering black and urban radio formats, not unexpectedly, have their own consultants. Past black broadcast issues of TV/RADIO AGE have quoted such research and program consultants as Dean Landsman, president of Landsman Media, and sales consultant Richard Kaufman, president of Radio Sales Dynamics.

A couple of old timers newer to the consulting scene are Bernard Howard, the Howard of Hillier, Newmark, Wechsler & Howard before leaving last year to form his own sales consulting operation, and Don Kelly, inventor of the new "urban/CHR format that's racking up such impressive numbers in Los Angeles on KPWR(FM).

Bernard Howard, *in his new consulting role, is persuading advertisers and agencies to spend on black radio, while attempting to convince stations to spend on qualitative research.*

Making it. Kelly is also the man who put WRKS(FM) on the air in New York in 1980, putting it up against WBLS(FM).

Kelly specializes in markets with large, multi-ethnic populations and says his goal in each market "is to build the biggest hybrid audience I can. But the music mix varies, depending on the ethnic makeup of the market and the holes left by the competition."

Kelly explains that in both Los Angeles and in Miami, where he also programmed WHQT(FM), "You have large Hispanic populations, so what you produce is an audience that comes out roughly 40 per cent Hispanic, 40 per cent white and 20 per cent black. But in New York, the way we did it with WRKS, the percentages are higher for their black listeners and lower for the Hispanics. The same goes for Philadelphia where WUSL(FM) is an urban hybrid that comes up with an audience about 60 per cent black and 40 per cent general market."

Since then, Kelly has reprogrammed and renamed WAAP(FM), now WQHT(FM). This new urban/CHR (owned by Emmis Broadcasting, as is KPWR) did okay in Arbitron's fall sweep, too, climbing from a 1.4 in the previous book to a 3.1.

Selling it. On the sales side, Howard says he's going to go to advertisers and agencies, "ask them why they're not buying black and urban radio, and find out what kind of information or research it would take to persuade them to buy. Then my job is going to be to persuade black and urban stations to spend the dollars on the qualitative research that answers the questions I get from the prospective advertisers."

Until all this comes to pass, says Howard, "I'll be showing advertisers how many blacks fly the airlines, and how many have moved to the suburbs and buy cars. All I'll be working to persuade black and urban formatted stations to stage more local promotions instead of complaining that 'Some new station started up an urban format in my market. And they gave away a new Corvette, and now their ratings are bigger than ours.' "

Finally, adds Howard, "I'll also be trying to convince those black and urban stations that *do* promote to extend those promotions to the whole market, beyond the metro. Those promotions can be a lot more effective if they reach all those black households that are out there, spread through the suburbs."

Hooked on 'Quincy'

In Ira Berkow's excellent biography of the late sports columnist, Red Smith (*Red*, Times Books, New York), another sportswriter, Tom Callahan, reveals that Smith often disparaged television. But he had his weaknesses with regard to the video medium.

Said Callahan: "He liked to watch *CHiPS* and *Quincy*. He was terribly embarrassed by that. It was taking me into his confidence one day when he said, 'Wait, *Quincy* is on."

It should be noted that, prior to *Quincy*, Jack Klugman played a sportswriter on *The Odd Couple*.

Tele-scope

Wall Street speculates over worth of Taft units

Taft Broadcasting can probably get $350 million or so for its entertainment division when and if it decides to sell it, according to a consensus of Wall Street sources. Some speculate, though, that it probably will go in with an asking price of $450–550 million. Taft has set off such speculation by issuing a statement that it is "evaluating" the group, which includes distributor Worldvision Enterprises and television production unit Taft Entertainment Co., with the latter's Hanna-Barbera and Ruby-Spears animation subsidiaries.

Mark A. Riely, broadcast analyst at Eberstadt-Fleming, implies that Taft might have moved earlier: "With the syndication market being as soft as it is, they could have sold it for a lot more six months ago than they can now."

Considering "modestly upward of $350 million" a reasonable sale price estimate, John Reidy, vice president and media analyst at Drexel Burnham Lambert, estimates operating earnings for the fiscal year ended March 31, 1987 in the entertainment division will move slightly upward and come out at $32–33 million, with another 10 per cent gain in the following year. Along with Harold Vogel, vice president, Merrill Lynch Capital Markets, he believes the ultimate buyer is likely to be someone in the entertainment industries. Reidy speculates it could be a production operation that "likes the distribution capabilities of Worldivision," while Vogel considers as prospects "anyone in the entertainment business of any consequence, including the old raiders like Marvin Davis."

Vogel believes the Robert M. Bass Group, which owns 24.9 per cent of Taft, has been influential in the reassessment of the entertainment operations and that sale of these operations would "make it a purer company and give it less headaches."

Reidy sees this as a move toward stressing the company's franchised assets—broadcast and cable. He notes the sale would substantially reduce the company's debt, but the question is, "Will they retire their debt or redeploy it upward to buy broadcast and cable?"

CBS affiliates concerned

Although CBS has denied a report that it plans to cut $50 million out of the CBS News budget, the front-page story in *The New York Times* 10 days ago reporting that such a reduction was being contemplated has sent new waves of unrest through the affiliate ranks.

Says Phil Jones, general manager of KCTV(TV) Kansas City, who is chairman of the CBS Affiliates Board: "A lot of affiliates did call. They're concerned, dismayed, because we really thought that the news division at this point was finished [with cuts]."

Jones was told that the $50 million figure was inaccurate but that the network is, "always looking at ways to curb costs." That, he says, "leaves open a lot of gray areas."

CBS, he adds, "was starting to stabilize. At some point, we need for things to stabilize. When people in the news division feel other changes are going to be made, it causes unrest, and it affects their ability to get the job done."

Diluting sitcom talent

Brandon Tartikoff, president of NBC Entertainment, sees the plethora of first-run sitcoms damaging their network counterparts, but not in terms of "being better or worse." His concern is that they are diluting the talent pool in producing, directing and writing.

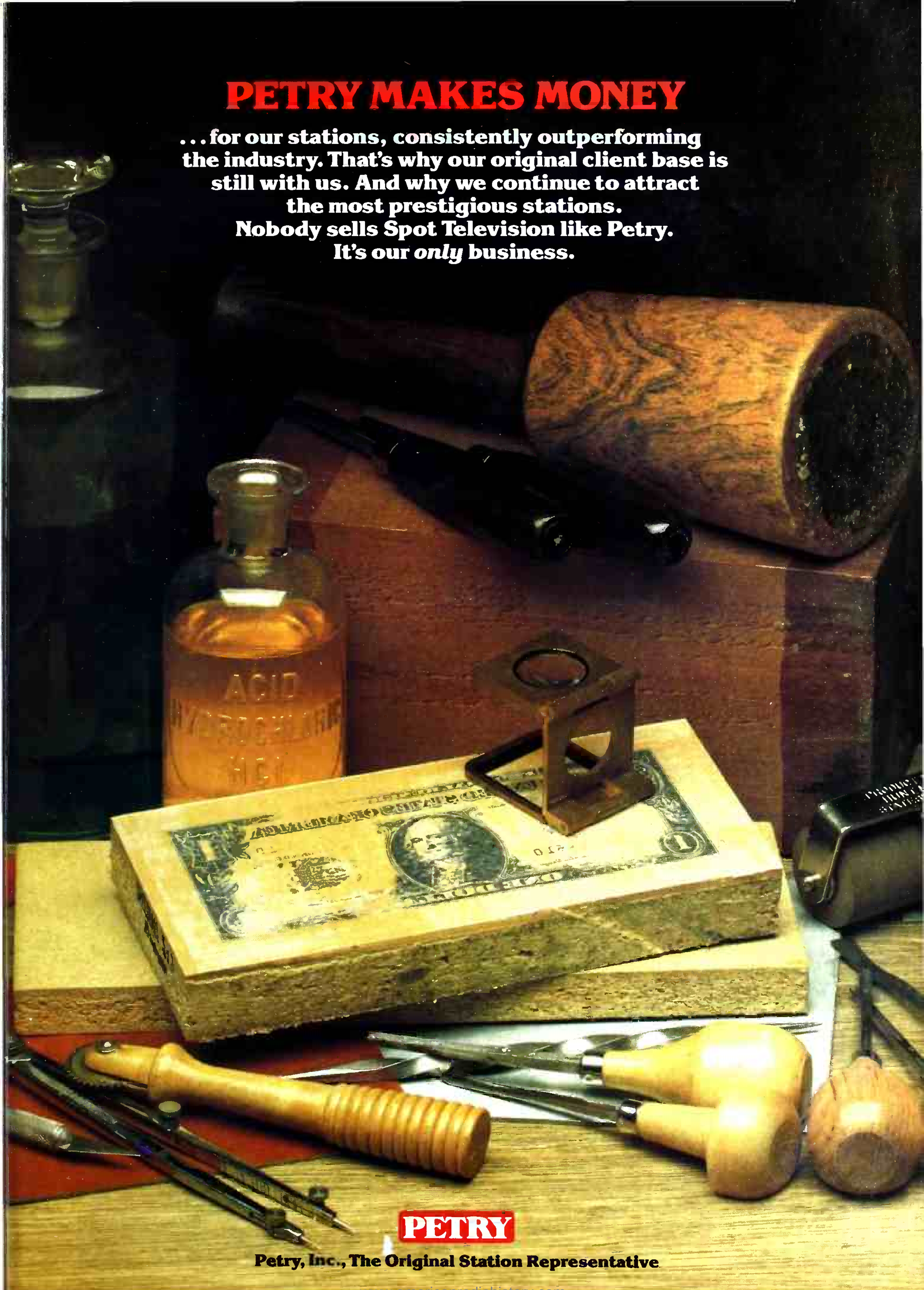
He told an International Radio and Television Society luncheon gathering in New York, "A lot of the comedies that went out this fall went out under the auspices of B-minus and C-plus producers" and are playing mostly on independents. But these sitcoms have so diluted the talent pool, he asserted, that new sitcoms "are no longer four-deep in talent but two-deep." During a question-and-answer period, he blamed this situation for the lack of new hit sitcoms on network this season and added that it means network shows are no longer a training ground for new talent.

Speaking on the same program as Tartikoff, Paul Schulman, who operates a company under his own name as a subsidiary of Advanswers, said one of the things to look for in buying time on a new network show is whether the producers, directors and writers of the pilot are staying with the show. Otherwise, he explained, a new crew may be learning on the advertiser's money. He also noted that it has become easier to predict success of new shows on the basis of what he actually likes.

Politics and sex

Politicians and their appointees usually tell constitutents what they want to hear, but the vice president and surgeon general had some frank words for the National Religious Broadcasters (NRB) that the largely evangelical audience normally would dispute. Still, they afforded each of the speakers a standing ovation.

Vice President George Bush assumed that most of his audience was Republican and urged the broadcasters to become more heavily involved in politics and to try to use their influence to get their values adopted as public policy. "Your presence is helpful to the political process," he said. "Your movement is one of the reasons that the Republican party is stronger today than it was a decade ago, so we don't want to lose a single one of you." But he added that the Democratic party could use their values, too.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Bush also had some criticism of the broadcasters. "Initially you sought freedom, and in the process you gained power. And with the power, a small minority now want control. There are those who would seek to impose their will and dictate their interpretation of morality on the rest of society. And there are those who forget the need for tolerance."

Defends condom stance. Dr. C. Everett Koop, surgeon general, told the same audience that he appreciated their support of his stands against abortion and on other issues, but on the issue of the disease, AIDS, he said, "I must speak to my fellow Americans primarily as a health officer." He then launched into a defense of his urging the use of condoms and the use of sex education in the schools to get the message across.

Tv revenues up 8.1% in '86

Television advertising increased by 8.1 per cent to $21.6 billion in 1986, from $20.0 billion the previous year, according to a Television Bureau of Advertising analysis of data from Broadcast Advertisers Reports.

The largest percentage gain was turned in by local TV, with revenues rising 14 per cent to $6.515 billion in '86, from $5.714. National and regional spot was up 9 per cent for the year to $6.545 billion, from $6.004 billion; and network rose only 3.4 per cent to $8.600 billion, from $8.313 billion.

Fourth quarter looked like this: local, up 14 per cent; spot, up 12 per cent; network, up 3.4 per cent.

Individual network revenue performance for 1986, based on the TvB/BAR data, was as follows: ABC, down 4.1 percent to $2.577 billion; CBS, down 0.6 per cent to $2.869 billion; and NBC, up 15.2 per cent to $3.154 billion.

People meter debate

The contrasting attitudes of ad agencies and the TV networks toward the coming people meter era were highlighted last week at a seminar on the subject in New York sponsored by the International Radio and Television Society. J. Walter Thompson's Richard Kostyra, executive vice president and director of media services, unequivocally supported the people meter methodology and made clear the agency expected to get demographic guarantees from the networks in the upfront market this spring and summer. CBS-TV sales vice president Jerry Dominus expressed the network's uncertainty about Nielsen's current people meter data and the web's ability to make guarantees that were reasonably risk-free.

A third panelist, Kay Koplovitz, president/CEO of the USA Network, spoke of the need for a common method of presenting cable network audience data and said that the initial 2,000 households scheduled to kick off both Nielsen's and AGB's national people meter services were not large enough to measure the cable networks properly.

New Wold majority holder

Welsh, Carson, Anderson & Stowe IV, New York-based venture capital limited partnership, expects to become the majority stockholder in privately held Robert Wold Co. The partnership, which acquired an equity interest a short time ago, plans to make an additional investment in a major recapitalization of Wold, which will position it for expansion.

Wold, which services the telecommunications needs of the television industry, had revenues of some $25 million in 1986. The transaction is subject to Federal Communications Commission approval. Cox Enterprises, which invested in Wold in 1981, will remain as a minority stockholder, and no management changes are contemplated.

The Patrick transition

The elevation of Dennis Patrick to the chairmanship of the Federal Communications Commission will be the final move in a series of wholesale changes in the leadership of the federal entities that oversee the telecommunications business. One observer compares the change with that of a vice president taking over as president.

The Senate and House subcommittees that deal with the issue have new chairmen, and now Mark Fowler is ready to pass the baton to his short-term protege. The shakeup isn't over, however. The choice of Patrick means there probably will be two seats to fill on the commission this year, not just the one Fowler is vacating.

The usual practice in Washington is that when two persons are vying for a job, and especially when the loser has more seniority, the loser is given a chance to save face by being offered another post within the administration. Such is the case of Commissioner Mimi Dawson, who was widely reported to be interested in the chairmanship for the past several years, even before Patrick came to the commission three years ago.

Otherwise, few expect many changes in the FCC philosophy under Chairman Patrick, who will turn 36 on June 1. Richard Wiley, a communications lawyer (Wiley, Rein and Fielding) generally credited with beginning the deregulation move on the commission when he served as chairman in the mid-1970s, says of the change:

"Dennis Patrick and Mark Fowler have been very close colleagues over the past several years. Patrick probably mirrors him in terms of Fowler's basic deregulatory viewpoint and I would see a continuation of the same kinds of policies that you've seen in the past."

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TV Business Barometer

December local TV climbed 11.0%

December was the ninth double-digit month last year in local time sales percentage increases. It was not a slam-bang number, but considering that December was a four-week Standard Broadcast Month (SBM) last year compared with five weeks for December, '85, that's not bad. It must, of course, be reminded that only a minority of the *TV Business Barometer* sample employ the SBM in their reporting.

The local increase for December came to 11.0 per cent, which was better than spot, the latter having racked up only an 8 per cent rise. Local time sales were $444.8 million, only a smidgin behind the spot total of $451.1 million. The '85 local number in December was $400.7 million.

Fourth quarter local billings were up 14.4 per cent to $1,530.3 million. The corresponding '85 quarter came to $1,337.4 million.

For the full year, local time sales amounted to $5,274.5 million vs. $4,665.0 million through '85. The full-year rise came to 13.1 per cent. This was a markedly better performance than that of spot, which climbed 9.8 per cent to $5,573.6 million. The gap between the two ad sectors has been narrowed to just about $300 million for the year.

It was the larger stations which performed best in the December local lists. The other two revenue groups just about topped the break-even-with-last-year point.

Network compensation performed at par in December, which means it inched ahead of the figure for December, '85. The station total came to $41.8 million, compared with $41.0 million during the previous December. The increase came to only 1.9 per cent, just about average for the year.

The fourth quarter tally for network comp was $113.7 million, up 1.7 per cent over the previous year. The grand total for network comp in '86 was $454.0 million, compared with $446.0 million in '85. That represents an increase of 1.8 per cent.

The total for TV station advertising in December—which includes spot and local time sales and network comp—was $937.7 million vs. $858.2 million during December, '85. The difference amounts to $79.5 million, or 9.3 per cent.

Ad sector shares

The grand total for last year in TV station time sales and network comp was $11,302.1 million. For 1985, the grand total was $10,188.0 million and the increase amounted to 10.9 per cent.

The rising volume of local television business put its share at 46.7 during 1986. It had been 45.8 the year before. Spot had a 49.8 share in '85 and this was cut to 49.3 last year. As for network comp, its share went down from 4.4 to 4.0

During last year, it was the medium-size outlets (those with revenues between $7 and $15 million) which performed best in most months.

Local business +11.0%

(*millions*) **1985: $400.7 1986: $444.8**

Changes by annual station revenue	
Under $7 million	+1.8%
$7–15 million	+2.5%
$15 million up	+13.1%

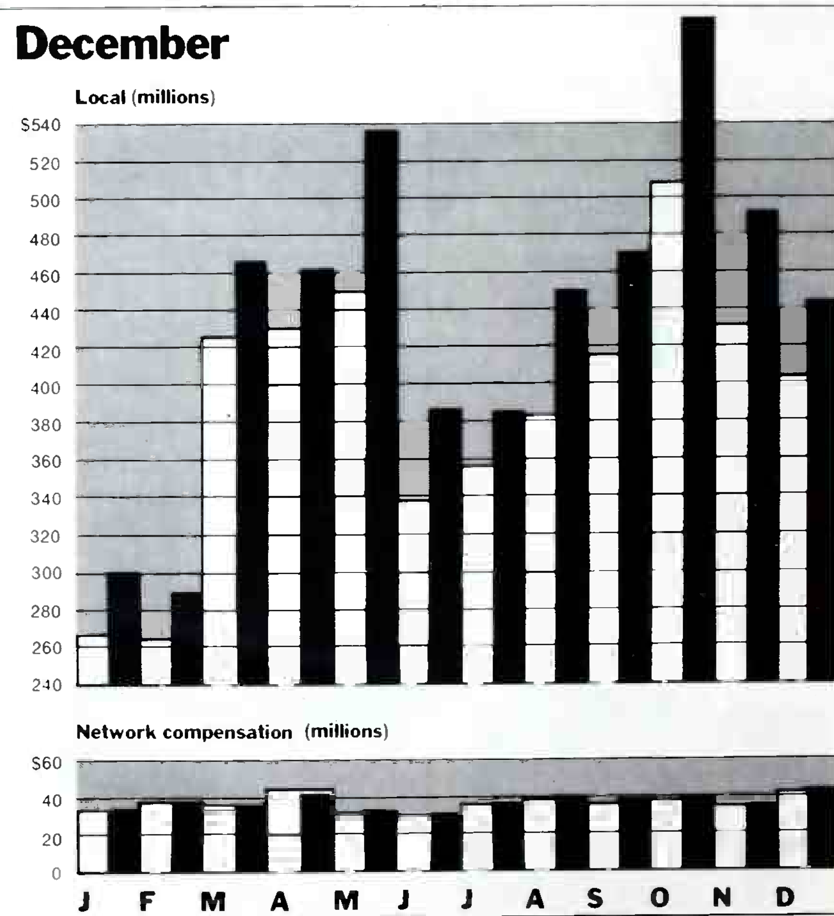
Network compensation +1.9%

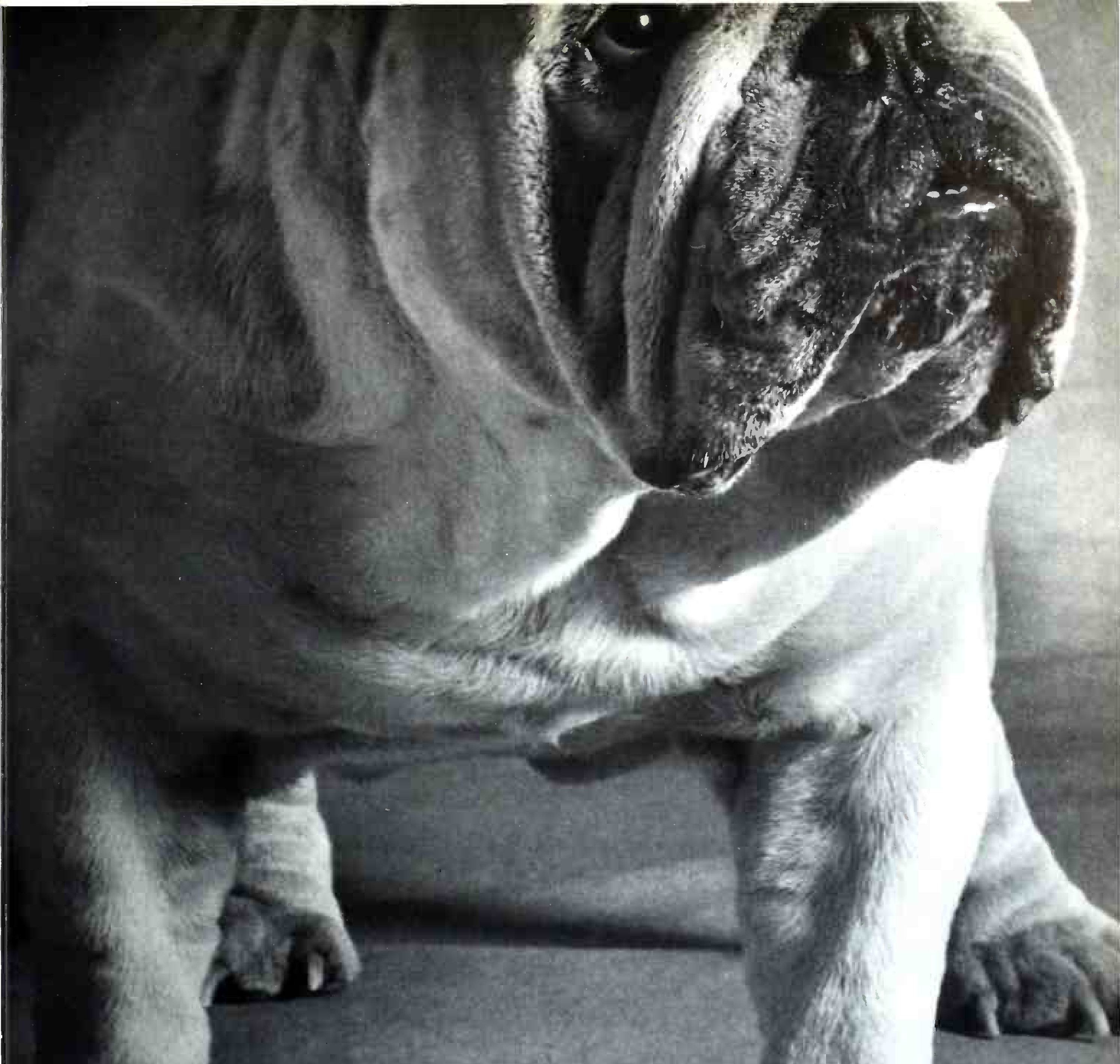
(*millions*)

1985: $41.0 1986: $41.8%

Changes by annual station revenue	
Under $7 million	+3.0%
$7–15 million	+0.2%
$15 million up	+2.0%

December





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TOP TESTS

The most compelling proof is in: ASI tests show exactly how WIN, LOSE OR DRAW will perform among heavy game show and prime access viewers. So, call your Buena Vista representative now. Get the definitive audience research data. Draw your own conclusions. Then, join these top stations that already have.

TOP STATIONS

WCBS NEW YORK	KABC LOS ANGELES	WLS CHICAGO	KPIX SAN FRANCISCO	WFAA DALLAS	WRC WASHINGTON, D.C.
WKYC CLEVELAND	WTSP TAMPA	KOMO SEATTLE	KOVR SACRAMENTO	KTSP PHOENIX	WVIT HARTFORD
KATU PORTLAND, OR	WCPX ORLANDO	WDSU NEW ORLEANS	WIVB BUFFALO	WCMH COLUMBUS, OH	KENS SAN ANTONIO
WTKR NORFOLK	WAVE LOUISVILLE	WKEF DAYTON	WRGB ALBANY, NY	WTVR RICHMOND	WEVI FLINT
WPEC WEST PALM BEACH	WKRG MOBILE	WLTV JACKSONVILLE	KJEO FRESNO	WFRV GREEN BAY	WOI DES MOINES
WSLS ROANOKE	KGAN CEDAR RAPIDS	WJAC JOHNSTOWN	WNCT GREENVILLE, NC	KTNV LAS VEGAS	KVIA EL PASO
WEEK PEORIA	WCIV CHARLESTON, SC	KMST MONTEREY	KVII AMARILLO	KOLO RENO	KEZI EUGENE
	WETG ERIE	KTVL MEDFORD	KETK TYLER	KOTA RAPID CITY	WMBB PANAMA CITY

WIN, LOSE OR DRAW

Buena Vista Television

WIN, LOSE OR DRAW IS PRODUCED BY BU[illegible] & BERT PRODUCTIONS AND KLINE & FRIENDS IN ASSOCIATION WITH BUENA VISTA TELEVISION.

International Report

Monte Carlo

NBC news service competes with CNN; Dan Rather in wings

Americans visiting the Monte Carlo Television Festival did not have much of an excuse for remaining out of touch with what was happening back home.

Until now, CNN had a virtual monopoly on U.S. television news on the Cote d'Azur. This year, however, CNN was joined by NBC, which had a deal with Tele Monte Carlo to play back *NBC Nightly News* twice the following day during the festival. While this might have given NBC a one-week pyrrhic victory, if all had gone according to plan CBS already would have been broadcasting *Dan Rather* on the French pay-TV channel, Canal Plus. Unfortunately for CBS, the Canal Plus inaugural was postponed several times and probably won't begin for another couple of weeks.

Anglo Vision launch. The NBC broadcasts coincide with the network's first real attempt to sell Anglo Vision, in which it has a holding. That service effectively will be competing with CNN's hotel room audience. Anglo Vision, which envisions more European input than is currently supplied by CNN, hopes to get off the ground later this year. But while the Dan Rather broadcasts also could not in any way be categorized as a European-oriented newscast, the broadcasts over Canal Plus will immediately dwarf any of NBC's initial plans. Just going on the air will put Rather into 25,000 hotel rooms—far more than NBC presently projects—and, more importantly, the show becomes available to 9.5 million potential Canal Plus viewers.

CBS officials say they are talking to other European broadcasters about taking the *CBS Evening News*.

Munich

Four states threaten ARD financial stability in political dispute

Political wrangles in West Germany between conservative and socialist groups could lead to serious financial problems for public broadcaster, ARD. Four conservative (Christian Democrat) states are threatening to withdraw from the national agreement on a uniform license fee which has been operating since 1974. The threat is a protest against continued refusal of Social Democrat-controlled states to accept a new countrywide agreement which would facilitate satellite broadcasting. It is also seen as an attempt to disrupt the fee collecting system of ARD, which some Christian Democrats suspect is under the control of the political left.

The current license fee agreement expires at the end of the year. If it is not renewed, individual states could set their own rates. Many believe, however, that it is important for ARD to have some control over the system, arguing that an increase in 1989 will be vitally required to maintain its existing service.

The dispute is the latest in a series of clashes between the two political factions over commercial television. Most Social Democrats fear the possibility of large media groups gaining too much control over broadcasting, and subsequent effects on the public services.

Amsterdam

Pan-European satellite venture gets another go with three participants

Three members of the Europa Television consortium hope to launch a new version of the pan-European satellite/cable channel which closed down in December. Public broadcasters RAI (Italy), RTP (Portugal) and RTE (Ireland) announced their plan at a meeting of the five Europa board members earlier this month. The two other members, ARD (West Germany) and NOS (Holland) decided finally to leave the consortium, however, although they will "continue actions to pay off the debts," said a NOS spokesperson.

It is likely that the new channel will inherit Europa's feed on Eutelsat's ECS-1 satellite, as Europa's contract with Eutelsat expired February 12. West Nally, the U.K. sports marketing group, which offered the original consortium $7 million in a bid to rescue Europa before it closed, is also believed to be involved in the new venture. The group had favored a more commercial approach to Europa and had wanted direct management involvement as part of its offer last year.

NOS decision. NOS decided not to become involved in the new channel because "the proposals were not acceptable in the context of public broadcasting," according to a spokesperson. ARD, meanwhile, had experienced political problems in West Germany: The country's conservative-governed federal states refused to broadcast Europa because it was run by public broadcasters. "They want Sky Channel or Berlusconi," comments an ARD spokesperson.

Paris

FMI wants to sell the store as well as the merchandise

France Media International was looking for more than one kind of buyer at the Monte Carlo market last week. As well as offering more than 200 hours of programming, the state-owned distributor for France's public TV networks and some independent producers is itself up for sale: The government decided at the end of last year not to retain any shares in the company at all.

Almost half of the approximately 50-strong staff left FMI at the end of January, some to rejoin the public sector or to retire, others resigning voluntarily with severance pay. The remaining employees are due to leave at the end of this month unless a buyer can be found.

Negotiations were underway with potential buyers, said an FMI spokesperson at presstime, but whether the company has a role in a privatized broadcasting environment is doubtful. New laws in France will enable the public networks to sell their own programs if they choose to.

French government expected to decide on TF1 by March 31

The 50 per cent controlling stake in soon-to-be-privatized French television station TF1 will cost investors $492 million, the Finance Ministry has announced. The government is expected to choose among the groups bidding for the 10 year TF1 license by the end of March. After designation of the new owners, the other 50 per cent of shares will be sold to the station's personnel (10 per cent) and the general public (40 per cent), for a lower per-share price to be announced later.

The state-controlled Havas advertising group has declared that it is dropping out of its agreement with Hachette—the duo had been tipped as a favorite for obtaining TF1. The other major candidate is the Bouygues construction company. A late addition to the field is the partnership of an insurance company Garantie Mutuelle des Fonctionnaires (GMF) and retailer FNAC. Both companies were headed by Michel Baroin, whose death in an airplane crash was announced one day after the GMF/FNAC project.

The government's Privatization Commission appraised the station's net worth at a minimum of $738 million.

WE GIVE YOU A BETTER SITCOM AUDIENCE THAN SITCOMS.

Miami Vice and the hottest sitcoms could almost be demographic look-alikes. Except Miami Vice looks even better—drawing more women, and a better balance of men and teens.

MIAMI VICE
FOR ALL TIME, PERIOD.

MCA TV

rce: NTI, 1985-86 Regular Season. NTI, Final Network Season.

Cable Report

'Amos 'n' Andy' revival urged by BET viewers

Will *Amos 'n' Andy*, pulled out of syndication 20 year ago for demeaning blacks, resurface on—of all places—Black Entertainment Television?

That's a possibility, acknowledges BET president Robert Johnson following a viewer poll in which an overwhelming 82 per cent of nearly 10,000 respondents said they'd like to see the classic sitcom return to television. The poll—conducted via a 24-hour 900 number—was held in conjunction with a four-day BET special on the *Amos 'n' Andy* controversy. The special featured the opinions of guests ranging from Nick Stewart, who played Lightnin' on the old show, to Dr. Alvin Poussaint, the distinguished psychologist. Johnson says he was surprised at the extent of the vote in favor of *Amos 'n' Andy* because "the guests we had on the program were all eloquently opposed."

Johnson himself sees *Amos 'n' Andy* as just "television" that is stereotypical in the same manner as *The Honeymooners* or *All in the Family*. "It's not quintessentially an anti-black program," he states. "It does not indict an entire race of people."

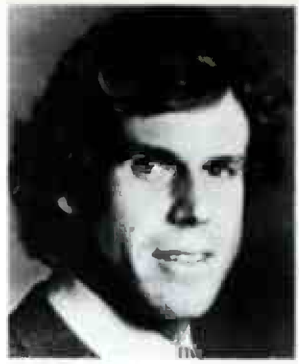
Johnson stresses that BET did not schedule the special series—aired as part of its regular *On the Line With* call-in show—with the intent of possibly bringing back *Amos 'n' Andy* on the cable network. But, he says, based on the poll results and the fact that "we're in the TV business, we have no objection to exploring the [show's] availability."

Any chance of *Amos 'n' Andy* resurfacing is likely to end right there. CBS, which took reruns of the show out of worldwide distribution in 1966 after cancelling its network run 13 years earlier, is also in the TV business—but not where *Amos 'n' Andy* is concerned. Says a CBS spokesperson: "Our position remains that the program contains a lot of stereotypes that are offensive. We will not relinquish the copyright."

Johnson notes that CBS provided footage for use in the BET special and that BET will share its poll results with the network. Then, he notes, it's CBS' decision on "whether to put it in the marketplace." If CBS changes its tune, Johnson continues, BET would then make its own business decision on whether to resurrect the old series—and, no doubt, the old controversies.

Travel Channel sets sail

The Arthur Frommer Hour, *The Bill Boggs Travel Portfolio* and *Journey to Adventure* are among the featured programs in The Travel Channel's initial nightly program line-up. TWA launched the 24-hour service, which combines entertainment and informational programs with home shopping elements, on


Bill Boggs


Arthur Frommer

February 1. The network originates from the New York studios of J. C. Penney Communications.

The Frommer show is being produced by The Travel Channel itself, the Boggs effort by CAV Corp. and *Journey* by Gunther Less, who has hosted the series in syndication for the past 32 years.

Steve O'Brien, formerly a disc jockey with WYNY-(FM) and a newscaster with WNBC-TV, both NBC-owned New York stations, has been named anchor, producer and writer of the service's nightly *World Travel News*.

On February 22, The Travel Channel plans to launch a year-long sweepstakes promotion, to be publicized via cable TV guides, travel magazines, radio, newspapers and inserts in cable subscriber mailings. Each week, someone will win two free tickets on a TWA domestic flight and, every other week, two free tickets on a TWA international flight.

Besides TWA itself, The Travel Channel's first advertisers include Gateway Globus Tours, Hilton Hotels, Marriott Hotels, Japan Air Lines, Berlitz, Pacific Southwest Airlines, Dolphin Cruise Lines, St. Louis Visitors and Convention Bureau, Gourmet Magazine, and the National Tourist Offices of the Netherlands and Yugoslavia.

Peter McHugh, president of TWA Marketing Services, The Travel Channel's immediate parent, says most of the current commercials are two to three minutes in length. He adds that the service is already carried by cable systems reaching nearly 5 million subscribers.

Carl Icahn, TWA chairman, says his firm's $15 million investment in The Travel Channel "seems awfully small when we can eventually get into 25 to 30 million homes . . . . Down the road, we'll be able to put more and more dollars into it and formulate travel habits."

CAB offers local help

The Cabletelevision Advertising Bureau has introduced a monthly "Advertiser Presentation Kit," spotlighting a specific retail category that local systems can target.

Each kit, issued two months before a category's prime selling season, will include: sales data on that category, research data showing cable's delivery of prime advertiser prospects, testimonials from category advertisers already using cable, a list of available co-op sources, and commercial-production ideas.

CAB's "Advertiser Presentation Kit" debuted in January with home improvement and continued this month with outdoor recreation.

Fact book. CAB has also released "1987 Cable TV Facts," its annual booklet-sized rundown of the cable advertising scene. CAB expects to distribute 40,000 copies of the new edition, which reports that combined sales revenues for cable networks and local systems will break the billion dollar mark for the first time this year. CAB also projects that cable penetration will break 50 per cent by year's end and that Americans will spend nearly $12 billion to receive cable services during the year.

Other items highlighted include: broadcast network affiliate audience shares are 27 per cent less in cable households than in non-cable households; ad-supported cable's share in cable households is double the share of independent stations in those households; cable subscribers spend 34 per cent of their viewing time with cable programs, compared to 36 per cent with network programs, 20 per cent with affiliates' non-network programming, and 12 per cent with independents.

The booklet also includes listings of ad-supported networks, the top 100 MSOs and systems, penetration in the top 50 DMAs, interconnects, and program guides. Also included is a section on CAB's "Cable Planning System" for ad agencies, which is available in kit form or on computer disk.

Garden spots on broadcast

After 18 years, Madison Square Garden Network has launched its first broadcast TV ad campaign, in New York, as part of a major multimedia awareness push by the regional basic service. The marketing effort, coordinated by Grey Entertainment & Media, also includes revamped on-air promotions, commercials on radio stations (including WCBS and WNBC) and local cable systems, and four-color print ads in *Sports Illustrated* and *Sport* magazine.

The local TV campaign, using a 30-second commercial with the new theme, "We Bring the Garden Home!," includes the following placements: prime-time—ABC's *Moonlighting* and *MacGyver*, NBC's *Miami Vice* and entire Thursday night lineup, WOR-TV's *Big East Basketball* and Saturday night *Benny Hill*; prime access—WNYW-TV's *M*A*S*H*; late night—NBC's *Saturday Night Live*, WPIX-TV's *Star Trek* and *Twilight Zone*, and WCBS-TV's *News 4 New York*; weekend daytime—WOR-TV's wrestling, college basketball on CBS and ABC, and WNYW-TV's *Kung Fu Theatre*. The TV spots are scheduled to continue through the end of March.

The MSG blitz, sparked by the network's spruced-up programming lineup, also includes a new logo from Glazer & Kalayjian, the network's first musical theme, from Edd Kalehoff Productions, and an on-air package from Filligrie Films.

Autry saddles up for TNN

After 30 years, Gene Autry and Patt Buttram will be "back in the saddle again" as hosts of *Melody Ranch Theater*, a weekday movie series coming to The Nashville Network on April 6. Autry, the first singing cowboy, and Buttram, his comedic sidekick, last appeared together regularly as stars of CBS-TV's *The Gene Autry Show* from 1950–56.

The new 90-minute series from Cinetel Productions will present 65 Autry westerns, 29 of which "have never been seen before on television," according to TNN vice president and general manager David Hall. The unseen films, purchased by Autry from Columbia, have been in the star's personal collection for "some time," according to a TNN spokesperson.

Gene Autry, *l., and Pat Buttram, r., co-host "Melody Ranch Theater" on Nashville Network.*

Autry, whose accomplishments include roles in 93 films, sales of 40 million records, 16 years of *Melody Ranch* on CBS Radio and ownership of the California Angels baseball team, is also sole owner of Golden West Broadcasters. The group operates KMPC/KUTE-(FM) Los Angeles and KVI/KPLZ(FM) Seattle.

Grant takes Wilmington

WGBS-TV Philadelphia, part of the bankrupt Grant Broadcasting System group, has received some good news from Heritage Cablevision which serves the Wilmington, Del. portion of the ADI. Heritage has added WGBS-TV to its lineup fulltime, following a viewer poll last spring in which 80 per cent of respondents picked the independent as the station they would most like to see added.

Shoved aside to make room for WGBS-TV is the ADI's New Jersey Network UHF station WNJS(TV) Camden, which Heritage claims duplicates programming from the market's VHF PBS station WHYY-TV Wilmington. Heritage has also replaced the ADI's WSJT(TV) Vineland, N.J., recently sold to Home Shopping Network, with Cable Value Network, a shopping service owned in part by the operator's parent Heritage Communications.

Radio Report

Arbitron's new editing rules concern researchers

New editing rules for Arbitron radio radio diaries have been raised as an issue by broadcast researchers, though Arbitron maintains they will have a small impact on ratings. The rules, which will apply starting with the current winter study, out in mid-April, deal with incomplete diary entries, such as failing to fill in start or end times, for listening, or both, or failing to fill in station call letters.

Among those most concerned with the new rules is William McClenaghan, vice president, research services, ABC Radio. Under the old rules, he notes, if only the start time is listed, the respondent is credited with 15 minutes of listening; under the new rules, he is credited with 1½ hours. McClenaghan suspects the new rules are imposed to offset the listening decline shown by the summer Arbitron figures.

The issue has become a concern of Procedures Review subcommittee of the RAB GOALS committee under Jeff Wakefield, senior vice president, marketing and research, at Major Market Radio. However, Wakefield, whose committee will discuss the issue Wednesday (February 18), hazards a guess that the 90-minute rule is more accurate than the quarter-hour rule. But he wonders whether the rule should be applied across all formats, since average listening time per tune-in varies by format, e.g., it is less for news than for easy listening outlets.

Advisory Council. A March meeting of the Arbitron Advisory Council will also take up the matter. Gerry Boehme, vice president, director of radio research for Katz Radio, and a member of the Council, feels the rules reflect some basic problem with the new daypart diary and that the problem of incomplete entries should be corrected by a basic change in the diary rather than a "band-aid."

Arbitron says the new daypart diary makes it possible to use the new editing rules, which would not work with the old diary. The 90-minute rule, explains Tom Mocarsky, director of communications, came out of a re-interview study in the fall of more than 700 diary-keepers from the summer study. All these respondents had incomplete entries and were asked within three or four weeks of their diary-keeping what "they were trying to tell us."

The net impact of the changes is small, Mocarsky contends. Overall, the study indicated that the change in editing rules would increase PUR (persons-using-radio) levels only 0.14 points, representing an 0.32 per cent increase in PUR and a 0.5 per cent increase in total shares per market to reported stations.

December spot: small rise

One of the worst years for commissionable spot business ended with a small increase in December, according to the latest figures from Radio Expenditure Reports, Mamaroneck, N.Y.-based research company which collects its data from the major rep firms.

The December increase came to an adjusted 4.2 per cent, with time sales of $68,662,400. December '85, billings were $82,373,800, but since that month was a five-week Standard Broadcast Month (SBM) and last December was a four-week SBM, the '85 billings figure was adjusted downward to $65,889,000. Hence, the increase.

For the year, spot radio reached $919,796,100, as against $910,323,800 in '85, which represents an '86 increase of 1.0 per cent.

December adjusted results among the four market groups reported by RER are: top 10, $26,812,000, no change from '85; 11–25 markets, $14,888,000, up 0.3 per cent; 26–50 markets, $10,191,000, up 5.9 per cent, and 51-plus markets, $16,770,500, up 14.7 per cent.

These increases follow the pattern for the full year, which came out as follows: top 10, down 2.0 per cent to $350,731,600; 11–25, down 0.8 per cent to $197,872,900; 26–50, up 0.4 per cent to $139,831,300, and 51-plus, up 8.2 per cent to $231,360,300.

O&M's new radio unit

Mark Kaline, imported from Campbell Ewald to head Ogilvy & Mather's new Network Radio Department in Chicago, now that O&M has been designated agency of record for network radio for Sears, Roebuck, says the new unit, "Puts us into position to gear up for network radio, take a fresh look at the medium, and work to make the most of its audience targeting capabilities. We'll also be working to try to maximize the medium's potential for creativity."

Another O&M executive adds that with the new Sears assignment (formerly the responsibility of DDB Needham), "The volume of network radio we'll be handling will be so large here, we found we needed a separate group of people to do the job. Concentrating a separate department on network radio will give us more opportunity to analyze and review the growing number of options available to clients via a growing number of radio networks. It will help us make sure we don't miss the special merchandising opportunities available to network radio advertisers."

Keillor's move to cable

Public radio stations are about to lose exclusivity on their most popular show and largest fundraiser, *A Prairie Home Companion*, as it begins weekly, same-night, delayed telecasts on cable's Disney Channel starting March 7. But stations are hopeful that the additional exposure given to public radio by Disney will more than offset any negative aspects of the deal.

D. Bradford Spear, radio manager, WGBH(FM) Boston, explains, "We've noticed over the past year that the program's audience has gone flat and this may, in fact, help build listenership for WGBH." He adds, however, that "we'd be concerned if it had a reverse effect."

Jonathan Zemmol, spokesperson for WNYC-FM New York, has no worries about the Disney development. "We think it's wonderful," he says, noting that the publication of *Prairie* host Garrison Keillor's best-selling book *Lake Wobegon Days* "helped us tremendously."

Chris Langer, spokesperson for Minnesota Public Radio (MPR), producer of both the radio and TV versions of *Prairie Home Companion*, points out that radio listeners will have at least a couple of advantages over TV viewers: they'll be hearing the show live, three hours before it comes to Disney, and they'll be able to hear the first quarter of the two-hour program, which Disney will not broadcast.

Group fly-in

There's no formal agenda, but the kinds of issues that could come up for discussion at the National Association of Broadcasters' Group Fly-In for radio station group heads March 10 in Chicago might include the most productive ways to tackle personnel training, the group heads' opinions of recent mergers among so many radio rep companies, the pluses and minuses of taking surveys of listener program preferences in house and "doing it yourself," the value of station managers meetings: how often do we hold them, what do we discuss and what do we expect to get out of them; and is it more efficient to set up centralized accounting for the group, or keep an individual business manager at each station ?

Chairing this year's Fly-In will be Richard Ferguson, president, NewCity Communications of Bridgeport, Conn., formerly Katz Broadcasting. Ferguson was appointed to run the Fly-In by Bev E. Brown, owner/manager of KGAS Carthage, Texas, and NAB Radio Board chairman.

This is the third year for the event. It was conducted by the National Radio Broadcasters Association in 1985 and '86. Then last year NRBA joined NAB to form a united organization.

State webs meet

Ann Ranson, director of sales for the Texas State Networks, and newly elected president-elect of NASRN, the National Association of State Radio Networks, says the association's goal is to improve the visibility of what state radio networks can offer advertisers. She adds that the association has just one full-time employee—its sales and marketing director, Tom Longfellow, whose job is to travel the country, explaining the advantages of using state radio networks.

Ranson reports that NASRN's convention last month on South Padre Island, Texas, included sessions on "How state networks can make money. Maddy Schreiber, [one time Torbet research director] came in from Arbitron to show us how to make money with Arbitron.

There was another session on how radio networks can make money leasing the downtime on our satellite facilities."

Other sessions included a sales lead exchange, "where we traded names of which companies are buying regional and state radio networks, and which companies are likely to be ripe to buy."

And a representative from Wilson Learning, Inc., conducted a half-day session "showing us how to identify problem areas in selling, so we can anticipate where the cliff is, take evasive and corrective action to prevent falling over the edge, and get back on track instead."

Ranson believes that the spread of more agency regional buying offices "may be helping state networks somewhat. But only one buying office in Dallas, and that's Y&R's, does any planning. And that's only for one client—the Lincoln-Mercury regional dealers. So we still have to make our visits to Chicago and New York to show the planners what makes Texas special for their clients."

Network-by-network

Two of the five network companies that BAR measured in both 1985 and 1986 showed blockbuster increases last year, but the figures may represent mostly boosted unit rates the networks submit to BAR for calculating time sales. Mutual was up 94.0 per cent to $80.2 million and the two United Stations webs climbed 44.1 per cent to $89.6 million.

The other three networks showed more credible year-to-year changes. Top biller, ABC, rose 13.5 per cent to $179.7 million for its seven chains. The CBS networks totaled $107.6 million, up 6.7 per cent, while NBC's webs were down 8.3 per cent to $74.0 million.

The '86 BAR network total, which includes Satellite Music Networks and Transtar Radio Networks for the first time, came to $570.0 million, up 28.6 per cent. This compares to $380.0 million, up 16 per cent, reported by the Radio Network Association. RNA collects gross time sales data (including agency commissions) from eight network companies through the accounting firm of Ernst & Whinney. The '86 RNA total includes two networks not monitored by BAR—Westwood One, which now owns Mutual, and Sheridan Broadcasting Network.

The gap between RNA and BAR reflects different methods of calculating time sales, with the former collecting actual time sales through an accounting firm and the latter using daypart rates for 30s and 60s submitted to BAR by the networks themselves. While the BAR data are inflated, they are considered useful for making year-to-year and other comparisons. However, unit rates were considerably boosted by Mutual last year and the same is believed true of United Stations. A Mutual spokesman said the network did much better business in '86 than the year before, but also was "catching up" on its rate increases that were not reflected by the previous owner of the network.

Radio Business Barometer

First quarter web rise seen at 10%

Following a double-digit year for network radio, and despite a minus sign in December, the opening quarter of 1987 looks pretty good, too, according to Robert Lobdell, president of the Radio Network Association. He's looking for a 10 per cent rise in the first quarter, which he considers an excellent performance in light of the 15 per cent increase during the first quarter of '86—in particular, the 21 per cent increase in January.

Lobdell points out that network radio expansion is continuing, citing Transtar Radio Networks and Satellite Music Networks. The former is adding an oldies format titled "AM Only," its fifth format, and is now selling spots on CNN radio news, which it was not doing a year ago. SMN added "Z-Rock" last September, making it the seventh format for that network.

Lobdell notes that the radio networks had a strong upfront selling season (which takes place in the fall) and says that even warm-weather clients were included in the roster of more than 40 upfront advertisers.

As for December, it was down 2 per cent from the year before, the first monthly decline in 1986, two of whose months registered percentage increases over the year before in the 30s. The time sales total for December came to $26,556,766 as compared with $27,057,851 the year before. (See also the February 2 *Radio Report*.)

The last quarter of '86 still came up with an 8 per cent increase, though it was the lowest percentage increase of any quarter. The quarterly total was $96,386,888 vs. $89,456,359 during the corresponding '85 quarter.

The dropoff from the third quarter was sharp, the July–September period being up 25 per cent. The first and second quarters were up 15 and 16 per cent, respectively.

When all was said and done, the year still ended up 16 per cent. Total billings for '86 came to $380,024,808 as against $328,708,708 in '85.

As for the four sales territories broken out by RNA, only Detroit was down. But it was a special case. A reassignment of broadcast buying chores by General Motors has shifted network radio buying responsibilities from Detroit to New York, where D'Arcy Masius Benton & Bowles is now the agency of record. Partly as a result, Detroit territory billings in December were down 57 per cent to $1,315,599 (even without the shift, Detroit would have been down somewhat, anyway).

Detroit dip data

It was the third consecutive monthly drop for Detroit, and the quarter ended with the Motor City down 30 per cent to $6,840,183. For the year, however, Detroit was up 15 per cent, due to some gangbuster months when automotive incentive advertising was heavy. The third quarter, for instance was up 61 per cent.

Network −2%

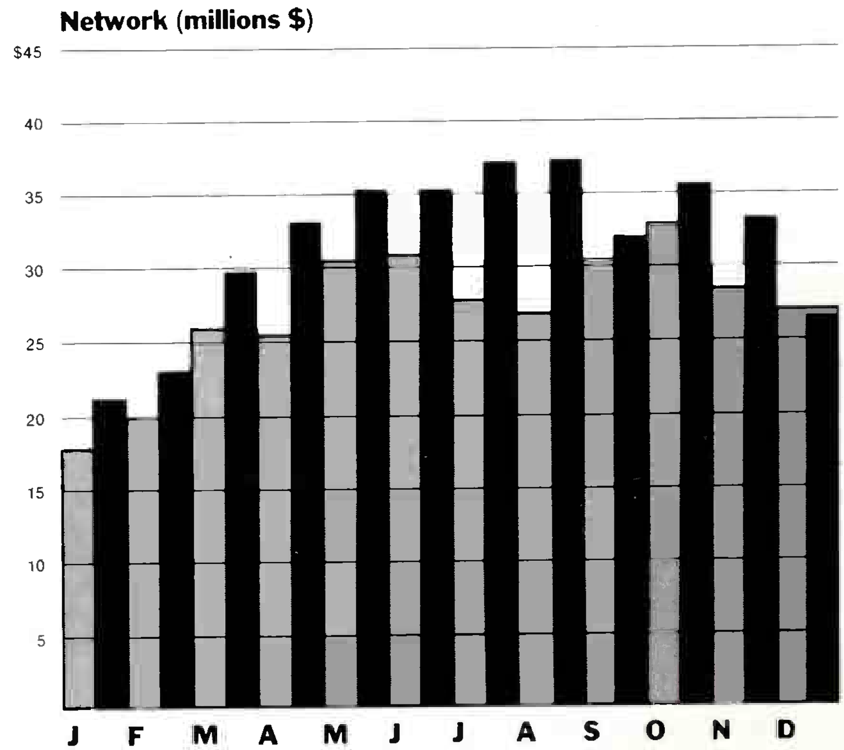
(millions) 1985: $27.1	1986: $26.6

Changes by territories

Territory	Billings (000)	% chg. 86–85
New York	$17,076,606	+ 3%
Chicago	6,800,944	+12
Detroit	1,315,599	−57
Los Angeles	1,363,617	+ 1

Source: Radio Network Association

December



Don with Marketing/Promotions Mgr. Sharon Hansen

AE Zana Paiz, Don, AE Fred Stockwell and SA Pat Delgado.

Don Hall knows more about KSMG because he's been there.

McGavren Guild Radio salespeople will spend two weeks this year working at our client stations.

We feel that this type of first hand information is why McGavren Guild Radio salespeople know their markets, stations and the radio industry better than any other rep.

That's why Don Hall, Sales Manager from our Dallas office, recently traveled to San Antonio to work at KSMG.

"Media buyers across the country hear from radio representatives, 'The market is unique – the station is unique.' By visiting, working and learning at MAGIC 105, I can now turn a tired cliche into reality and position the station accordingly."

At McGavren Guild Radio we believe the best way for a national rep to sell beyond the numbers is to have reliable, first hand station and market knowledge through regular visits to our client stations.

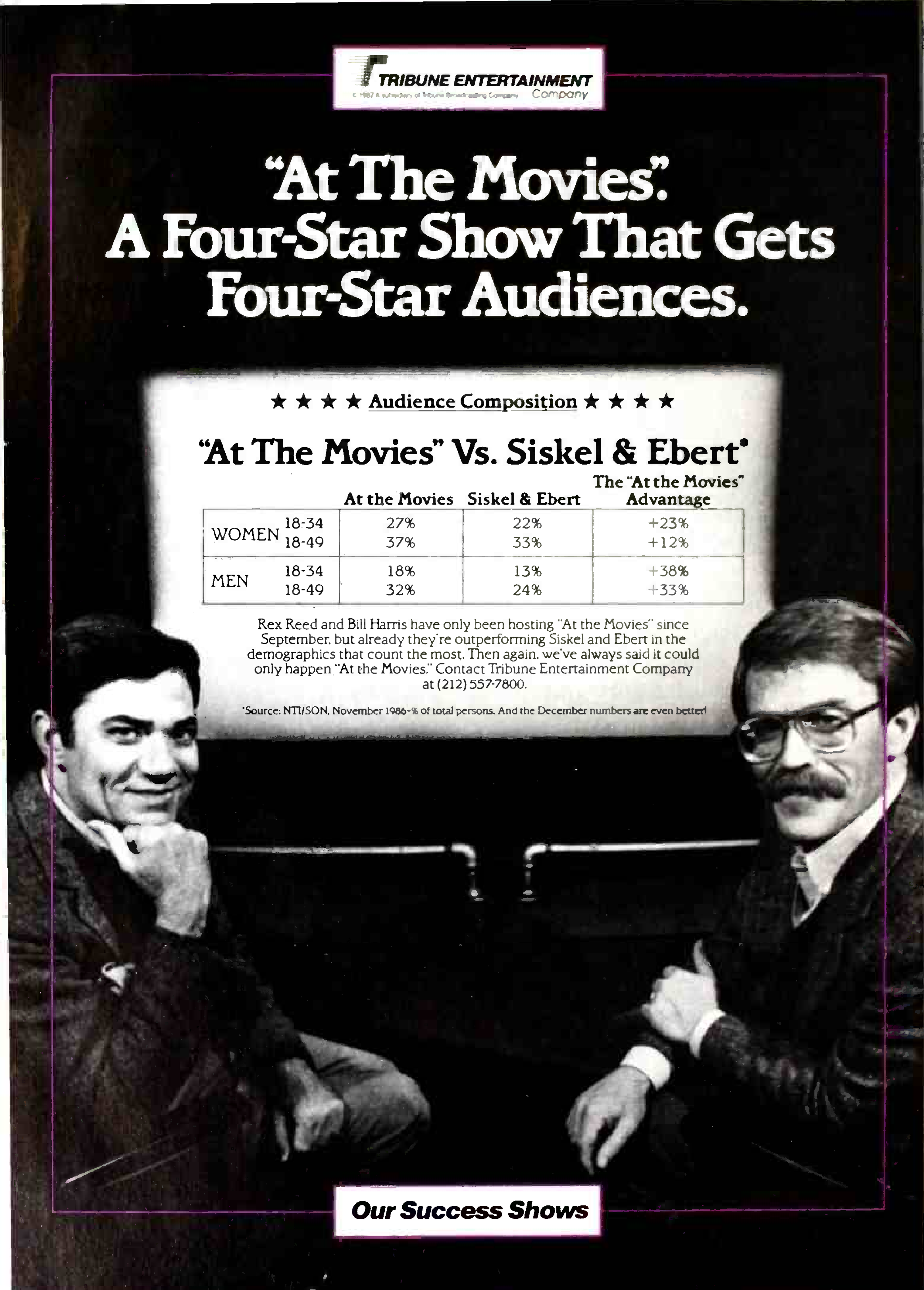
McGAVREN GUILD RADIO
Innovative Leadership
AN INTEREP COMPANY

GSM Joyce Scheer-Marshall, Don and National/Regional Sales Mgr. Steve Schoppa

Don, Traffic Director Diane Garibay and Assistant Bookkeeper Linda Gutie ez

Don with Chief Engineer Richard Schuh.

Don with Morning Air Personality Bruce Hathaway.


TRIBUNE ENTERTAINMENT Company
© 1987 A subsidiary of Tribune Broadcasting Company
"At The Movies."
A Four-Star Show That Gets
Four-Star Audiences.
★ ★ ★ ★ Audience Composition ★ ★ ★ ★
"At The Movies" Vs. Siskel & Ebert*
At the Movies | Siskel & Ebert | The "At the Movies" Advantage
WOMEN 18-34 | 27% | 22% | +23%
WOMEN 18-49 | 37% | 33% | +12%
MEN 18-34 | 18% | 13% | +38%
MEN 18-49 | 32% | 24% | +33%
Rex Reed and Bill Harris have only been hosting "At the Movies" since September, but already they're outperforming Siskel and Ebert in the demographics that count the most. Then again, we've always said it could only happen "At the Movies." Contact Tribune Entertainment Company at (212) 557-7800.
*Source: NTI/SON, November 1986-% of total persons. And the December numbers are even better!
Our Success Shows

Television/Radio Age
February 16, 1987

NBC chief talks about syndication, future of radio properties, morale

Tinker-to-Wright: a hard act to follow as NBC $$ peak

By ALFRED J. JAFFE

With the networks well into the second half of the 1986–'87 season, a primetime victory looks like a shoo-in for NBC, making it the second time in a row. By the fates of corporate finance, the person responsible for the victory will not be on the scene, though he will undoubtedly receive the plaudits of both broadcast professionals and the public.

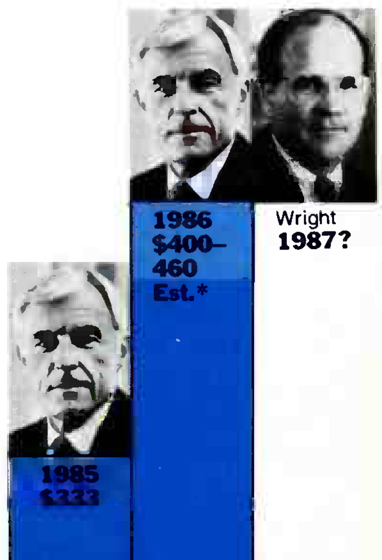
The person is Grant Tinker, of course, and he not only won a most important symbolic honor in broadcasting for the '85–'86 season, but, despite his laid-back style, generated profits of unprecedented heights last year.

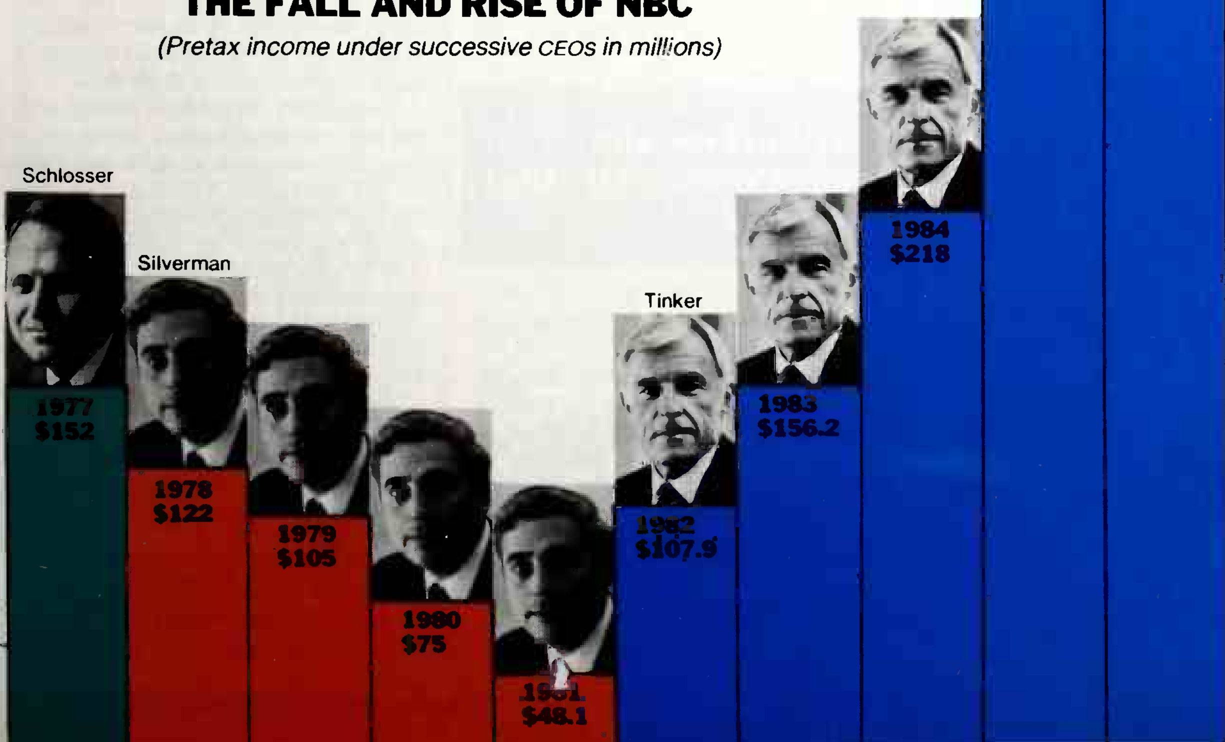
It is an act that will be hard to follow, though the man who replaced Tinker is putting on a different kind of act. Moved in by RCA's new parent, General Electric, Robert Wright, the president and chief executive officer of NBC, is clearly not a TV programming type, much less a master of the art. Most recently president of GE affiliate, General Electric Financial Services, Wright is by common consent a first-class corporate executive, though he eschews the "bottom-line" label. In any case, he is leaving the programming chores in the hands of Brandon Tartikoff, president of NBC Entertainment, who

The number of personnel cuts, says the NBC president, has been exaggerated, with "very few let go."

THE FALL AND RISE OF NBC

(Pretax income under successive CEOs in millions)





* Range of estimates from various sources

NBC: estimated revenues and operating profits, by sector, 1977–'86

	1986E	1985	1984	1983	1982	1981	1980	1979	1978	1977
TV network										
Revenues	$2,439	$2,176	$1,983	$1,733	$1,483	$1,345	$1,259	$1,125	$992	$906
Profits	308	202	111	55	32	10	52	56	65	114
Margin	12.6%	9.3%	5.6%	3.2%	2.2%	0.7%	4.1%	5.0%	6.6%	12.6%
TV stations										
Revenues	$400	$364	$328	$307	$255	$232	$213	$195	$187	$162
Profits	147	128	104	99	75	70	60	56	56	42
Margin	36.8%	35.1%	31.7%	32.2%	29.4%	30.2%	28.3%	28.7%	29.9%	25.9%
Radio										
Revenue	$112	$106	$77	$70	$64	$56	$64	$61	$46	$41
Profits	4	3	3	2	1	(2)	(3)	(6)	1	(3)

Source: Tony Hoffman, Union Bank (E) Total operating profits not yet available

has already acknowledged his gratitude to Wright and NBC's corporate parent for letting his program budget be.

Wright has plenty of other things besides programming to occupy his time (as did Tinker, of course, though you'd never know it from the press coverage). A number of these other things were addressed during a recent interview with TV/RADIO AGE. Here are some highlights:

- He is impatient about negotiations with the Hollywood studios over compromises that would supplant the existing network financial interest and syndication rules. It's all or nothing to Wright. No "fine-tuning."
- The divesting of NBC radio stations in New York, Chicago and Washington, required by the Federal Communications Commission's cross-ownership rules as a result of the GE acquisition of RCA will almost certainly be followed by the unloading of the remaining FM stations in Boston and San Francisco, as well as the radio networks. The proposed relaxation of the FCC's one-to-a-market rule does not appear to change this prospect, except if the FCC would approve VHF-FM combos, which does not appear to be in the cards.
- The number of personnel cuts has been exaggerated, Wright maintains, with "very few let go." He indicated the number was less than 100, with some employees taking early retirement.
- NBC's pre-tax operating profits for '86 have been estimated anywhere from $400 to $460 million, but Wright said it's closer to the lower figure. The final number will reflect some program write-offs, mostly related to the NFL and Major League Baseball contracts.
- Though the NBC network has been generating sizable profits in recent years, Wright calls the overall '87 network picture "not exciting." But he is "bullish" about station business this year and is definitely upbeat about TV business in '88.
- The proposal for an NBC PAC (political action committee) is "on hold," Wright said, adding that the fuss made about his PAC memo was not warranted.
- Wright does not claim any detailed knowledge of the people meter issue and voiced the concern of NBC research director William Rubens that the industry is rushing hastily into a methodology about which there are still questions.

Syndication proposal

The NBC president has clearly been giving much thought to the various facets of syndication. Some weeks ago, he urged that the network syndication and financial interest rules be dropped for two years in a test to see whether any abuses would crop up. The FCC would then decide whether to continue them or drop them. The proposal, which had little likelihood of acceptance, was not taken up and, while Wright feels that his proposal was practical, he admits that there was no enthusiasm for it.

Tartikoff recalls programming strategy, page 102

Wright also concedes that the producers have their gripes in the form of deficit financing. But there must be, he feels, a *quid pro quo*, a removing of restraints from the networks in return for helping the producers with their financial problems. (As one NBC executive put it: "In exchange for venture capital, we want back-end possibilities.")

As for the negotiations that have been going on during the past couple years between the networks and the studios, Wright says, "The discussions have been the victims of 'incrementalism.' Fine tuning isn't the answer."

Feels breather needed

The NBC chief feels that at this point both sides should take a breather from discussions. In the final analysis, however, Wright believes that there is nothing to be resolved except to drop the network syndication and financial interest rules, which he regards as "extremely stringent."

If the rules were dropped, Wright predicts, very little would happen at first, anyway. "We won't be bullying and manhandling."

Referring to the time before the imposition of the rules, he notes that "there is no evidence that NBC forced a percentage on producers. I'm not talking about what one person or another might have remarked. But NBC didn't own pieces of shows." Anyway, Wright goes on, syndication was not a big money business in those days.

Noting that the rules are also embodied in the consent decreee that the U.S. Justice Department was able to impose on the networks, Wright argues that the basic reason NBC signed was that it feared the loss of its station licenses. And he also notes that the Justice Department had recommended dropping the rules after the FCC concluded that they were no longer "economically necessary."

Wright points out that the consent decree expires only in part in 1990. "Most elements expire between 1990 and 1995. The production restrictions expire in 1991 and some restrictions go on forever."

What will happen after 1991? "I don't know if anything will happen after 1991," Wright comments. "NBC is

Programs that helped propel NBC to the top

'82–'83

"Cheers"

"The A-Team"

'84–'85

"The Cosby Show"

"Miami Vice"

'85–'86

"Golden Girls"

"Room 227"

not aggressive in production anyway. This is not a function of the consent decree. For example, we don't do daytime programming—but we could."

NBC and radio

There has been talk more than once over the years that NBC would be selling its radio operations and the acquisition of NBC by General Electric has revived that option. The FCC's one-to-a-market rule, grandfathered for NBC before the acquisition, now requires NBC to get rid of WNBC and WYNY(FM) New York, WMAQ and WKQX(FM) Chicago and WKYS(FM) Washington. That leaves KNBR and KYUU(FM) San Francisco and WJIB(FM) Boston. It is not likely that NBC would continue in radio with three stations and if they were sold, the networks would also be sold, Wright indicates.

The proposed relaxing of the cross-ownership rules to help AM has changed the outlook somewhat. The FCC proposed to allow AM-UHF, AM-VHF as well as AM-FM-UHF combos—but not AM-FM-VHF, which would keep NBC in the radio business in New York and Chicago, if not Washington. Wright doubts that NBC would keep or build its radio group even if AM-VHF pairs were permitted. He considers the cross-ownership rules an anachronism, but noted that NBC has not petitioned the commission for relief from the rules.

He also remarks that, historically, NBC has not been successful with radio like ABC, implying, perhaps, that it would take some special purpose or effort on the part of NBC to continue in radio after divesting its stations in New York, Chicago and Washington.

At this point, it appears that the FCC, because of its proposal for relaxation of the cross-ownership rules, will grant an extension to both ABC and NBC, if they request it, to allow them more time to unload their radio stations. But this is not likely to change the picture for NBC unless there are further moves to relax the cross-ownership rules.

One other option regarding radio is the proposed plan to merge NBC's stations with those of Westinghouse, which owns 13 outlets. Talks have broken off twice, however, and the outlook remains uncertain.

Offsetting the potential loss of radio is the recent acquisition of WTVJ(TV) Miami by NBC and GE Property Management Co. The agreement to acquire the station from Kohlberg, Kravis, Roberts' Wometco Broadcasting Co., announced January 16, set a price of $27

(continued on page 101)

Unexpected advertiser money surfaces; syndication benefits from overflow

Prices, avails on web TV scatter are high and dry

In a marketplace that wasn't supposed to be all that hot for the networks, negotiators at agencies are straining their ears for word of openings in the scatter market. Syndicated programming, meanwhile, is benefitting from the overflow from a season that was sold approximately 80 per cent upfront.

The second and third quarters, according to agency executives are more than 90 per cent sold as a result of upfront pricing that was essentially flat with that of the '85–86 season. In that season, it's said, the networks priced too aggressively and, as a result, there was the rather unnatural situation of scatter being priced lower than upfront. Because the networks rectified the upfront situation this season, what's left of scatter is selling at approximately 15 per cent more than upfront, according to the general consensus of varying agency estimates.

Mel Conner *of DFS/ Dorland believes implementation of the people meter next year, right or wrong, may cause some clients to shift money out of network when they see a 15 per cent reduction in ratings with prices not going down.*

Meanwhile, some agencies report that more money than they expected is surfacing for scatter buys, some of it due to earlier-than-expected new product introductions. Even syndication is giving up some money to network scatter, with some cash-backs for ratings deficiencies being diverted into network.

On the other side of the coin, the networks were modest enough in their projections that much of the inventory held back for makegoods is expected to be plunged into the scatter market.

As for buys in barter syndication, that's reported to be a mixed bag. While syndication pricing reportedly is maintaining an average differential of some 25 per cent under network, the gap can be as little as 5 per cent for the top shows and as much as 50 per cent for those with spotty clearances. Advertising agency executives point out that the handful of highly desirable syndicated shows are pretty much locked into year-to-year deals, while the remainder are mostly pawns in a buyer's market. It's reported that some of the lesser shows are even being given as bonuses to make the cost-per-1,000 of top-rated sister shows more manageable.

Looking to next season

Agency negotiators are not ready to make any bets on the '87–88 season, but many feel the people meter will enter into the proposition. Richard Kostyra, executive vice president, director of media services at J. Walter Thompson, says, "We're still testing the waters for '87–88 upfront. So far, it looks like a balanced market, but the Fox Network will put a little pressure on the networks. And if the networks get out of line with pricing to make up for this year, or because of the people meter, this will move a lot of money into the barter market."

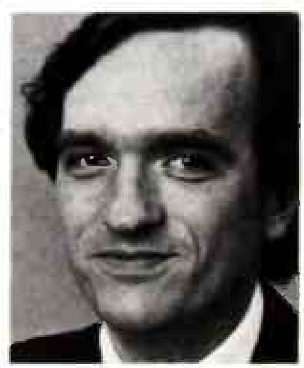
Mel Conner, senior vice president, director of network operations at DFS/ Dorland gives his perspective on how the people meter could upset the applecart: "The people meters next year will probably reduce ratings by 10 or 15 per cent. In a year's period, if ratings are down 15 per cent, there will be fewer rating points to sell. Cost-per-1,000 will automatically go up if the money remains the same. Even though this is just a matter of changing methodology, the client will look upon this as paying more and resist it—and shift his money elsewhere."

Conner concedes this may not be a logical reaction, but he points out it is colored by the fact that clients are still simmering over double-digit increases for two seasons straight a few years ago.

Looking at the long term for syndication, Lary Blasius, vice president, network supervisor at BBDO, says that several months ago the forecast for 1990 was $1 billion for national advertising on syndicated programming. He now estimates it to look more like $600 million: "I think $1 billion will be harder to reach than anyone thought. It's a matter of how well the networks do and how good the syndicated product is. Some of the product is getting better, but it's a matter of maintaining it across the board. *Fame* is not as good as it was on network." As for others, "If budgets are cut, it's going to show up on the air."

The scatter market

Paul Isacsson, executive vice president, television programming at Young



Larry Blasius *of BBDO is downgrading the industry forecast of $1 billion for national advertising in syndicated programming for 1990. He thinks it "will be harder to reach than anyone thought" and considers $600 million more realistic.*

Paul Isacsson *of Young & Rubicam figures the CPM gap between network and barter will remain at about the 25–35 per cent level because of barter's clearance limitations and its clutter. He sees no change in either of these conditions.*

& Rubicam, sees the current tight scatter market as a boomerang effect from the previous season: "Last season, because the networks were not achieving the audience levels they had expected, they had to take inventory out for makegoods, which shortened the supply of network time and brought scatter prices up. This time, the networks sold at very low increases over the year before and, as a result, sold out more upfront than they usually do."

According to Gary Carr, senior vice president, director of network programming at SSC&B: Lintas Worldwide, the scatter market for the second and third quarters is even tighter than that for the preceding fourth and first quarters. While he estimates primetime scatter as about 20 per cent higher than upfront for this season, with late night also strong, he adds that daytime premiums are more like 5–10 per cent.

It's a good thing the networks rectified the relationship between upfront and scatter, points out Irwin Gotlieb, senior vice president and manager of national broadcast buying at D'Arcy Masius Benton & Bowles: "It's not in the networks' interest to have a situation where long-term is more expensive than short-term—or there'd be no long-term market. They've got to give the long-term advertiser something for the size and extent of his commitment."

Page Thompson, senior vice president, director of media resources at DDB/Needham, says the scatter buys that are available now for the remainder of the season are nearly all at NBC, which had less reason to be gun-shy in its upfront pricing: "ABC and CBS are like sold out. What is left is almost 40 per cent higher than upfront. NBC has some inventory, and the differential isn't quite as high, but it's still the most expensive product."

Speaking of scatter pricing, Bill Hadlock, executive vice president, media services at Leo Burnett, reports, "Our earlier buys for first and second quarter were a little closer to upfront than our later buys. They're more up in primetime—we haven't bought a lot of news—and kids' programming is up quite a bit—daytime not quite as much. Most of what we bought was upfront. We buy very little scatter."

Tight primetime

Primetime, says Tom Winner, senior vice president, media director at William Esty, "seems to be the bellwether for the networks, and it's very tight through the middle of September. Scatter prices have increased anywhere from 5 to 25 per cent over upfront, averaging about 15 per cent. In the next couple of months, it's going to be hard to buy any time in primetime. But there will be some selloffs and makegoods for underdelivery." To this, JWT's Kostyra adds that there could be some cancellations of options that haven't been released yet.

But counteracting any additional network inventory that becomes available, according to BBDO's Blasius, is the fact that "a lot more client money has surfaced that wasn't supposed to be there." While he isn't quite sure where this money is coming from, DFS/Dorland's Conner offers an explanation: "A lot of our clients came out with new brands earlier than we expected. And conceivably some others held back some upfront money, expecting to buy more cheaply. There's also some money that may have been returned in syndication cash-backs that's being put into network."

Bill Hadlock *of Leo Burnett believes the Fox Network will benefit from tight availabilities and higher network prices next season. He also feels the overall first-run sitcom genre will continue to grow, although sufficient time periods are a problem.*

Tom Winner *of William Esty says primetime—the bellwether for the webs—is very tight through the middle of September and it will be hard to buy any time—but there will be some selloffs and makegoods for underdelivery.*

Available inventory

Conner indicates there's still some inventory to be found: "As of late January, there was still a little daytime left in February. And CBS did better than it anticipated and didn't need as much for makegoods as it held back." A major opportunity still existing late last month, he notes, was ABC's miniseries, *Amerika*: "I find it to be a good vehicle for advertisers. I don't feel it's as sensitive a program as it has been made out to be. It's only been made sensitive by the publicity."

Fred Dubin, vice president, broadcast supervisor at N W Ayer, points out that, while there was already time left in the miniseries at the end of last month, *Amerika* opened up wide when Chrysler dropped its one-quarter sponsorship. Otherwise, he notes, "There's nothing out there that you'd want to pay for. ABC has gone out of sale for

(continued on page 99)

FEEDBACK!

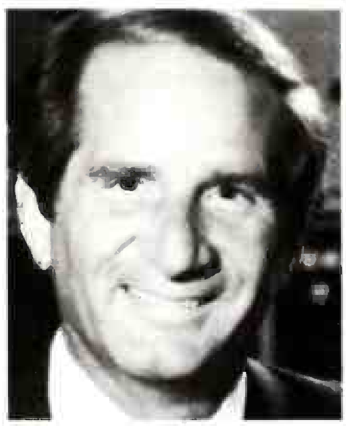
"Checkerboarding is just an indication of what's going to happen in the future. You'll see less programming by the book and more experimentation."

Frank DeTillio
Vice president, general manager
Broadcast Media Services

(TV/RADIO AGE, December 29, 1986)

"The jury's still out. It [checkerboarding] hasn't worked for everyone, but some of the stations that tried it weren't in a competitive position to make it work anyway. It's worked for KTLA, and it has the possibility of working for others as well. Time will tell."

David Simon
Vice president, programming
Fox Television Stations



"Checkerboarding, the way it's working now, is just another way for stations to say they don't know how to compete against that 'Wheel of Fortune'/'Jeopardy' package. So they play around with demographics and different mixes that may or may not be able to attract an audience."

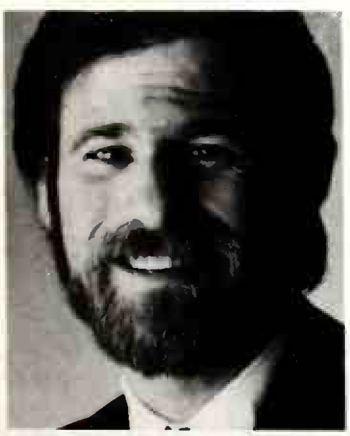
Phil Jones
General manager
KCTV Kansas City

"If I'd been asked this before November, I'd have said it will work for affiliates but not independents, but the numbers that came out dispelled it—four markets tried it, and the one for whom it worked was an independent, KTLA in Los Angeles . . . The only way to find programs that work well is to experiment. The first people who put on 'Wheel of Fortune' were conducting an experiment—fortunately for them, one that worked out well."

Ted Baze
General manager
KGMC-TV Oklahoma City

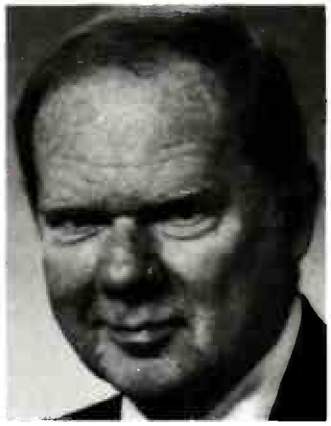
"While checkerboards will come and go, first-run sitcoms are here to stay. Many of the people who have been critical of checkerboarding have game shows or other types of programming, so it's just in their interest to downgrade the strategy."

Steve Bell
General manager
KTLA Los Angeles



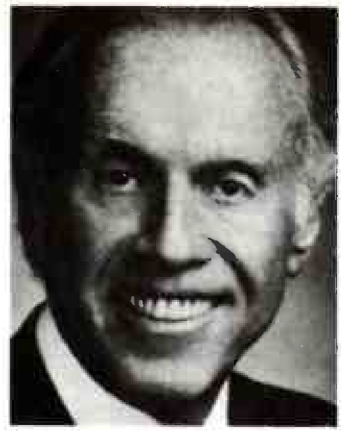
"We don't believe in checkerboarding for all the obvious reasons—it's harder to keep track of, harder to promote and harder to remember. I do like first-run sitcoms, which I think are great, particularly in the 5 to 8 p.m. slot on the weekends."

Rick Feldman
Station manager
KCOP Los Angeles



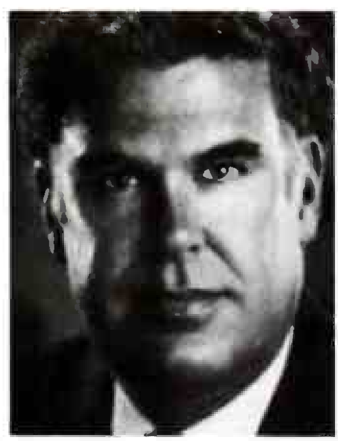
"A salient point was made at the NATPE panel by Steve Bell [KTLA] when he said that checkerboarding may not be for everybody. But in our case, it does make sense—it's compatible with the network programming that follows it in terms of audience profile. We're very bullish . . . checkerboarding is obviously not a new concept—this is what networks do, year in and year out. We're not reinventing the wheel. All we're doing is adding a spoke to it."

Wes Harris
Vice president, programming
NBC Television Stations



"I don't think the issue has been decided. Any new programming technique does take time. I am continuing to run it [checkerboard] during the February sweeps, with maximum promotional dollars, and we're hopeful we will see a market improvement as the audience learns about these different first-run programs."

Martin Colby
General manager
XETV San Diego



"I'm all for experimentation, but I think checkerboarding has been checkmated. Stations will begin stacking shows on the weekend . . . Early evening viewing is habit viewing, and it's hard to build up consistency when you have different shows on different nights."

John Davison
General manager
KICU San Francisco (San Jose)

Latest ARB sweep data reveal share drop in top 50 ADIs is almost 1 point

Major market TV station shares are declining again

The dropoff in TV station shares in the major markets, which appeared to be slowing down back in November, 1985, has resumed, according to a TV/RADIO AGE analysis.

Based on Arbitron share data in the latest sweep, the analysis revealed that in the top 50 ADIs the average market—on an unweighted basis—lost almost one share point, sign-on to sign-off, between this past November and the previous November. While a one share point dip would not be significant in a few markets, it can be significant when averaged across-the-board. At the height of TV's audience erosion during the early '80s, for instance, the biggest average share drop per market during a November-to-November period in the top 50 ADIs was 1.9 points. That took place during the November, '81, to November, '82, span.

Despite the declines in audience shares during the '80s, the commercial TV stations in the big markets still account for by far the bulk of all TV viewing. And, interestingly, the explosion in independent TV stations has not increased the average share (unweighted) of indie audiences in the top 50 markets during the '80s.

Among other highlights of the TV/RADIO AGE analysis:

- The most pronounced drop in sign-on to sign-off household shares among the three market groups categorized in the analysis—top 10 markets, 11th-to-25th markets, and 26th-to-50th markets—is in the top 10 markets. The smallest drop—all three groups showed some decline—was averaged in the 26th-to-50th markets.
- Independents were off slightly in shares, with the drop most pronounced among the 11th-to-25th markets.
- The number of independents with viewing recorded by Arbitron was up 5.4 per cent in the top 50 markets, but up 15.5 per cent in all markets from November, '85, to November, '86.
- The total number of indies, with and without viewing recorded by Arbitron, and including specialty stations, was up 9.4 per cent in the top 50 markets but up 15.7 per cent in all markets during the same 12-month span.
- Despite NBC-TV's growing strength in primetime, it made only modest progress since November, 1985, in the number of first-place ranked stations (sign-on to sign-off) in "competitive" markets, i.e., markets with primary affiliates for each network.
- However, an analysis by NBC showed its affiliates up 12.1 per cent in the number of first-place ranked stations in primetime from November to November.

Decline in shares

The basic analysis of the top 50 ADIs by TV/RADIO AGE showed that the unweighted average of household shares for commercial TV in the Arbitron November sweep came to 81.7. This compares with 82.6 in November, '85, a decline of 0.9 of a point. Previously, there had been no change from November, '84, to November, '85, but a 1.6 point decline from November '83 to November, '84. Earlier, there had been declines equal to or greater than that of November, '86, during the first three years of the '80s, viz., November, 1980 to '81, down 1.4 points; '81 to '82, down 1.9 points, and '82 to '83, down 0.9 points. Thus, from 1980 to 1986, the share of commercial TV stations in the major markets dropped from 88.4 to 81.7. That's a 7.6 per cent drop in six years—not good, but not devastating, either.

Roughly 70 per cent of the drop from November, '85, to November, '86 in the top 50 ADIs was accounted for by affiliates. They were down 0.64 of a point per average market, compared with a dip of 0.34 of a point in November, '85. The remaining 0.28 of a point, which represents the indie average decline per market from November, '85, to November, '86, compares with no change in shares during the previous 12 months.

The overall decline in the major markets was, as noted, most heavily apparent in the top 10. The 10 top ADIs were down two share points on the average, all of it accounted for by affiliates. The latter were actually down 2.3 points, but this was offset by a slight rise for indies, up 0.3 of a point.

The affiliate loss in audience share in the top 10 ADIs during '86 was all the more dramatic in light of the fact that during the previous November-to-November period, there was no change in affiliate shares at all. However, the fact remains that, during the '80s affiliates in the top 10 markets have borne almost continuous year-to-year declines.

From November, 1980 to 1986, the average market in the top 10 dropped 18.1 per cent in household shares. That was from an average in 1980 of 71.8 to the 1986 average of 58.8.

This was offset by the rise in independent station shares. The average unweighted share per market among indies climbed from 21.9 in November 1980, to 26.5 in 1986. That's a rise of 21.0 per cent. However, the share point increase was only 4.6 per market, compared with a drop of 13 points among affiliates in the average top 10 market.

The averages hide a range of changes among individual markets. For example, last November, the net Boston affiliate drop came to hefty 6 points. Half of this was accounted by WMUR-TV, ABC affiliate in Manchester, N.H., which had a 3 share in Boston during November, '85, and no recorded share in November, '86. However, the fact remains that half of the top 10 markets showed a decline in affiliate shares of 3

The overall decline in the major markets was most heavily apparent in the top 10. The 10 top ADIs were down two share points on the average, all of it accounted for by affiliates. The affiliate drop was actually 2.3 points, but was offset by an 0.3 point indie rise.

points or more. These included Philadelphia, San Francisco, Dallas-Ft. Worth and Washington.

The picture in the 11th-to-25th market group is, overall, similar to the top 50. That is, the decline in average market household share was 0.9 of a point. But, significantly, most of the decline

Affiliate leaders, by network, page 87

was accounted for by independents, down about 0.8 of a point per average market.

There were no fewer indies in this market group during the 12-month period covered by the analysis. In fact, there were two more independents with recorded viewing in the 15 markets measured during November, '86, compared with the previous November.

But six of the 15 markets were down in indie shares, only two were up and the remainder showed no change. The big indie losses were in the 11th, 12th and 14th ADIs, being, respectively, Cleveland, down 4 points; Atlanta, also down 4 points, and Miami, down 3 points.

The Cleveland loss is mainly due to the fact that WCLQ(TV), which had a 3 share in November, '85, registered no share in November, '86. This is explained by its being taken over by Home Shopping Network.

The second 25 markets suffered the least audience erosion, the average ADI in this group being down about half a point. Two-thirds of this drop was accounted for by affiliates. As for the indies, their average was hardly affected by the addition of two indies with recorded viewing, the total last November in the second 25 markets rising to 40. There were, in total, 69 indies of all types, with and without viewing, up from 62 in November, '85.

Affiliate rankings

The TV/RADIO AGE analysis counted, based on Arbitron listings, 152 ADIs where each network had a primary affiliate; that number was the same in November, '85, but it was up from 137 in 1981.

Using the 152 as a base, the analysis found that 51.3 per cent of all markets had a CBS affiliate in first place, or tied for first, sign-on to sign-off. The CBS list of leaders was down from 56.6 per cent in November, '85, and 58.1 per cent in November, '84.

NBC, which has become the leading primetime network, remains in second place in competitive markets on a sign-

Top 10 affiliates in top 100 markets—total day

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

By ADI HH shares

* Bristol-Kingsport-J.C.	WCYB-TV(N)	40
Sioux Falls-Mitch.	KELO-TV(C)	40
* Columbia, S.C.	WIS-TV(N)	39
* Burlington-Plattsburgh	WCAX-TV(C)	36
* Springfield, Mo.	KYTV(N)	36
* Augusta	WJBF(A)	35
* Jacksonville	WJXT(C)	35
* Knoxville	WBIR-TV(C)	34
Paduci-C. G.-Harrisb.-Mar.	KFVS-TV(C)	34
* Birmingham	WBRC-TV(A)	33
* Charlotte	WBTV(C)	33
New Orleans	WWL-TV(C)	33
Richmond	WTVR-TV(C)	33
Roanoke-Lynchburg	WDBJ(C)	33

Top 10 affiliates in top 100 markets–early fringe

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

By ADI HH shares

* Bristol-Kingsport-J.C.	WCYB-TV(N)	43
* Jacksonville	WJXT(C)	42
* Augusta	WJBF(A)	41
* Columbia, S.C.	WIS-TV(N)	41
* Knoxville	WBIR-TV(C)	41
Sioux Falls-Mitch.	KELO-TV(C)	41
* Burlington-Plattsburgh	WCAX-TV(C)	40
New Orleans	WWL-TV(C)	40
Nashville	WSMV(N)	38
Pittsburgh	KDKA-TV(C)	38

By ADI shares, women 25–54

* Bristol-Kingsport-J.C.	WCYB-TV(N)	48
* Columbia, S.C.	WIS-TV(N)	46
* Jacksonville	WJXT(C)	45
Sioux Falls-Mitch.	KELO-TV(C)	44
Dvnprt-R.I.-Moline	WOC-TV(N)	41
* Knoxville	WBIR-TV(C)	41
New Orleans	WWL-TV(C)	41
* Springfield, Mo.	KYTV(N)	41
Wlkes Brre-Scrant.	WNEP-TV(A)	39
* Burlington-Plattsburgh	WCAX-TV(C)	38

Top 10 affiliates in top 100 markets—late night

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

By ADI HH shares

Sioux Falls-Mitch.	KELO-TV(C)	57
* Springfield, Mo.	KYTV(N)	50
Wlkes Brre-Scrant.	WNEP-TV(A)	48
Albuquerque	KOAT-TV(A)	47
* Columbia, S.C.	WIS-TV(N)	46
* Baton Rouge	WBRZ(A)	45
* Dayton	WHIO-TV(C)	44
Lncln-Hast.-Krny	KOLN(C)	44
San Antonio	KENS-TV(C)	44
* Waco-Temple	KWTX-TV(C)	44

By ADI shares, women 25–54

Sioux Falls-Mitch.	KELO-TV(C)	59
* Springfield, Mo.	KYTV(N)	50
* Bristol-Kingsport-J.C.	WCYB-TV(N)	47
Albuquerque	KOAT-TV(A)	46
* Dayton	WHIO-TV(C)	46
San Antonio	KENS-TV(C)	46
* Birmingham	WVTM(N)	44
* Baton Rouge	WBRZ(A)	43
* Columbia, S.C.	WIS-TV(N)	43
Wlkes Brre-Scrant.	WNEP-TV(A)	43

*Source: Arbitron, November, 1986. * Intermixed market.*

on to sign-off basis. But it is up somewhat in leaders from November, '85. The ratio of NBC leaders this past November was 36.2 per cent, up from 30.3 per cent in '85 and 17.1 in '83. As for ABC, its share of leaders came to 22.4 per cent, up from 21.1 per cent in '85 but down from 45.3 per cent in '81.

NBC turns up strong in the top 50 markets, where it boasts 42 per cent of the leaders, vs. 40 per cent for CBS and 30 per cent for ABC. This compares with the second 50 markets, where CBS is on top with 58 per cent of the leaders, vs. 32 per cent for NBC and 20 per cent for ABC. This contrast is a reminder, and probably a reflection, of NBC's primetime audience strength in the large urban markets.

However, ABC, which had been strong in the top 20 markets, still remains strong in the top 10. It leads in six of the top 10 ADIs in sign-on to sign-off household shares and is Number 1 in eight of the top 20. That's a little better than last year's performance and is even-steven with '84, but back in '81, ABC led in 16 of the top 20 and in '82 was tops in 13.

NBC, which has become the leading primetime network, remains in second place in competitive markets on a sign-on to sign-off basis. But it is up somewhat in leaders from November '85.

NBC analysis

The NBC analysis of primetime audiences during the November, '86 sweep, referred to earlier in the article, shows that network leading in homes delivered in 111 out of 184 Nielsen markets where it has affiliates, CBS leading in 73 out of 180 markets and ABC on top in 32 out of 182 markets. The NBC review covered all 226 Nielsen markets, but none of the networks have an affiliate in all of them.

In November, '85, the primetime results were as follows: NBC led in 99 out of 179 markets, CBS, in 78 out of 181 and ABC in 41, also out of 181.

The extent of NBC primetime leadership is further elucidated by data on the number of stations which increased or decreased their primetime household delivery from November-to-November. There were 95 NBC stations up and 68 down, vs. 62 and 103, respectively, for CBS and 39 and 128, respectively, for ABC.

NBC also analyzed delivery of women and men 18–49 in primetime during the November sweep. This showed NBC with 8,128,000 women 18–49 (average audience), CBS with 6,234,000 and ABC with 6,135,000. NBC led in 146 markets, CBS in 52 and ABC in 26. The previous November, the respective figures were 120, 60 and 41.

As for men 18–49, ABC was second in this demo. The NBC figure on men delivered was 5,995,000, ABC showed 5,480,000, while CBS brought up the rear with 4,387,000. All three showed decreases, however. NBC led in 129 markets, ABC in 64 and CBS in 39. This compared with 128, 55 and 43, respectively, in November, '85.

The NBC ratings analysis reported that it was the only network to show an improvement in primetime homes delivered from November to November. Its increase was only 1 per cent, however. Still, NBC noted, CBS was down 3 per cent and ABC, down 5 per cent. □

Top 5 independents in top 100 markets—total day

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

By ADI HH shares

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

Top 5 independents in top 100 markets—early fringe

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

By ADI HH shares

Fresno-Visalia	KMPH-TV	22
Detroit	WKBD	21
Ft. Wayne	WFFT-TV	20
Washington	WTTG	20
Omaha	KPTM	19

By ADI shares, women 25–54

Austin, TX	KBVO	24
Fresno-Visalia	KMPH-TV	23
Phoenix	KPHO-TV	20
Washington	WTTG	19
Ft. Wayne	WFFT-TV	17
Las Vegas	KVVU-TV	17

Top 5 independents in top 100 markets—late night

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

By ADI HH shares

Phoenix	KPHO-TV	17
Portland, OR	KPTV	14
Washington	WTTG	14
New York	WNYW	13
San Francisco	KTVU	13

By ADI shares, women 25–54

Phoenix	KPHO-TV	18
Portland, OR	KPTV	16
Orlando-Daytona Beach-Melbourne	WOFL	13
Washington	WTTG	13
Denver	KWGN-TV	12
Los Angeles	KTTV	12
New York	WNYW	12
Omaha	KPTM	12
Seattle-Tacoma	KCPQ-TV	12

Source: Arbitron, November, 1986.

Tv station shares, November, 1986, all Arbitron ADIs

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

	Mon–Sun. Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
New York (1)								
WABC-TV/A	20	20	19	19	15	14	21	27
WNBC-TV/N	19	20	19	20	15	10	21	18
WCBS-TV/C	18	17	19	19	15	14	21	15
WNYW/I	13	13	15	15	15	19	12	9
WPIX/I	11	12	12	10	11	10	9	9
WOR-TV/I	8	9	8	8	11	10	3	6
WXTV/I	2	2	1	2	4	5	—	—
WNJU-TV/I	1	—	—	—	4	—	—	—
Los Angeles (2)								
KABC-TV/A	19	18	18	19	17	23	24	25
KNBC-TV/N	17	16	16	17	7	8	20	17
KCBS-TV/C	15	14	15	15	7	8	16	13
KCOP/I	11	10	11	12	13	8	4	4
KTLA/I	10	10	10	10	13	8	4	8
KTTV/I	10	9	10	10	13	12	12	13
KHJ-TV/I	6	6	5	6	13	12	—	4
KMEX-TV/I	4	5	6	5	7	8	4	4
KVEA/TV/I	2	2	2	—	3	4	4	4
Chicago (3)								
WLS-TV/A	26	25	25	24	29	24	28	33
WMAQ-TV/N	17	18	18	18	17	18	21	21
WBBM-TV/C	16	15	16	19	13	12	17	16
WGN-TV/I	12	15	12	13	13	12	11	12
WFLD/I	11	11	12	11	13	12	11	9
WPWR-TV/I	3	3	3	3	—	6	2	2
WGBO-TV/I	3	4	3	1	—	—	2	2
Philadelphia (4)								
WPVI-TV/A	25	25	26	26	27	24	28	30
KYW-TV/N	20	20	20	20	17	12	22	24
WCAU-TV/C	18	17	18	20	17	16	22	18
WTAF-TV/I	8	9	9	10	10	8	3	3
WPHL-TV/I	5	5	5	5	7	8	—	3
WGBS-TV/I	4	5	5	—	3	4	3	3
San Francisco (5)								
KPIX/C	21	18	21	21	17	15	30	25
KGO-TV/A	19	20	20	20	24	27	22	21
KRON-TV/N	17	18	18	19	14	12	15	17
KTVU/I	11	11	11	11	10	12	11	17
KBHK-TV/I	7	7	7	7	7	4	—	—
KOFY-TV/I	5	4	4	4	3	4	4	4
KICU-TV/I	3	3	2	2	—	—	—	—
KDTV/I	2	2	—	2	—	—	—	—
Boston (6)								
WBZ-TV/N	24	22	21	24	18	22	30	26
WCVB-TV/A	18	20	20	20	21	17	22	26
WNEV-TV/C	15	16	16	16	14	13	11	11
WLVI-TV/I	6	7	8	7	4	4	—	—
WSBK-TV/I	5	6	5	5	7	9	7	7
WXNE/I	4	4	5	4	4	4	—	—
Detroit (7)								
WDIV/N	24	26	24	22	19	20	25	26
WXYZ-TV/A	22	22	22	21	23	20	25	26
WJBK-TV/C	19	19	20	22	16	16	20	17
WKBD/I	13	12	14	13	16	20	10	11
WXON/I	8	8	7	8	6	4	5	6

	Mon–Sun. Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
Dallas-Ft. Worth (8)								
KDFW-TV/C	21	19	20	22	11	15	23	19
WFAA-TV/A	20	21	21	23	21	15	26	32
KXAS-TV/N	18	18	18	18	18	20	21	19
KTVT/I	8	9	10	9	7	10	4	4
KTXA-TV/I	6	7	7	6	4	5	6	4
KXTX-TV/I	6	6	6	6	7	5	2	2
KDAF/I	4	3	3	3	4	5	4	4
KDFI-TV/I	3	3	3	3	4	—	2	2
Washington, D.C. (9)								
WUSA/C	21	18	22	24	19	17	27	17
WJLA-TV/A	21	20	19	20	26	22	23	30
WRC-TV/N	17	17	18	18	15	13	20	20
WTTG/I	17	17	19	17	19	17	13	10
WDCA-TV/I	6	5	7	6	4	4	3	7
WFTY/I	2	2	—	—	—	—	—	—
Houston (10)								
KTRK-TV/A	25	25	25	26	24	35	33	33
KPRC-TV/N	18	16	17	18	21	20	23	24
KHOU-TV/C	18	16	17	18	14	10	19	15
KTXH/I	9	9	9	9	3	5	4	4
KRIV/I	9	9	9	9	10	5	6	4
KHTV/I	7	8	7	7	7	5	4	9
Cleveland (11)								
WEWS/A	28	28	28	28	35	32	27	34
WKYC-TV/N	24	22	20	22	12	14	23	22
WJW-TV/C	22	22	22	22	23	23	33	25
WUAB/I	7	8	8	8	8	9	3	3
WOIO/I	4	4	4	4	4	5	7	3
Atlanta (12)								
WAGA-TV/C	28	23	25	25	27	23	31	24
WXIA-TV/N	24	26	25	25	19	23	23	24
WSB-TV/A	24	22	22	24	31	32	27	36
WTBS/I	5	10	7	7	4	5	—	4
WGNX/I	5	6	7	7	4	5	4	4
WATL/I	4	4	4	4	4	—	4	4
Pittsburgh (13)								
KDKA-TV/C	30	29	29	29	34	32	38	33
WTAE-TV/A	22	23	22	23	28	32	26	33
WPXI/N	19	18	17	20	10	12	15	15
WPGH-TV/I	6	5	7	6	7	4	6	3
WPTT-TV/I	3	3	2	2	3	4	—	—
Miami (14)								
WPLG/A	20	19	18	17	19	19	26	32
WSVN/N	19	18	17	20	13	12	17	16
WTVJ/C	19	16	18	18	16	15	17	13
WCIX-TV/I	7	8	9	8	6	8	6	3
WBFS-TV/I	7	8	8	8	6	8	3	5
WLTV/I	6	7	7	8	6	8	3	3
WDZL/I	6	5	5	5	6	8	3	3
WSCV/I	3	3	3	3	6	4	3	3

(continued on page 86)

Stations air samples of premium shows

Cable webs find friendly TV window

By LES LUCHTER

On February 8, a sweeps Sunday, fledgling indie WNAC-TV Providence-New Bedford ran three blockbuster primetime specials: *Tina Turner: Private Dancer*, *Rich Little & A Night of 42 Stars*, and a special edition of *Not Necessarily the News*. Yes, the last program is still an HBO exclusive, as are the other two titles. But, over the past two years, WNAC-TV and a growing number of other broadcast stations have aired such programming in voluntary cooperation with their local cable systems.

Under such deals, which can be either straight time buys or tradeouts, stations run quality broadcast premieres at no cost, cable systems promote their fare to non-subscribers and two potential adversaries co-exist peacefully.

There have been about 10 of these cable "previews" so far, in markets ranging in size from Midland-Odessa to Dallas-Ft. Worth. The presentations have run as long as four hours each—the case in Providence—although KDFI-TV Dallas-Ft. Worth last month ran two three-hour primetime shows on consecutive nights. Besides the full-length cable programs, which are predominantly from HBO, the previews also typically include clips and talk about basic services—along with on-screen phone numbers for viewers to call for special installation offers and prize/premium promotions.

Multi-purpose programming

Les Read, HBO's director of affiliate special projects, is popping up around the country as a host of these special events. He explains that, along with reaching non-subscribers, the broadcast promotions also enable cable systems to show off their new programming to former subscribers and are a tool for getting current subscribers to upgrade to pay services (including HBO, of course).

Read says the promotions are planned as "basic sells," but the free HBO fare is the "whipped cream that gets eyeballs there."

In Jacksonville on January 31, a cable preview special on NBC affiliate WJKS(TV) also served as a "statement" for current cable subscribers, says James Garofalo, regional director of marketing for Continental Cablevision of Jacksonville. To determine if the promotion actually helps retention, Garofalo plans to carefully monitor churn rates during the next couple of months.

Furthermore, Garofalo says the over-the-air exposure is expected to serve as a "market softener" for his telemarketing efforts. "When people knock on the door," he says, prospective customers will already know what his reps are talking about.

Paul McCarthy, managing partner of Boston-based Broadcast-Cable Associates, which advises WNAC-TV in its dealings with cable, notes that the recent preview allowed viewers to sample the broadcast channel as well as the cable programming. WNAC-TV received one minute per hour during the event to promote its own shows. The idea, according to WNAC-TV general manager Ric Gorman, was to "recycle this large audience back into our regular programs."

Solidifying rapport

Gorman says WNAC-TV participated in the promotion for two main reasons. First, he notes, "The cable systems were spending substantial dollars to ask people to watch our TV station this one day." And second, he explains, the station wanted to solidify its "rapport with cable. . .They're a fact of life we must deal with. We need cable systems, and they need us."

As part of its trade deal with the Southeastern New England Cable Marketing Association, WNAC-TV ran 10 on-air promo spots a day for eight straight days.

During the show itself, the 12 participating cable systems offered callers free installations or upgrades to HBO, notes Association president Don Jackman, who is also sales director of the local UA-Columbia cable system. Jackman says the promotion was expected to generate a 3–5 per cent increase in basic subs and 5–7 per cent increase in HBO upgrades.

Read stresses that the broadcast previews are not HBO promotions, but local efforts from the cable systems. As such, other pay services have also participated in them, most notably the Disney Channel. Disney's *Winnie the Pooh* and *Danger Bay* were shown as part of the Dallas effort, for instance.

Showtime/The Movie Channel, on the other hand, has been largely a passive player in these broadcast promo-

(continued on page 106)

Cinemax's 'A Gospel Session: Everybody Say Yeah'

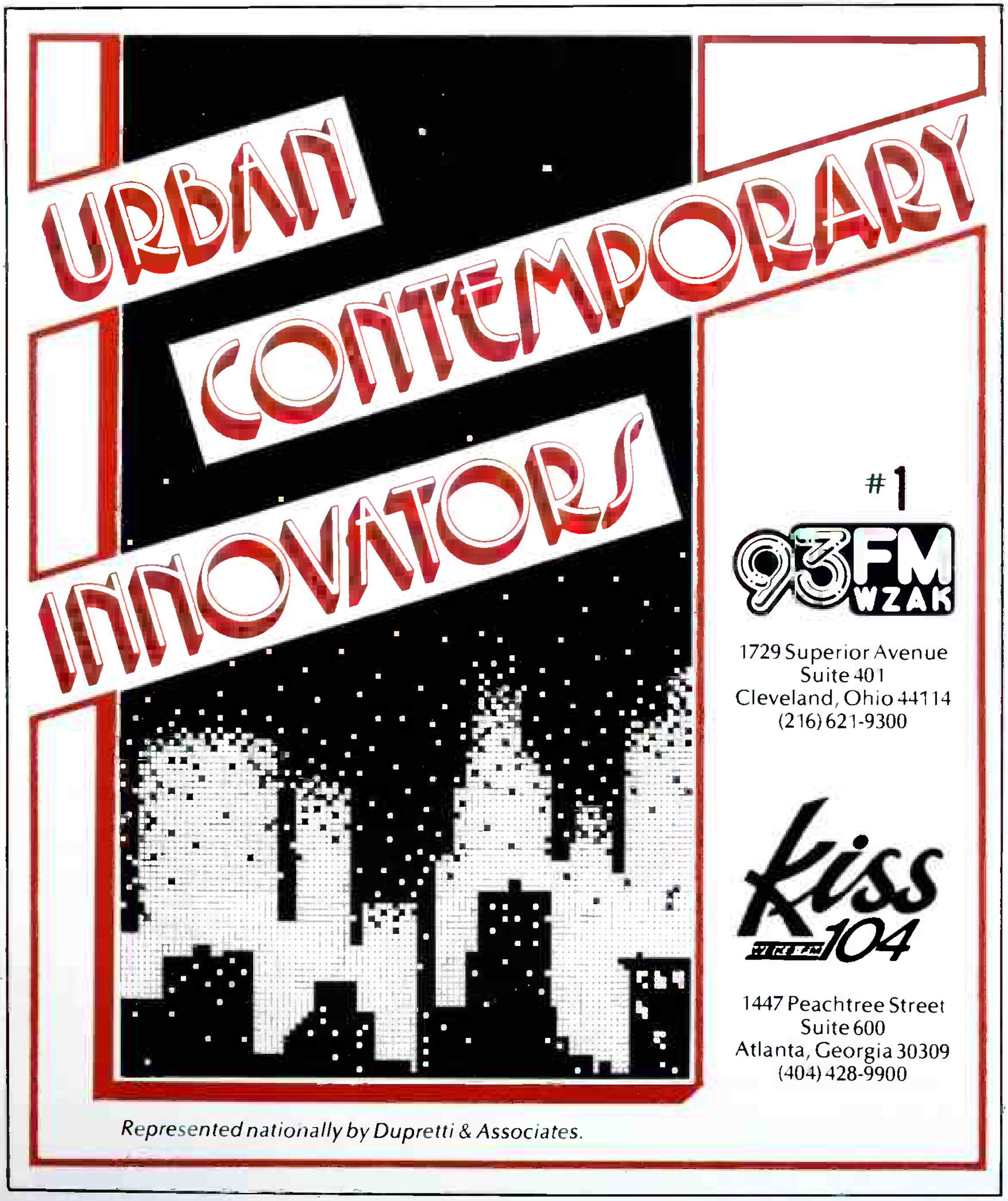
The Disney Channel's 'Danger Bay'

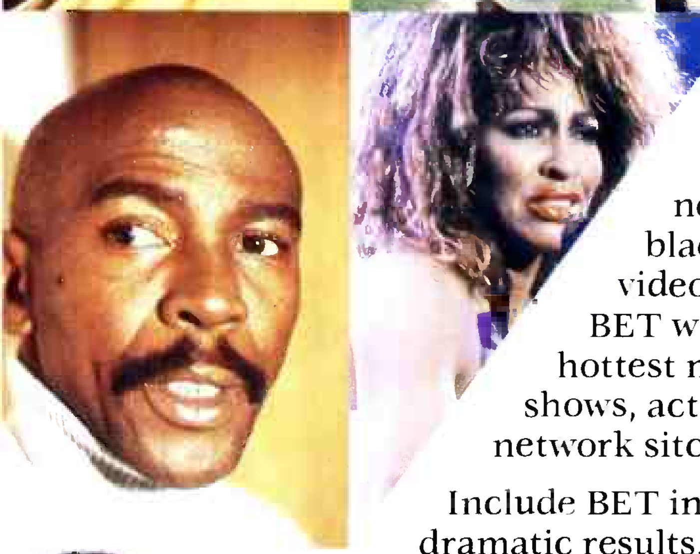
HBO/Cinemax and The Disney Channel have cleared shows for inclusion in broadcast previews.

BLACK BROADCAST
The market; the station scene

Television/Radio Age

February 1987





BLACK BROADCAST: THE MARKET

Black-owned business forges ahead; instability characterizes bottom rung

Widening economic gap reported among black consumers

By GEORGE SWISSHELM

Television/Radio Age

February, 1987

The economic gap between black "haves" and "have nots" continues to widen. That gap is spotlighted by two recent reports.

One is a detailed analysis of the latest available statistics by the Washington-based research firm, Alexander & Associates for one of its clients, Interep. The other is *The State of Black America, 1987*, released in mid-January by the National Urban League, Inc.

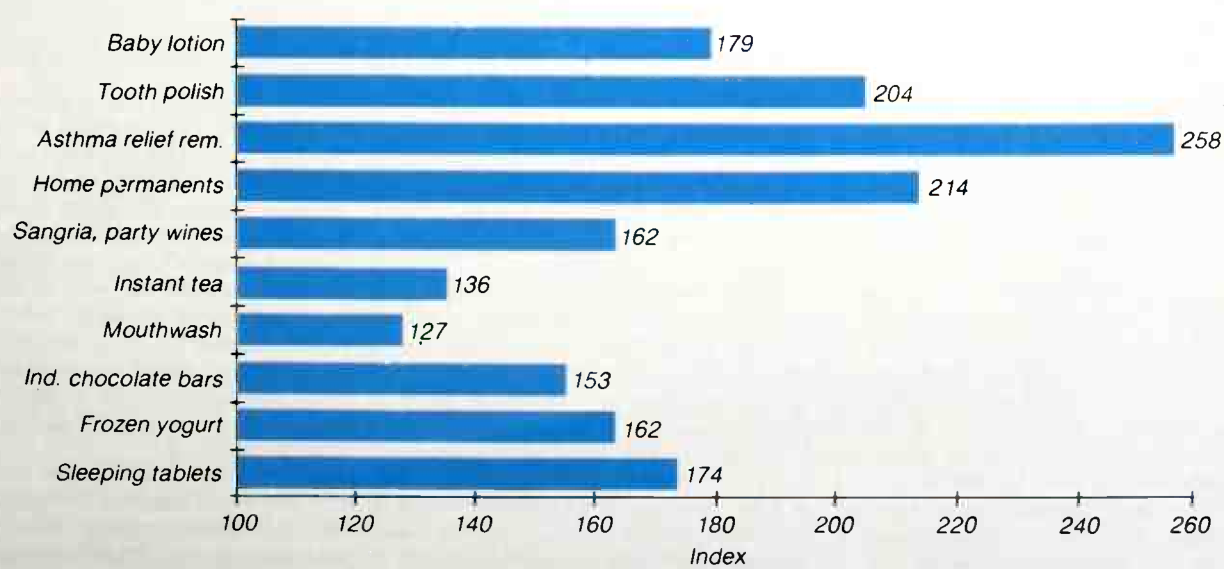
Accenting the positive, the Alexander report for Interep points out that today's black consumer is usually much more affluent than assumed: "Of the 86 per cent of employed blacks, 30 per cent are white collar workers. The average income of black families has nearly doubled in the past 10 years, from $8,007 to $15,432, according to Bureau of the Census data. Over half of all black families made at least $15,000 per annum in 1984, while 30 per cent earned at least $25,000."

Median income gain

As for median income, advance Department of Commerce data from the March 1986 *Current Population Survey* shows "gains in real median income in 1985 for both white and black families." This report put median 1985 income for black families at $16,790, or 5 per cent higher than 1984. The comparable figure for white families was $29,150, or 1.7 per cent higher than 1984.

The growing disparity between have and have-not blacks is further underlined by major reports appearing in *Black Enterprise* magazine. On the

Selected products with high black incidence



Source: 1986 Mediamark Fall Report

bright side, *Black Enterprise* reports that the *B.E.* 100—America's 100 most successful black-owned companies—increased revenues 14.8 per cent in 1985, to beat out both the GNP and the growth rate of the *Fortune* 500.

Earl G. Graves, editor and publisher of *Black Enterprise*, adds that these 100 companies located in 23 states, also increased their total number of employees 18.1 per cent over 1984 to 20,970, "during a period of rampant unemployment."

Revenues for these companies climbed from $2.562 billion in 1984 to $2.943 billion in '85. And topping the list was Number 1 Johnson Publishing Co. (*Ebony* magazine and TV's *Ebony/Jet Showcase*) with 1985 sales of $154.86 million. Other broadcast companies qualifying for the *B.E.* 100 were Inner City Broadcasting Corp., Number 26; Willie Davis Distributing Co., Inc., Number 37; Essence Communications, Inc., Number 42; Queen City Broadcasting, Inc., Number 54; Earl G. Graves, Ltd., owner of radio stations as well as *Black Enterprise*, Number 87; and Unity Broadcasting Network, Inc., Number 88.

At the same time, *Black Enterprise's* Board of Economists estimates that total income of blacks this year will reach $218.3 billion against last year's anticipated level of $204.4 billion.

On the other hand, looking at some of the same minuses reported by *The State of Black America*, *B.E.*'s Board of Economists suggests corrective approaches. But none is a quick cure and none is cheap. Board member Dr. Andrew Brimmer, a former governor of the Federal Reserve System and now president of Washington-based consultant Brimmer & Company, Inc., observes that, in this lethargic economy, with little prospect of an early and vigorous revival, "Blacks can expect to make only moderate progress in improving their share of total employment and income."

Brimmer also predicts that "subpar" growth of about 2.5 per cent in the GNP will lead to a further dip in government spending and business fixed investment.

Such factors says *B.E.*'s Board of Economists, plus a federal budget deficit that's close to out of control, "will have a dramatic effect on black employment. As of September, 1986, blacks comprised 10.7 per cent of the total civilian labor force, but unemployment among this group is still more than twice that of whites. As of September, the black unemployment rate was 14.8 per cent, compared to 6 per cent for whites. And the job deficit, or number of jobs lost in the black community for the same period, exceeded 1 million."

For the future, the board predicts that blacks will continue to lose jobs in the manufacturing sector because of the high trade deficit, projected to be between $130 billion and $170 billion this year.

Among the bad news in *The State of Black America* is its summary of the "major trends which help to describe black American family life in the 1980s: rising levels of poverty, declining levels of income, rising levels of unemployment, declining levels of family stability, a rising underclass, a struggling middle class and a strong element of achieving families."

Despite such grim realities, *Statistical Abstract of the United States, 1986* reports that the nation's 28,486,000 blacks had total 1985 income of $172 billion. *Black Enterprise* estimates that that income will reach $218.3 billion this year. And besides black consumption of packaged goods above the national average for many categories, as spotlighted year after year by Mediamark Research, Inc. (see graph) and Simmons, a growing body of research from individual markets, much of it commissioned by radio stations and reps (see next story), points to growing black purchasing power going for such big ticket items as automobiles and home remodeling.

Blair Radio's *Profile of the Automobile Market*, released in November and based on 1986 Simmons data, found that listeners to urban contemporary radio stations are 63 per cent more likely to own a Cadillac than the national average and that listeners to religious

Income group status of black families—1940–1980

	1980	1970	1960	1950	1940
Poor	30%	32%	48%	54%	71%
Middle Class	59	59	49	42	26
Affluent	11	9	6	4	3

Employment to population ratio for 25 large *SMSAs* for 1985 by race

	Black	White
Denver-Boulder	72.8	73.2
Washington	67.9	73.7
Atlanta	67.4	67.9
Kansas City	65.7	68.6
Boston	65.3	66.4
Dallas-Fort Worth	64.1	72.2
Houston	62.7	67.8
San Francisco-Oakland	60.5	66.2
Minneapolis-St. Paul	59.9	73.9
Miami	56.8	62.1
Nassau-Suffolk, N.Y.	56.0	62.7
Indianapolis	55.7	67.3
Newark	53.9	64.3
Baltimore	52.8	62.0
Los-Angeles-Long Beach	52.6	61.8
New York	51.0	53.7
Cincinnati	50.1	63.2
Philadelphia	48.5	61.4
Milwaukee	47.8	62.4
Chicago	46.0	64.1
St. Louis	45.6	62.3
Cleveland	42.9	59.2
Detroit	39.6	62.2
Pittsburgh	39.1	51.8
Buffalo	32.7	55.7

Source: Bureau of Labor Statistics, "Geographic Profile of Employment and Unemployment, 1985."

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Proportion of families receiving incomes within specified range by race for selected years (in constant 1985 dollars)

	1985		1983		1978		1970	
	Black	White	Black	White	Black	White	Black	White
Under $5,000	13.5	3.7	14.3	3.9	9.6	2.7	9.9	3.2
Under $10,000	30.6	11.2	34.4	11.6	28.3	9.6	27.3	10.3
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Black sophistication

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Lewis adds, "Perhaps the ultimate crossover on television has been the success enjoyed by the white-black-Hispanic integration of a *Miami Vice*. And that's not to take anything away

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Characteristics of urban households, by race, 1984

Characteristics	White and other	Black
Income before taxes	$24,511	$15,152
Size of consumer unit	2.5	2.8
Number of earners in household	1.2	1.4
Percent owning at least one vehicle	86%	65%
Percent homeowners	61%	38%
Children under 18	.7	1.0
Persons 65 and over	.3	.2

Source: U.S. Department of Labor, Bureau of Labor Statistics, Unpublished Consumer Expenditure Survey results from 1984.

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Zeroing in on the black middle class, the Interep report observes that the percentage of black families with income of $20,000 or more "increased considerably during the last two decades. In 1960 only 15 per cent of all black families could be described as middle income or above, while by 1984, some 38.8 per cent had incomes that high or higher." By comparison, the report notes that in 1960 just over 38 per cent of white families had reached middle income status, a proportion that had climbed to 67.1 per cent by 1984.

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On the other hand, Alexander & Associates observes that since 1960 blacks increased their share of employment in the white collar professions while decreasing their numbers among service and farm workers. This report for Interep says, "Black workers accounted for over 6 per cent of all professional workers in 1985 and for over 5 per cent of all managers. Blacks also accounted for over 7 per cent of well-paying skilled crafts workers. Nearly one-fifth of all black workers, or 2.5 million, worked in the three well-paying occupational categories of professional, manager or skilled craftsperson in 1985."

Number of blacks and blacks as percent of total employed in selected professional occupations, 1984 and 1985

	1984		*1985*	
Accountants	67,870	5.5%	74,517	5.9%
Architects	2,568	2.4	4,030	3.1
Computer specialists	16,430	5.3	19,745	5.5
Engineers	42,302	2.6	43,758	2.6
Lawyers	14,858	2.3	19,260	3.0
Dentists	1,242	0.9	3,406	2.6
Physicians	26,000	5.0	18,204	3.7
Librarians	15,960	7.6	13,266	6.6
Natural scientists	11,520	3.2	10,904	2.9
Personnel and labor relations	5,014	4.6	6,160	5.6
Pharmacists	4,698	2.9	5,504	3.2
Registered nurses	106,552	7.6	98,396	6.8
Health technologists and technicians	145,672	13.1	151,640	13.6
Social scientists	19,460	7.0	14,872	5.2
Social and recreation workers	102,366	12.1	109,998	12.6
Teachers/colleges and universities	29,093	4.7	25,077	3.9
Teachers, except college	302,808	8.8	324,116	9.2

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The report goes on to note that occupational gains like these "have translated into economic gains for many blacks. Black male college graduates aged 25 to 34 earned only 59 per cent as much as white college graduates in 1960. By 1980, this figure had jumped to 84 per cent."

Escape from ghetto

Looking at the recent history of the black middle class, Mingo recalls that "one enduring legacy" of the civil rights movement of the '60s "was the escape of greater numbers of blacks from the ghetto. Before this there was some truth behind the old canard that blacks tended to be a homogenous group that lagged behind changes in the general market."

But Mingo adds to this statement, "As more of us spread through the middle class, widening the distance between those of us on the low and high ends of the income scale, the more segmented we became, the closer we came to mirroring the segmentation of the general market."

But he adds that one aspect of the civil rights movement that did not endure was the old solidarity among blacks: "During the '60s," he recalls, "we rallied around our cause and our blackness. Advertising often revolved around our group feelings of black pride, our common black heritage and a desire to do things for the good of the group."

Then came the '70s, "when the struggle started to pay off for those who were able to assimilate best into 'The American Way' of upward mobility as other immigrant groups had done. Much of the advertising of the '70s featured 'blacks who had made it.' "

But today, he continues, "A lot of that solidarity of the '60s has evaporated. It's been replaced by 'The Age of Me'—What's in it for *me*? So today, instead of black pride as a group, or playing up somebody else's success, our advertising approach is more often than not directly to the listener, viewer or reader—about *him* or *her*."

At Vince Cullers Advertising in Chicago, Joe Woods, vice president, account supervisor, describes the difficulty of identifying trends among black consumers "that are truly exclusive of the general market. After all, black people like red Corvettes, yellow sunglasses, fashion clothes, wine coolers and Reeboks, just like everyone else. What's important is to note that such trendy preferences have far less to do with copy development than with execution."

Woods says that by recognizing this, his agency "has successfully avoided some common pitfalls in communication with black consumers: that of trying to substitute these trends or 'hot buttons' for sound, thorough marketing investigation and copy development.

Educational attainment, by race, 1984

Years of schooling	Black Male	Black Female	White Male	White Female
Elementary school				
0–4 years	8.8%	5.7%	2.3%	2.1%
5–7 years	8.9	8.6	4.7	4.4
8 years	6.6	6.8	6.6	6.6
High school				
1–3 years	18.6	19.3	11.1	12.2
4 years	32.9	35.4	35.1	42.8
College				
1–3 years	13.8	13.9	16.3	15.8
4 years or more	10.5	10.4	23.9	16.0
Median school years completed	12.2	12.3	12.7	12.6

Source: Statistical Abstract of the United States 1986.

Shortcut approaches

Woods adds, "There is no market to which this hot button approach has been more systematically applied than to the black consumer market—too often as an alternative to carefully researching the market. Too many skilled marketers, who would not normally dream of compromising the process of market development, approach black consumers with a truncated attitude, looking for shortcuts—shortcuts frequently sanctioned by their client and his general market agency."

One commonly used shortcut, notes Woods, "is to simply substitute black characters succinctly into situations designed for non-black models. Alacazam!, and suddenly it's a black woman replacing the white model in her charmingly decorated laundry room, complete with potted fern, espousing the cleaning power of Cheer—even though she probably really washes her clothes at the corner laundromat. Holy transformations, Batman! But what about the psychology of black consumers?"

Meanwhile, one of the most hopeful notes found in *The State of Black America, 1987* came toward the close of the report's introductory overview by John E. Jacob, president of the National Urban League. What he describes as "the unsung story of our times, unreported and ignored by the media," is the move of black individuals and black organizations to tackle such problems as teenage pregnancy, crime, drugs and inadequate education, "in the face of Federal budget cuts and few resources."

Just last September, for instance, the National Urban League itself launched its nationwide Education Initative, which was instituted "to get the schools back on track, to motivate our young people, and to involve our communities in making the schools work better."

Jacobs adds that other national and local community-based groups are "deeply involved in programs directly tackling internal community problems." Such a wave of activism, he says, can "counter the powerlessness that has impeded resolution of our problems, and will harness the tremendous resources and energies of black citizens to create brighter prospects for all black people. These efforts can make a real difference in people's lives."

Can radio help?

In 1986 alone, here are three successful efforts reported by John Ruffin, Jr., president of just one radio station, WRBD Pompano Beach (Fort Lauderdale) Fla.

- A six-hour radiothon raising money for the Sickle Cell Anemia Foundation.
- A membership appeal radiothon for the local NAACP and Urban League that Ruffin describes as their first joint membership drive, "with the result that Fort Lauderdale now has the largest NAACP branch in Florida."
- Ruffin also chaired the Broward County United Negro College Fund Drive. The appeal was simulcast via both WRBD and WPLG-TV Miami and raised "over $60,000, making our effort the largest single money raiser for the Fund in South Florida." □

BLACK BROADCAST: THE STATIONS

Purchasing research contradicts stereo typed views of buying habits

Black stations fight for audience-related share of media $$

As of December, 1986, there were 151 black formatted and 122 urban/contemporary stations on the air.

More black and urban-formatted radio stations are going the marketing route, using consumer research to back up their sales calls. It's paid off for many of them, though even the biggest audience pullers say they still aren't getting the share of ad dollars that general market stations with equal numbers of listeners earn.

The consumer reseach used often goes beyond package goods to include dollars spent by black listeners for such big-ticket items as cars, home improvement, clothing, airline travel and home electronic entertainment gear.

Along with the research, many black and urban stations also promote heavily, often in joint promotions with their advertisers. And the result of this combination of professional, research-backed selling and promotional razzle dazzle is that many stations do reasonably well, considering the overall slowdown in national spot for all radio.

Growth in format

As of December 1986 Maurie Webster, president of the Radio Information Center, reported 151 black formatted and 122 urban/contemporary stations on the air. The 122 compares to only 35 urban stations doing business in December 1983, most of them concentrated in the larger markets.

Consultant Bernard Howard, the Howard of Hillier, Newmark, Wechsler & Howard before leaving to form his own consulting firm, estimates that

Westwood One's Richard Kimball with Pointer Sisters

"Professionally programmed urban radio formats can attract a broader spectrum of listeners from lower middle class through professionals . . . that your typical popular general market station won't reach."

David Lampel
Senior Vice president
Inner City Broadcasting Co.

these 273 black and urban stations had 1986 billings of between $175 million and $200 million. Of that, believes Howard, "Local is probably around $125 million and national should add up to close to $75 million."

Some 150 of the 273 stations are black owned and members of the National Association of Black Owned Broadcasters. NABOB executive director James Winston estimates that these 150 earned advertising revenue of approximately $75 million in 1985.

Meanwhile, in the programming area, new trends or potential trends include what could be a comeback of gospel on more stations, mixed in with inspirational music whose lyrics may or may not be religious.

There's also been the emergence of a new "urban/CHR" mix that pulls some impressive numbers. However, managers of urban formats see this newcomer as far more of a threat to CHR stations than to their own. At the same time, as more radio outlets adopt the urban sound, that sound is far from uniform in every market. Some are putting the accent on the haves—the black middle class.

Maynard Grossman, vice president/sales for WGCI AM-FM Chicago, says, "It's those urban stations that can attract significant numbers of adults 25-plus that will share in the pie of ad dollars available from companies targeting upscale consumers. We attract 25-plus listeners using a mix of standard soul, jazz, crossover pop and disco dance music—groups like Rick James, DeBarge, Sheila E., Kool & the Gang and the SOS Band. And we include some white artists. Some urban stations won't."

David Lampel, senior vice president, news and public affairs for Inner City Broadcasting Co. and program director at WLIB New York, observes, "Professionally programmed urban radio formats can attract a broader spectrum of listeners from lower middle class through professionals—doctors, teachers, lawyers—that your typical popular general market station won't reach. Sophisticated advertisers recognize that urban formats attract audiences that include these upscale, higher-income listeners. About 85 to 95 per cent of all blacks listen to black-programmed and urban radio. I don't know any other group for whom radio plays such a key role in their lives."

WGCI's Grossman adds that a station that can attract black middle class listeners "is a station that can show an audience that meets or exceeds the market average in use or purchase of a wide range of upscale products and services. They run from business travel, imported wines and PCs in the home to foreign vacations, foreign cars, use of prestige credit cards in upscale department stores and attendance at fine arts performances. To back up what we say, we've used everything from Scarborough and Birch Qualiscan to Simmons and Nielsen's N-PAR."

In Atlanta George Reed, general sales manager for WAOK/WVEE(FM) describes 1986 as "another record year," and reports that his stations have used Media Audit, published by International Demographics, for the past five years, and that, "Year after year it shows how well we skew. It works for us locally, and it works nationally for our rep, McGavren Guild."

Besides the standard demographics, Media Audit, based on random telephone surveys, asks respondents what they plan to buy within the next 12 months. This covers categories from new cars, a new home, furniture and hi-fi equipment to personal computers, video equipment and plans for home remodeling projects.

What it does for WVEE(FM), says Reed, is to "show that our listener's lifestyle compares very favorably with that of listeners to our top general market stations here. It shows our FM audience skewing high for Saks Fifth Avenue credit cards. It's third in the market in planning to buy a home PC in the next 12 months. Almost two-thirds of our FM audience is a member of a $25,000 or up household. Almost half have attended college."

Inner-city listeners

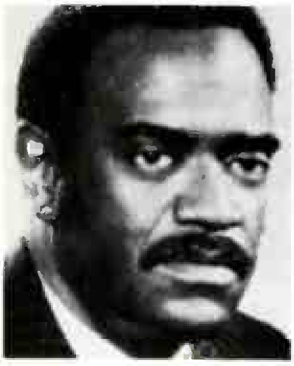
But an urban station doesn't have to have listeners that rich to make money for its advertisers. Shel Leshner, general sales manager at WJLB(FM) Detroit, describes how the station commissioned Moore & Associates to survey its inner city listeners. The result was *Buying and Shopping Profile of Black Adults Within the City Limits Proper of Detroit*.

Leshner explains, "We purposely left out our suburban listeners. We wanted to prove beyond a doubt that our inner-city listeners spend money." Among the findings, says Leshner, were that Detroit's inner city blacks alone paid $1,142,434,000 for cars or light trucks

"In radio, urban contemporary has become one of the two most dominant music styles affecting what we hear across the dial—the other being country music."

Byron Lewis
Chief Executive officer
Uniworld Group

"I've recommended that black and urban formatted stations chip in for a major study of what's going



on among their sometime-listeners. Advertisers and agencies would like to know."

Frank Mingo
President
Mingo-Jones Advertising

in 1985. The average inner city black family also "spent four times as much on clothing as the average family, nationally." And one-third of Detroit's inner city blacks made home improvements in 1985 to the tune of $173 million. And one consequence of these results, adds Leshner, was that, "Our automotive business set a record for us last year. And our automotive is already sold out for the next month."

In Philadelphia, Peter Drialo, general sales manager of WDAS, reports last year "a little off nationally, but local business was way up. He adds that those local increases included a fair share of big ticket items and that, "We didn't do it with outside research. We did it with our marketing program—actually our customers' marketing program."

Typically, explains Drialo, it works like this: "In one case the agency recommended no black radio for this car dealer. The agency claimed that 'Blacks don't buy this kind of car. Blacks don't have the money to buy it. And if they did buy it, you'd only have to repossess it inside of three months.'

"But we persuaded the dealer to come with us anyway, because we told him we could show him how to find out himself who's buying his cars. We sat down with him and helped him draw up his own questionnaire, with questions that asked the car buyer's address, which shows what neighborhood he lives in, and 25 per cent of this market is black. It asks where they heard the advertising, and the answer is usually 'radio'. Then it asks what station.

"What this dealer found out from these answers was that we sold more cars for him than any other station in the market, even though he spent more money on two other stations than he spent with us. And this is just one car dealer. We can do this with any kind of retail business."

Similarly, Mel Williams, general sales manager of WWRL New York, points to computer runs showing the location of WWRL listeners throughout the SMSA "to show how well we penetrate particular areas where a prospective advertiser can benefit from heavier radio support."

Williams adds, "In neighborhoods where we know we're strong, we advise merchants who need information on which media most benefit their particular store to list all the media being considered on a chart. Then have the cashier ask each customer to indicate which stations he or she listens to and which newspapers they read, with the actual names of the media listed. Such a survey proves to the retailer that our inclusion in his budget is bound to add to his sales."

Market-specific research

In Fort Lauderdale Steven Mootry, sales manager of WRBD, reports that his station's marketing approach started with surveys that some local colleges conducted, asking listeners about what products they use. Mootry describes the results as "more market-specific than the large generic surveys using nationwide samples."

He says that many of the prospective advertisers who saw these results for the first time "were quite surprised. Many of them had not been at all aware of the level of dollars our listeners spend locally, buying their products. And these included cars, home appliances and clothing as well as the usual supermarket categories."

At Sheridan Broadcasting's WAMO AM-FM Pittsburgh, general sales manager Glenn Bryant describes business as "excellent."

He reports adding such recent new clients as airlines, banks and some local car dealers who advertised on WAMO for the first time after being exposed to a special R. L. Polk analysis for WAMO that pinpoints automobile sales by specific areas.

Bryant says that both the WAMO duo and the Sheridan Radio Network "position ourselves as a market that cannot be reached easily with other formats. And both Simmons and MRI show urban formats attracting the highest incidence of black listening." On top of this syndicated product and media use research, Bryant says, WAMO also does its own in-house research, "asking our listeners what products they buy."

Bruce Holberg, president and general manager of WUSL(FM) Philadelphia, recalls, "For years we had always positioned ourselves far better with our listeners than with the advertising community. But last year, for the first time, we made a major effort to dispel some of the myths about urban stations. We were rewarded with a tremendous improvement in advertising activity. First quarter is probably 50 per cent ahead of last year."

Holberg notes that urban is "often perceived as a format for teenagers.

"For advertisers, the black consumer is one more road to growth in a tight economy. It's similar

to many companies' efforts to expand into overseas markets.

Jay Williams
Director of sales and marketing
Sheridan Broadcasting Network

"*Ebony/Jet Showcase" is reported to be in 78 markets covering 68 per cent of U.S. TV households and 84 per cent of the black population.*

"Ebony/Jet" host Greg Gumbel and Alaina Reed of "227"

And we do have a tremendous number of teenage listeners. But we also have a stable adult audience, and we use Scarborough to make our point."

But despite the growing number of successes, broadcasters programming black and urban formats still describe an uphill struggle against tough odds.

Barry Mayo, vice president and general manager of WRKS(FM) New York, notes that business "hasn't been too good for radio in general, though many urban stations do fairly well in getting a piece of whatever there is. However, urban formats in New York are still underperforming in relation to our growing share of audience. 'Fairly well' is not hitting our target of a one-to-one ratio—share of sales to share of listeners."

Mayo reports that a number of banks were new to WRKS last year, and that, "As much as anything bringing them to us has been the increased competition set in motion by bank deregulation." Automotive business also increased, but Mayo says this is "still nowhere near as large a category for us as it is for urban stations in some other markets."

WUSL's Holberg says that while his station "does okay with car dealers," there are other areas "where we're still fighting uphill. We don't do anything with computers. And we do very little with banks, even though many of our listeners have checking and savings accounts."

Inner City's Lampel says his sales people often "get a better response by calling directly on advertisers. They tend to have a better sense of the real impact of black consumers on their businesses than some of the agencies—particularly agencies that work through a buying service, where the only criterion is the ratings. Those ratings are not always too illustrative of the full value of black radio audiences."

Mixed results

Mike Hilber, vice president/director of sales for Trans-World Broadcasting's WZAK(FM) Cleveland, reports mixed results: "More companies today," he believes, "realize that the economic health of the black community is crucial to the economic health of the whole market. These companies are working to include black consumers in their marketing effort."

Among these, says Hilber, "The airlines are coming through. In 1985, Delta was the only airline we had. This year we have Delta *and* United, *and* American, *and* Eastern. The only holdouts are Midway and Northwest Orient."

Hilber adds that the local TV stations are also on WZAK: "MRI shows blacks spending more time watching television than the general market averages, and even more time listening to radio than watching television. We showed the TV people that, and they could see we made a lot of sense for them."

But Hilber adds, "These are the successes. There are other advertisers still holding out—and holding out in the face of both research and logic and facts that they can see with their own eyes if they just take a look."

An example, he notes, are the local shopping malls. Hilber points to one "located right on the edge of our black community. Every store in that mall is on our station. They know who comes in and buys. MRI shows this particular mall at [an index of] 373 for WZAK. Our closest runner up is an AC format that wins an MRI index of 186. And that mall will still not advertise with us."

Then there's the growing health care category. Hilber observes that the hospitals, the HMO's, the doctors' groups and the walk-in emergency care centers "have all been advertising like crazy in Cleveland—on every station but ours. Out of that whole bunch, we get business only from two—Kaiser Permanente and Blue Cross."

Consultant Bernard Howard lists a number of other categories "also resisting use of black and urban radio in many markets." These, he says, include office equipment and supplies, banks and financial services, home improvement firms, "some of the upscale restaurant chains, and other products marketed to upscale listeners."

But in the face of such resistance, adds Howard, "Black and urban formatted stations are doing better than they used to—especially urban, because their ratings have climbed to the point where they're often the Number 1 or 2 station in many of the largest markets." He says that rates are up too, "though in most cases still not as high as rates for general market stations with equal numbers of listeners."

At WYLD AM-FM New Orleans James J. Hutchinson, executive vice president and general manager, says, "We've been more aggressive than some other stations in calling on presidents and chairmen of companies to try to resolve some long-standing problems we've faced, ever since blacks were first able to enter station ownership about 10 years ago."

He describes these as problems "that extend beyond being told that 'Black folks don't drive Volvos,' or that 'Black folks don't drink coffee.' For starters in solving such problems, Hutchinson suggests that company marketing people and agency media people "might do well to start doing their homework instead of operating on certain assumptions grounded in stereotypes."

Hutchinson believes, for instance, that, "If an agency undertakes to represent a client, it seems fairly irresponsible to us for them to map out a marketing strategy that ignores one third to one half of the market without taking the trouble to learn about that other half."

Getting a fair share

In his own market, Hutchinson notes that the City of New Orleans is over 55 per cent black, the metro area is 35 per cent black, "and we have consistently had the largest audience of any station, book after rating book. Is it responsible for an agency to spend 100 per cent of its clients' money to reach only half of their potential market? And New Orleans is only one example. The majority of major markets in this country, from the Atlantic to the Pacific, are also heavily ethnic, and black formatted stations run into this same problem from one coast to the other. We're talking here not about of a lot of 'also-ran' stations, but about black and urban formatted stations whose audience shares are consistently equal to or higher than their general market competitors in the largest of this country's major markets. Yet much of the marketing and agency community chooses to ignore the situation. Now that we finally have the FCC involved, the hope is that we'll no longer be ignored to the extent that we have in the past."

Hutchinson here refers to the committee formed at the urging of FCC chairman Mark Fowler by representatives of the NABOB, the Association of National Advertisers and the 4 As to discuss concerns by NABOB members about the small share of national advertising dollars placed on black-owned and black-formatted radio stations.

Says NABOB executive director James Winston, "We're concerned when two stations with similar formats, like WHUR(FM) and WKYS(FM) here in Washington compete, and one is bought and the other is not bought by too many of the same advertisers. Too often it appears that it boils down to who owns the station." In Washington predominantly black Howard University owns WHUR and NBC owns WKYS.

Winston suggests a number of reasons for the problem: "The lack of blacks in significant decision-making positions within the advertising industry, institutional bias against black media, often outright discrimination, and a shortfall in understanding and knowledge of the black consumer market on the part of many inexperienced media buyers."

Meanwhile black and urban stations can look for advice from a number of consultants and a new magazine in addition to the sales ammunition supplied by the research companies. WWRL's Williams observes that one factor in the spread of gospel to more stations is *Tri-S Spot/Light*, a new magazine launched last fall. He notes that pulling research material together, or information on car sales from Polk, or clipping articles from the *Wall Street Journal* or doing a stations's own local surveys, "requires a research staff, and a lot of stations don't have that luxury. But *Tri-S* pulls this kind

In its fourth year and in 67 markets, up from 59 last year, Essence TeleProductions will add a number of new programs.

"Essence" host/exec. producer Susan L. Taylor and guest co-host Robert Hooks

Vince Cullers, *president of Vince Cullers Advertising, third from r., the first full service black agency in the U.S., was saluted at the annual CEBA Awards. Congratulating Cullers for pioneering advertising to blacks are, from l., CEBA (Communications Excellence to Black Audiences) president Sydney Small, and agency presidents Ted Pettus, Keith Lockhart, Joel P. Martin, Frank Mingo and Tom Burrell.*

of useful material together for Christian radio stations, including gospel and inspirational stations like ours. And this magazine also goes to the churches that advertise on Christian formatted stations."

Williams himself prefers to describe WWRL's format as "inspirational" because "Too many buyers equate 'Christian' or 'gospel' with 'religious.' A great many listeners enjoy our music who aren't necessarily regular active church members. They like it because this is the music they were raised on. It's the bedrock of black music in this country, going all the way back to slavery days."

Williams says that now that so much data is available in Tri-S, WWRL and other gospel and inspirational stations across the country have been able to switch to "a more consultative sales approach. Since we hadn't been getting our share of automotive business, for instance, we've developed a 25-item questionnaire that we can go through with auto dealers to determine their selling needs. We offer to map out a marketing plan for them on the understanding that, (a) we're charging them for it, and that, (b), if we can show them that our listeners buy cars, we're included on his schedule."

While the content of *Tri-S* is geared to providing sales ammunition for all Christian formatted radio stations, Williams says that Simmons figures reported by *Tri-S* indicate that "Christian radio reaches the fifth largest concentration of black listeners, following only urban contemporary, black, news, and oldies formats." He adds, however that WWRL "plays music that makes our listeners feel good. We play positive lyrical music that also includes gospel music."

Gospel/inspirational

At McGavren Guild Radio, Frank O'Neill, vice president, research, tracks format trends and reports that gospel/inspirational, "though still on a relatively small number of stations, nevertheless shows one of the larger percentage increases in terms of numbers of new stations carrying it." Gospel/inspirational, finds O'Neill, moved up from 0.8 per cent of 2,440 stations in 173 standard Arbitron markets in 1984 to 1.3 per cent of 3,356 stations in 259 standard and condensed Arbitron markets last year.

One of the few black-programmed stations offering a news-talk format is Inner City's WLIB New York. Lampel recalls that between 1981 and '84 several of the larger markets had a black talk format, and that, "From the standpoint of community commitment and real community need, it's an ideal way to go for black AM radio. But the economics of it make it tough, so it's virtually disappeared outside of New York. We've only recently turned the corner financially here at WLIB, and that's in this diverse community that allows us to do a lot of different things like going to music on weekends, and it's not quite so rough in New York to attract advertiser support as it is in some other markets."

The upshot is that Lampel sees little likelihood of any significant spread of black talk to other markets. He also observes that others who've tried it "have found themselves doing a lot of on-the-job training, trying to convert program and sales staffers whose mindsets are music-oriented."

But despite the minuses, Lampel feels that news-talk "can be AM radio at its best, particularly in the black community, where it can help ventilate public concerns and anxieties and substitute accurate facts for false rumors." He notes, for instance, that WLIB "was flooded with calls about the Howard Beach situation, where white gangs were beating up blacks and black gangs were beating up whites. Talk radio gives its listeners a chance to release their feelings and gives its hosts a chance to correct a lot of misinformation in the process."

Explaining the success of urban contemporary formats, Lampel points to "Two dramatic changes in America: One is the change in the sound and character of stations programmed for black listeners, and the other has been the growing acceptance of black artists by a broad spectrum of the general public."

He observes that today, "It's not unusual to see artists like Prince and Michael Jackson at the upper rungs on two or three charts at the same time—the pop chart, along with the R & B chart, and sometimes the rock chart, too. The public's preference in music today is a matter of enjoying music for music's sake. People today categorize artists by their style and sound and talent—not their race. At the same time, today's successful urban stations have substituted sophisticated, knowledgable air personalities for the hollering deejays of years past, when many of the advertisers were almost as ridiculous as the deejays' screaming."

In those days, recalls Lampel, "All too often the advertisers would be cheap wine, sold cheaply, hair grease and some ministers who would buy time so they could ask listeners to send them money and the minister would send them prayer cloths or special candles to bring them luck in the numbers game. The contrast between that and today's professionally managed FM urban formats, carrying a complex and diverse variety of popular music, is a mile wide. It's wide enough so that more and more legitimate advertisers perceive our mature urban formats as a class act."

Dayparted programming

WGCI's Grossman points out that to appeal to 25-plus, "and retain your teens, too, means investing in music research and dayparting your programming, depending on who's available to listen when. For instance, we go heavier on our jazz and mellow urban sound on weeknights, from 10 p.m. to 2 a.m. But on weekend nights when people are ready to party, we're more up-tempo."

On the agency side, Byron Lewis, chief executive officer of Uniworld Group, says, "There's no doubt that the chief vehicles carrying the influence of the black trendsetters in entertainment and sports to the college and high school age youngsters in both the black and general markets have been the electronic media, radio and television."

Lewis notes, "Even some of the slang and gestures used by these trendsetters find their way into the execution of the advertising messages. In radio, urban contemporary has become one of the two most dominant music styles affecting what we hear across most of the dial—the other being country music."

And beyond music and today's stylesetters, Frank Mingo, president of Mingo-Jones Advertising, points out that just as middle class blacks are reaching out for more different experiences and a wider variety of foods, this also applies to radio. And just as a greater percentage of black kids than white kids in the upper-middle income groups have PCs at home because 'We don't want to fall behind,' many black adults, too, feel an urgent need for more and more news and information, so that *we* don't 'fall behind our colleagues at work who 'know what's going on.' On radio, this has built a growing audience for news and informed talk among middle class black adults."

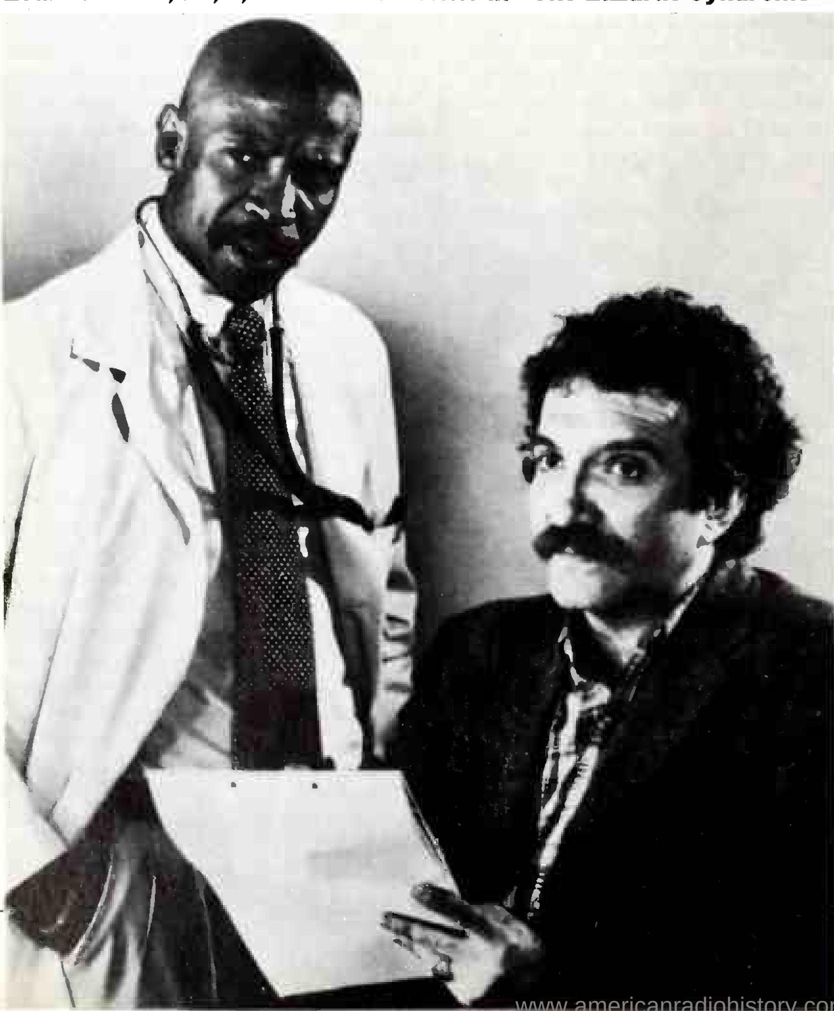
Mingo notes that middle class blacks also listen to a wider variety of music today, but warns, "For music we're no longer totally dependent on radio. Today there's radio, and there is *also* an endless variety of tapes available, permitting us to listen to exactly what *we* want to hear, exactly when *we* want to hear it. It's all part of today's 'Age of Me' (see preceding story). And with VCRs, this applies increasingly to what and when we want to watch, too."

This, says Mingo, means that both radio and television had better look to their laurels. He describes today's listening habits among middle class blacks as "in such flux that I've recommended that black and urban formatted stations chip in for a major study of what's going on among their sometime-listeners. Advertisers and agencies would like to know. The stations had better find out for themselves, too, if they want to hang on to their audience franchise."

Mingo adds, "I'm not sure, but one thing such a study might turn up is less listener tolerance for stations that aren't too discriminating about what kind of products and claims they accept as advertisers. I think they also may find that more middle class blacks are being more selective about what they're listening to."

Describing the radio networks, Howard Kamin, vice president, electronic

Louis Gossett, Jr., l., and Ronald Hunter in "The Lazarus Syndrome"



Black Entertainment Television has added "BET News," "Black Classics" films and "The Professionals," programs starring black talent.

media sales for MRI—Mediamark Research, Inc.—reports the Sheridan Broadcasting Network and National Black Network "index highest among the radio networks in reaching black listeners. The cable channels indexing highest among black viewers are Black Entertainment Television and the CBN Cable Network. The graphs here are just a few examples we selected from the tip of the iceberg of what's available from our database. It's a database that can be probed exhaustively for 450 product categories, by market, by station, by radio netowrk, cable network or by TV program. Some products vary more widely in different markets than others. Frozen yogurt is a big category among blacks in New York. Tooth polish is a major category in Detroit."

At Sheridan Broadcasting Network, Jay Williams, director of sales and marketing, reports "healthy ad revenue gains, '86 over '85, with expansion of our client base to include new brands of chewing gum, more brands of breath freshener, and some General Motors business, including advertising of service warranties as well as of the cars themselves and increased TBA (automotive aftermarket) dollars."

Like many sales managers at the individual radio stations, Williams, too, reports that Sheridan has found that product use research can be an effective sales tool, "using a three-pronged approach and calling on the media planning group, the account group and the client to show all three the many categories for which our listeners show above average purchase indices."

Williams calls such research "a definite contributor to our success in expanding our client base. A second factor has been the increase in the numbers of companies who've taken a second look at the $200 billion-plus of sales opportunity represented by our market. For advertisers, the black consumer is one more road to growth in a tight economy. It's similar to many companies' efforts to expand into overseas markets. If our $200 billion was moved across the ocean, we'd be the ninth or tenth ranked U.S. overseas trading partner. Except they don't have to ship anything overseas and fight a lot of foreign trade restrictions and red tape. We're right here where they are: 28 million people who shop carefully and who are loyal to those brands that deliver what their advertising promises. These consumers appreciate news about quality products that reach out to them on their stations—a medium they feel is important to them."

Williams reports that Sheridan has added more affiliates and upgraded existing affiliations, adding FMs or trading in daytime-only AMs for fulltime AMs in some markets. He adds that SBN is also in negotiations for an acquisition in the top 10 markets which, if things go according to plan, will become a Sheridan affiliate.

Dionne Warwick

The first annual "Soul Train Music Awards" next April will be co-hosted by Dionne Warwick and Luther Vandross.

As of January 1, SBN had 125 affiliates, up from 109 last year. And the majority already have their satellite receiving dish installed and operational.

Williams says that Sheridan has added, or will soon add, two new entertainment offerings. One is *On the Beat with the Stars*, 90-second segments scheduled for a January 26 debut and featuring interviews with major urban artists telling host Eric Faison about their life and music, including upcoming new releases. Also coming up will be *SBN Money $marts*, also in 90 second segments, offering personal and family financial advice.

Scheduled programs

Westwood One offers four regularly scheduled programs for black listeners. *Special Edition* is an hour weekly visit with major urban music stars hosted by Sid McCoy. *Sound Express* is a one-hour live concert heard bi-monthly and hosted by B. K. Kirkland and Jim Maddox.

They're recorded by Westwood One's mobile studios, which follow the black artists and groups on their tours. Among them have been Smokey Robinson, Sheila E., the S.O.S. Band, Yarborough & Peoples, Jeffrey Osborne and Atlantic Starr.

The Countdown is a two-hour review of the top 25 "hottest hits on black/urban radio," plus interviews conducted by host Walt Love. This weekly offering has featured such artists as Whitney Houston, Billy Ocean, The Pointer Sisters, Patti LaBelle and Teena Marie.

Westwood's shorty is *Shootin' the Breeze*, two-and-a-half minutes of conversation with the superstars by host Jack Patterson. All four shows are heard on over 100 radio stations.

Television

Mingo Jones' Chisholm points to "several fine information shows on television," but adds, "On too many stations they're in time periods when very few people are available to watch. This is the kind of scheduling that keeps pushing more of us into buying VCRs." Nevertheless, such syndicated programs have been working hard to upgrade their time periods and have succeeded in a growing number of markets.

Ozzie Bruno, director of sales and marketing for *Ebony/Jet Showcase*, says this program is currently in 78 markets covering 68 per cent of U.S. TV households and reaches 84 per cent of America's black population. The Johnson Publishing Co. half hour, hosted by Greg Gumbel and Deborah Crable, was in only 42 markets at this time last year. Bruno says that in at least 20 of the 42, *Showcase* has moved into a better time slot, "So we're drawing better ratings in our original markets, as well as nearly doubling the number of markets we're in."

Bruno also says his sales staff has found product use research useful in media sales: "We can take a report that shows that black consumers spend more money than the national average on this category and that and combine it with our reach of 84 per cent of all black consumers. That makes a powerful argument for participation in *Ebony/Jet Showcase* if your product is part of one of the many categories that skew this way."

Essence today is in 67 markets covering 520,000 households, up from 59 markets and 383,000 TV homes last year. New stations carrying *Essence* this year include KNBC-TV Los Angeles, KGO-TV San Francisco and WFAA-TV Dallas-Fort Worth. And the *Essence* station in Washington, D.C. improved its time period from 7 a.m. Saturday, "or floating on Sundays," to a stable 12:30 p.m. Saturday afternoon.

This is the fourth year of *Essence* on television and Essence TeleProductions, Inc., will be adding a number of new programs. Available to stations starting the third week in January, through February, Black History Month, Essence offered *Essence Moments*, 30 seconds of feature material and 30 seconds of advertising. The program portion uses black celebrities to showcase persons who became leaders in their field. Those saluted include Marion Anderson, Eubie Blake, Jackie Robinson, Adam Clayton Powell and Bessie Smith.

Also coming up from Essence will be a one hour special on the winningest coach in college football, Grambling's legendary Eddie Robinson. Co-producer of this special is Wallach & Seizer Productions.

In addition, ETP is planning a series of *Musical Tributes* saluting the superstars of the entertainment world. First specials in the series will feature Sammy Davis, Jr. and Billy Eckstine. After that, plans call for tributes to Lena Horne, Sarah Vaughan, Pearl Bailey and Cab Calloway.

New special from the producers of *Soul Train* will be the *First Annual Soul Train Music Awards, 1986*, scheduled to air in April, 1987. Dionne Warwick and Luther Vandross will co-host what is billed as "the first special ever to focus on all popular forms of black music, in tribute to one of the world's most important art forms." The two-hour program is being offered on a 12/12 barter split and will feature 18 awards, 28 celebrity presenters and eight special guest performances.

Soul Train itself is a 60-minute weekly dance series distributed by Tribune Entertainment Co. Producer/host Don Cornelius, who started the show on WCIU-TV Chicago in 1970, calls it "the second longest running show in syndication history," and reports that it's currently seen in over 90 markets.

On cable, Black Entertainment Television will be guaranteeing audience delivery for the first time this year, starting first quarter, 1987, now that it will be metered by Nielsen. And this January, reports Jim Ebron, vice president of network sales, BET was on cable systems reaching 12.5 million households, up from 10.5 million households last January. By December, Ebron expects the figure to climb to 13.5 million households.

BET added the *BET News* in fourth quarter, 1986, bought *The Professionals*, and also introduced *Black Classics* last year. *Black Classics* features films produced by black-owned production companies during the '30s, '40s and '50s. Titles include *Emperor Jones*, featuring Paul Robeson, Cab Calloway in *Hi De Ho* and *Paradise in Harlem*, starring Mamie Smith. *The Professionals* include films that star such black talent as Lou Gossett, Jr. in *The Lazarus Syndrome*, James Earl Jones as Captain Woodrow Paris of the Los Angeles plainclothes division and Carl Weathers portraying detective *Fortune Dane*.

Ebron reports advertising volume for BET "moving up at a good clip," and that the cable network's new advertisers since last January include Bristol-Myers, Seagrams Wine Coolers, Amtrak, General Foods' Sanka and Footlocker.

A Backer & Spielvogel analysis of 1985 Nielsen data indicates that blacks watch substantially more television than the rest of the population. Across the total day, Nielsen data show a differential of 41 per cent among households, 36 per cent among total adults, and 46 per cent among viewers under 18.

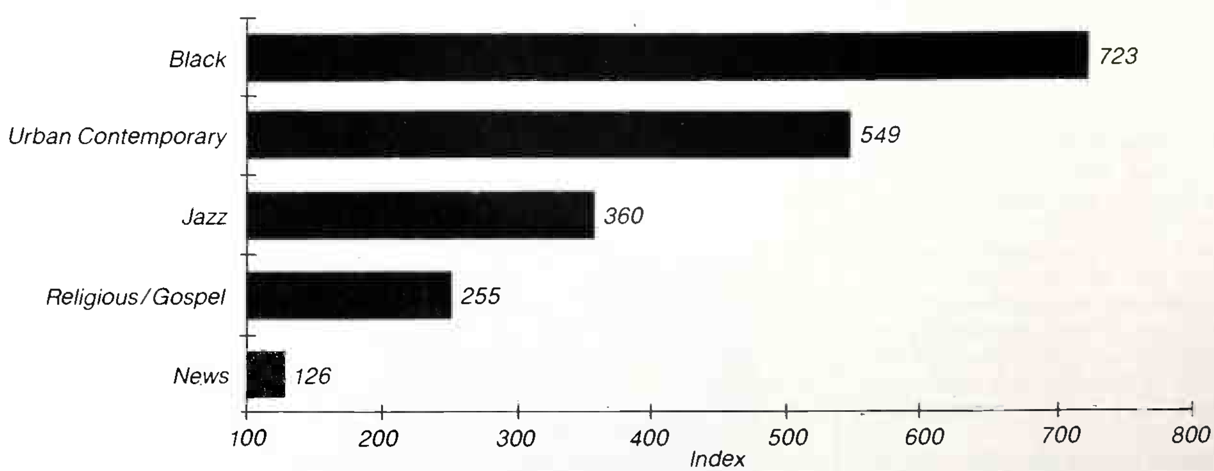
B&S also notes that blacks view substantially more network television than general market viewers. The only daypart in which black viewing was consistently below "all others" was early fringe, primarily news programming. During prime time, total men and adult 18–49 ratings to suspense-mystery shows were also below general market levels.

A more recent BBDO analysis of October, '85–April, '86 Nielsens showed black viewing climbing nearly three quarters of an hour to bring average black time spent with TV to 71.1 hours a week, or 39 per cent greater than non-black households.

Doug Alligood, BBDO vice president, director of special markets, predicts that in the next five years, blacks will account for about 20 per cent of all hours spent watching television, though they will represent only about 12 or 13 per cent of total U.S. population.

Alligood points out that the importance of black viewers to the television networks in the next few years "is related to the slow development of cable franchises in the inner cities and other areas with heavy black population." □

Radio formats appealing to black adults



Note: Base of 100 = total black adults in U.S. Source: 1986 Mediamark Fall Report

A DECADE OF EXCELLENCE

This year, the tenth since The World Institute of Black Communications inaugurated the CEBA Awards, we are afforded the unique opportunity to showcase and honor, once again, the media that plays such an incredible role in how we perceive our personal selves, others around us, our world and ultimately the universe.

As we face the conclusion of a decade of honoring those who have shown creativity, artistic execution, an awareness of the responsibility of image making, and a relevance to the multi-billion dollar Black consumer market, we can point with pride to the integrity and respect CEBA has earned in the communications industry.

The World Institute of Black Communications today enjoys international renown for its breadth, depth and vision in combining one of the finest collections of advertising materials geared to the African-American community, and experience with resources devoted to building, preserving, and interpreting these materials to a wider audience.

After deliberation by a distinguished panel of judges, awards of Excellence, Distinction, and Merit are conferred on the sponsoring corporation and the creative entity in each category. The award of Excellence is the stunning CEBA statuette.

The 1987 CEBA co-chairmen and the CEBA staff invite you to submit your creative efforts to be judged among the most outstanding in the field. For the past decade we have appreciated the growth and development of this unique honor within the industry, and applaud your support. We welcome you to CEBA 1987.

If you don't have one...
maybe you're doing something wrong.

CO-CHAIRMEN OF CEBA

John S. Bowen, Chairman & CEO
D'ARCY MASIUS BENTON & BOWLES, INC.

Vincent T. Cullers, President & CEO
VINCE CULLERS ADVERTISING, INC.

FOR INFORMATION, PLEASE CONTACT JOAN LOGUE OR ADRIANE T GAINES AT 212/586-1771

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Major campaign to hike spot radio awareness/69

RETAIL REPORT
Non-traditional selling methods get results/71

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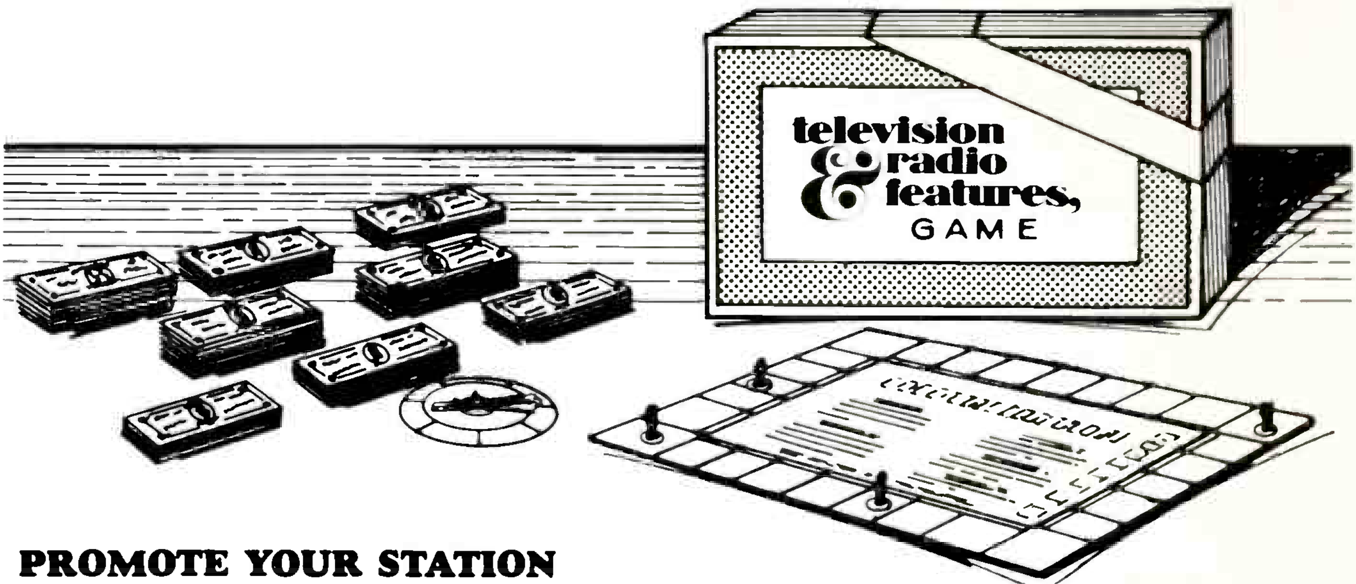
Data vacuum hinders cable sales/72

TELEVISION/RADIO AGE

Spot Report

February 16, 1987

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



PROMOTE YOUR STATION
- **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
- Syroco • General Mills

Television and Radio Features is the unique promotion service that offers marketing expertise in sales, client relations, community affairs and most important — station promotions. Our computerized system of handling and shipping products will simplify storage hassles and delivery.

And the best part is the merchandise itself. We supply top name-brand merchandise for on-air promotions of all kinds. . . radio or television, big market or small market. We're not a trade operation. We're not a barter house. We have a better way!

If this is your year to aggressively promote on the air, you need us. Call 312-446-2550, or fill in the coupon. Let our prize and professional experience and *your* promotion build some really big numbers for you.

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television & radio features, inc.

Willow Hill Executive Center
550 Frontage Rd. - Suite 3032
Northfield, IL 60093

We are interested in your promotion and marketing service. . . especially the on-the-air station promotions.

Name ____________________ Phone ____________

Title ____________________ Station ____________

Address ________________________________

City, State, Zip ____________________________

Spot Report

February 16, 1987

SRA planning major moves in order to hype spot radio

Major moves are being planned by the Station Representatives Association in response to the needs uncovered by Butterfield Communications Group in its survey of advertisers and agencies for SRA's National Radio Marketing Group. The findings were presented to some 1,475 radio executives at the Seventh Annual Radio Advertising Bureau Managing Sales Conference in Atlanta, February 7–10.

SRA managing director Jerry Feniger reports that a major public relations campaign, "that may include some paid advertising" is planned to answer the need for greater awareness of national spot radio among advertisers.

Top rep managers themselves will address the need to take radio's story directly to senior company management. And the rep chiefs will be backed by radio general managers running stations in the headquarters markets of the targeted advertiser companies.

They'll also be backed by one of three major radio presentations being put together by a committee headed by Barbara Crooks, executive vice president of Blair Radio's Representation Division. One of the other two presentations is designed for agencies and the third is targeted specifically to agency and advertiser creative teams, "to show them how great radio creative can be."

Also being prepared for agency and company ad professionals is a handbook on how to plan radio as part of an advertising/marketing campaign. Feniger says such nonspecialists as retail managers or company sales managers will be able to learn the basics of radio from a resource book also being prepared. This, he explains, "will tell them where to go when they want to know where to buy play-by-play sports, or what to do when they want to buy farm radio, and so on."

Pricing concerns. Some respondents expressed concerns to Butterfields's research team about the price of national spot radio 30s, currently 80 per cent the price of minutes. Feniger notes that, "We won't be doing anything about this as a group, because some people might see that as smacking of collusion. But we are alerting stations about these concerns so that they can take whatever action they wish to respond to them."

Feniger points out that the radio reps alone underwrote the $25,000 cost of the Butterfield survey, and that the next step is to raise a quarter million dollars from stations and reps to pay for the projects outlined here.

BFM readies conference

FCC Commissioner Patricia Dennis and KPIX(TV) vice president and general manager Carolyn Wean will be key speakers at the Broadcast Financial Management Association's 27th annual conference April 26–29 in Boston. Dennis will address the April 28 luncheon, and Wean will make the keynote address on April 27.

Meanwhile, BFM and the National Association of Broadcasters have agreed to merge their separate financial surveys of radio and TV stations. The joint surveys will be overseen by a joint committee consisting of an equal number of BFM and NAB members. One survey will cover broadcast station revenues and expenses, while another will cover employee compensation and fringe benefits.

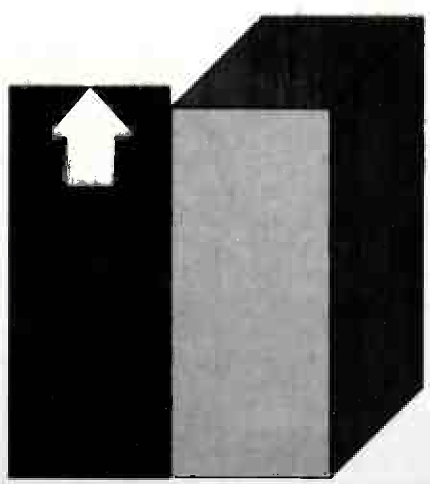
People meter 'debut'

What could be considered the first people meter data released for syndication was published early this month by Arbitron. It covers the ScanAmerica service in Denver, which will be in full operation with 600 households in April. The "debut" data, based on 300 households, covers the Super Bowl game January 26 between the Denver Broncos and New York Giants and shows a 48 household rating and 86 share in the ADI and a 50/93 in the metro. ADI demo ratings included a 62 rating for men and a 61 rating for women. The teen rating was 48.

December

Local business *(millions)*

+11.0%



1986: $444.8 **1985: $400.7**

Complete TV Business Barometer details p. 22

Spot Report

Campaigns

Bissell Inc., TV
Kelly, Scott and Madison/Chicago
CARPET MACHINE PLUS is being recommended for four to six weeks that started on various February air dates in a coast-to-coast lineup of larger television markets. Buyers worked with a full range of dayparts to reach women.

ChemLawn, TV
Ogilvy & Mather Direct/New York
LAWN CARE is being featured for six to seven weeks that began on various February start dates in a long and widespread list of television markets. Media picked up news, fringe and primetime inventory to attract adults 25-plus.

Volume Shoe Corp., TV
Foote, Cone & Belding/Chicago
SELECTED SHOE STYLES are being seen for 13 to 20 weeks that kicked off in late January in a long and coast-to-coast list of television markets. Negotiators worked with daytime and fringe inventory to attract young adults.

Wm. Wrigley, Jr. Co., TV
BBDO/Chicago
VARIOUS CHEWING GUM FLAVORS are being recommended for seven to 13 weeks that started on various January air dates in a long and nationwide list of television markets. Buyers placed daytime, fringe, news and weekend spot to reach an all-family audience.

New specs

Spot radio in 10 major markets will introduce the new Billy Dee's Eyewear line of sun glasses and prescription glasses from Ken Mark Optical Co., starting in late February or early March. Agency is Caroline Jones Advertising, Inc., now affiliated with Bozell, Jacobs, Kenyon & Eckhardt through parent company Lorimar Telepictures Corp.

Theme line for the new eyewear line is, "Billy Dee's Eyewear will get you in a whole lot of trouble" (with the opposite sex, because it adds so much to your good looks). Styles will be available for both men and women. And agency executives say they won't be too surprised if the new styles sooner or later crossover into the general market, like a good urban radio format.

Appointments

Agencies

Betsy Frank has been elected a senior vice president of DFS Dorland in New York. She came to the agency in 1978 as media research supervisor and is currently associate media research director.

Carole S. Cohan has joined McCann-Erickson in New York as director of broadcast production. She had been executive vice president and head of commercial production at Saatchi & Saatchi Compton. She replaces **Robert Gross,** who left McCann six months ago.

Bobbi Blair has been promoted to senior vice president, media for Y&R Entertainment in Burbank, Calif. She came to the agency in March 1986 as vice president, media and marketing, moving in from Needham Harper Worldwide, now DDB Needham, where she had been a broadcast supervisor.

Stephen K. Zartarian has joined Lewis, Gilman & Kynett Advertising in Philadelphia as a media manager. He returns to LG&K, where he had once been a buyer, from McKinney, Inc. where he had been vice president/media director.

Joan Zimmerman has been appointed a senior media planner at Cochrane Chase, Livingston & Co. in Newport Beach, Calif. She moves in from St. Louis where she had been a broadcast buyer and planner for D'Arcy Masius Benton & Bowles.

Media Services

Michael J. Brochstein has been appointed senior vice president, media director of Media General Broadcast Services. He replaces **Bill Koenigsberg** who has been promoted to executive vice president, media and marketing. Brochstein moves in from Griffin Bacal where he had been vice president and media director.

Kenneth Sacharin has been named vice president, media planning director of DeWitt Media. He was formerly vice president, associate media director at Saatchi & Saatchi Compton, where he worked on the Johnson & Johnson and Procter & Gamble accounts.

Diane Restaino has returned to Cash Plus, Inc., as a broadcast negotiator based in New York. Cash Plus headquarters is in Minneapolis. Restaino had been an account executive with Harrington, Righter & Parsons.

Selkirk promotes

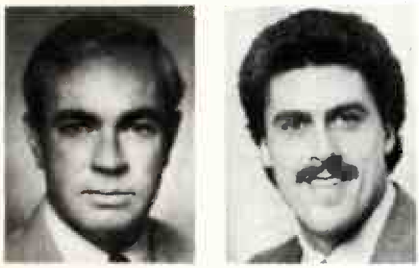
Ross A. McCreath, Roy E. O'Brien and Brian L. Foley figure in recent executive shifts at Selkirk Communications, Ltd. Foley moves from All-Canada Radio & Television to corporate headquarters in Toronto in the new post of vice president-television, responsible to Rafe S. Engle, president of Selkirk, for operations of the company's TV stations in Hamilton, Calgary and Lethbridge.

McCreath also transfers to Toronto and a new post of vice president-representation. That gives him overall responsibility for Selkirk's broadcast sales representation companies in both Canada and the U.S.

O'Brien becomes vice president-cable and telecommunications, succeeding Gene Fitzgibbons who retired at the end of 1986. A Selkirk spokesman says the combination of cable and telecommunications "indicates Selkirk's increasing involvement in satellite-related services, such as Seltech Ltd., Selkirk's Toronto-based satellite distribution company."

Representatives

Andy Feinstein has joined TeleRep as vice president, general sales manager of the Tigers sales group. He moves in from Lifetime Cable Television where he had been vice president, sales. Before that he had been vice president, marketing for the International Sports Division of Robert Landau Associates.



Paul Morrissey and **Kevin Nugent** have been named vice presidents and group sales managers at Petry Television in New York. Nugent came to Petry in 1979 and heads the Falcons sales team. Morrissey came aboard as a sales trainee and after graduation in 1977 became an account executive in the Atlanta office. Today he runs the Ravens.

Kim McFadden has been appointed sales manager of Christal Radio's Boston office. He comes to the firm from Kettell Carter, also Boston, where he was vice president, sales manager.

Steve Hill has returned to Torbet Radio as vice president/regional manager of the Detroit sales office. He had been sales manager with the Satellite Music Network, and before that, from 1984 to June 1986, had been a sales manager for Torbet.

Mark D. Meech and **Ann Pantalone** have joined the Chicago office of Blair Radio as account executives. Pantalone transfers from the firm's Detroit sales office and Meech moves in from the sales staff of Harris-Lanier in Chicago. He was formerly a salesman for KSHE(FM) St. Louis and for WEIC AM-FM Charleston, Ill.

Retail Report

Non-traditional selling methods

Broadcasters, says John Behnke, president and chief executive officer of Fisher Broadcasting, "have a tendency to go out and carve up the competition rather than concentrate on broadening their [client] base." The latter sales method however, is, in his opinion, the long-term route to growth. Behnke, whose company's broadcast properties consist of KOMO-TV Seattle-Tacoma, KATU(TV) Portland, Ore., and Seattle AM radio station, KOMO, is a firm believer in the utilization of marketing and/or market research to woo new advertisers to the broadcast medium. And he is not a subscriber to the "cold call" philosophy still espoused by so many broadcasters as the best method to generate more retail business (see *Retail Report*, January 19).

"I can't deny that a good, effective salesperson can't turn up new business," he says. "But unless it [the new business] is handled very carefully, in the long run, it could turn into a negative." In addition to making the sale, he emphasizes that a careful analysis of the advertiser's needs must be made as well as attention paid by the station to the client's commercials production needs. If the experience turns sour for the advertiser, he warns, "it will take a long time to get that person into television again."

Another believer in applying non-traditional marketing techniques to broadcast selling is Jack Myers, president, Jack Myers Communications Group. Myers, who once headed the retail marketing effort at the CBS Owned Television Stations, gave a speech on "Creative Selling" at the Association of Independent Television Stations (INTV) convention last month in Los Angeles. One of the points he emphasized was the need to sell "*with* your competition instead of against it." Acknowledging that this might be perceived as a "radical" idea, he, nevertheless, advocated thinking of television as "a single medium."

"Television—broadcast and cable together—is a single medium that should go to war together against newspapers in the local marketplace," he said. With that in mind, Myers also advocated that TV stations try thinking like newspaper salespeople. "Newspapers have always been creative sellers. Retailers pay premiums for newspaper positioning. You can get premiums for positioning in your programming. The first break in the newscast is worth more; the break just before 'Final Jeopardy' is worth more. The break adjacent to sports is worth more. . . ." (For more on Myers' speech, see *Viewpoints*, page 75).

Although it is important not to be *too* negative about newspapers when pitching retail clients, the print medium probably is as vulnerable today as it's ever been. At the International Newspaper Advertising and Marketing Executives (INAME) meeting last month in Miami Beach, James R. Williams, president of the National Retail Merchants Association (NRMA), told newspaper ad execs that department and specialty stores are using their medium "with less space and frequency. Certainly part of the reason for the lessening of space and frequency usage, by these segments," he said, "is the annual rate increase-for-less-space ritual practiced by most newspapers." He also said that, "in the quest for efficiency and productivity, store management is studying the expense ratios and shifting dollars around. When it comes to advertising, some have determined that, given escalating newspaper advertising costs against the decline of households reached, it is prudent to spread this expense to other forms of advertising . . ."

And, if there are still broadcasters who doubt the necessity of developing a marketing-oriented strategy when going after retailer dollars, some other comments made by Williams are worth considering. "Today's smart retailers," he said, "utilize marketing concepts to delinate their customer base and to target this audience in their advertising programs."—**Sanford Josephson**

One Buyer's Opinion

Benvenuto

More clients will use cable TV when cable fills its data vacuum

There's no argument that cable television audiences are up significantly over the past five years—nor that this growth in viewing has piqued advertisers' interest. What started as a secondary support medium is now being transformed into one of the more pervasive communications vehicles of today. The result is that more advertisers are seeking to tap into the various cable-segmented markets at cost-effective rates.

Inevitably, as cable penetration continues to grow, and as more programming is developed to serve specific audiences, an even greater number of advertisers will seek to exploit the medium's targeted reach and splintered flexibility.

Despite this rosy picture, however, cable television—as has been widely bemoaned by the advertising/marketing community—remains a medium in search of credible and consistent audience numbers. For cable to achieve its potential as an advertising medium, it must move swiftly to establish more credible and accurate reporting of audience measurement. From my "buyer" point of view, I see a number of options that would assist in the development of the necessary data.

Such a "wish list" includes:

- A compilation of audience information for all cable networks, reported in one multi-network book, similar to NTI reports;
- The regular reporting and updating of this information—perhaps with the same frequency as NTI—and as opposed to the sporadic and inconsistent manner in which each network now releases such information;
- **The creation of uniform and consistent** demographic VPVHs (viewers per viewing household) reported for all cable networks;
- Individual network coverage and cable (household and demographic) universe estimates, regularly updated and reported in the front of each multi-network report; and
- Three columns of household rating information to appear in such reports, expressed as follows: (1) national broadcast TV ratings (percentage of NTI television universe estimates); (2) cable television ratings (percentage of cable TV universe estimates); and (3) cable network coverage ratings (percentage of the cable network universe estimate).

To be sure, any set of media prescriptions can always be taken with a grain of professional salt. But, given the increasingly fragmented nature of the television viewing audience today, it is timely for cable television to bolster its future by addressing the numbers needs of those advertisers who—while they might desire to use the medium—are still unconvinced that cable viewer reports are consistent, credible and comparatively up to date.

For a medium that has made so much progress in such a relatively short time—and one with so much potential for use by advertisers and marketers—to fail to fill this vacuum of research data is to overlook achieving the fullest potential flow of advertising dollars.—**Anne Benvenuto,** *vice president planning and media resources, Time Buying Services, Inc.*

Stations

Frank Oxarart has been appointed general manager of WMCA New York. He moves in from the presidency of Select Radio Representatives. Before that he had been vice president of Group W Radio Sales.

Steve Mauldin is now vice president, general manager of Gaylord Broadcasting's WVUE-TV New Orleans, succeeding **Ed Quinn**, now general manager of KGTV(TV) San Diego. Mauldin joined WVUE-TV in 1985 and steps up from general sales manager.

Michael Kakoyiannis has been named senior vice president of Metropolitan Broadcasting Corp. As such, he'll continue as general manager of WNEW AM-FM New York.

Rosmarie Lieberman has been appointed vice president of sales for Hispanic American Broadcasting Corp., the new Spanish-language news network formed by **Gustavo Godoy,** former news director for SIN, now Univision, in Miami. Lieberman had been vice president, sales in charge of national accounts and special programs for SIN.

Wheeler Rudd has transferred to Toledo as vice president, general manager of Cosmos Broadcasting's WTOL-TV. He had been general sales manager of Cosmos' WAVE-TV Louisville.

John T. Quigley has been promoted to general manager of WTTE-TV Columbus, Ohio. He moves up from station manager for the Sinclair Broadcast Group property.

Media Professionals

TV as a narrowcast medium to reach farmers

Steven G. Abramowitz

Vice president,
Management representative
Vitt Media International
New York

Steve Abramowitz of Vitt Media describes how television can be used to narrowcast specific messages to the agricultural industry. "But before we discuss narrowcasting," he says, "it's important to realize how extensively farmers watch television."

Abramowitz points to studies in recent years "conducted by Katz Television, A.C. Nielsen and Arbitron, all demonstrating that farmers are heavier viewers of TV than their non-farming counterparts. And this is particularly true of news programming. A study conducted by *Successful Farming Magazine* in September 1985 indicated that of the 984 respondents replying, 77.2 per cent 'always watch the late evening news.' "

He says that in looking at television's ability to target the farm audience, "We first start with one of the basic advantages of TV—the ability to select key ADIs for television advertising on a spot basis. The agrimarketer, based on marketing priorities and communications criteria, can select the key geographic areas and target, for example, soy bean farmers with spot TV, only in areas where soy beans are raised."

Abramowitz explains, "In using the term 'narrowcasting,' we refer to a medium's ability to selectively reach a particular target audience. With television we have this ability to reach an agricultural audience. This can be done through the use of half hour agricultural programs. Examples of these include *Ag Day*, *Morning Ag Report* and *U.S. Farm Report*. Here at Vitt Media we buy these nationally syndicated programs nationally, regionally, or locally."

Abramowitz also notes that a number of stations in the Midwest produce their own early morning farm programs. What these shows have in common, he says, "is a tremendous ability to place an ag message in a perfect creative environment, aimed at a farm audience in an extremely cost-efficient way. As reported in the *Successful Farming Study*, 88.3 per cent of the farmers polled reported that they 'would be interested in a 30-minute weekly ag television program.' These programs are effective vehicles for agrimarketing right now."

Buyer's Checklist

New Representatives

Blair Radio has been named national sales representative for KBEQ(FM) Kansas City. The contemporary hit station is owned by Capitol Broadcasting Co. of Raleigh, N.C.

Christal Radio is now national sales representative for WHCN(FM) Hartford, Conn., and for WSNX AM-FM Muskegon, Mich. The Muskegon stations simulcast a top 40 format, and WHCN programs album oriented rock.

Hillier, Newmark, Wechsler & Howard has assumed national sales representation of WKSZ(FM) Philadelphia and WMIX AM-FM Mount Vernon, Ill. WKSZ offers a soft adult contemporary format, WMIX airs an MOR sound plus farm information, and its FM sister features modern country music.

Katz Radio is the new national sales representative for WVIC AM-FM Lansing, Mich., and for WPTR and WFLY(FM) Albany, N.Y. WFLY programs adult contemporary hits, and WPTR carries a contemporary/country (current hits) format. Both Lansing stations have a contemporary hit format.

Masla Radio has been appointed national sales representative for KQXL Baton Rouge and for KDAE/KIOU(FM) Corpus Christi, Texas. KDAE offers modern country music and KIOU featurs easy listening. KQXL is an urban contemporary station.

Petry National Television has been named national sales representative for WJTV-TV Jackson, Miss. and WSAV-TV Savannah, Ga. WSAV-TV is an NBC affiliate and WJTV-TV is affiliated with CBS. Both stations are owned by the News Press & Gazette Co.

Republic Radio is now national sales representative for WGTC/WTTS(FM) Bloomington, Ind. and WSKR/WIZD(FM) Mobile-Pensacola. WIZD carries adult contemporary music and WSKR programs country. WGTC offers modern country and WTTS plays contemporary hits.

Torbet Radio has been selected as national sales representative for WGSL/WSSL(FM) Greenville-Spartanburg, S.C. and WJDX/WMSI(FM) Jackson, Miss. WMSI and WSSL feature country music, WJDX specializes in a soft adult contemporary sound, and WGSL airs southern gospel music.

New Affiliates

NBC Television Network will add KULR-TV Billings, Mont., as a primary affiliate, effective August 1. The station started as an NBC affiliate when it premiered in 1958 as KGHL-TV.

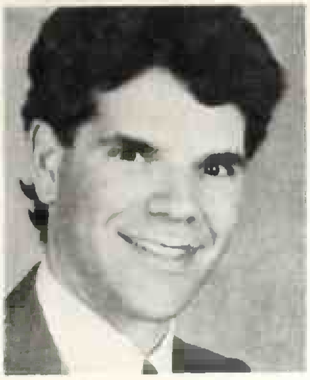
United Stations Radio Networks has signed WPIX(FM) New York to its lineup for Dick Clark's *Countdown America*, airing Sundays from 8 p.m. to Midnight.

Transactions

Sky Broadcasting has agreed to acquire WCZY AM-FM Detroit from **Gannett Co., Inc.** for approximately $15.5 million. The FCC's multiple ownership rules require the sale because Gannett also owns *The Detroit News*.

Viewpoints

Jack Myers



President, Jack Myers Communications Group, in speech before recent Association of Independent Television Stations convention in Los Angeles

Creative selling is key to local television growth in today's tough market

The changes which took place in our industry in 1986 have put a new perspective on ad sales and the importance of maximizing revenues.

The whole perspective of "never-ending" growth is gone, replaced by the reality of exploding programming costs, national barter syndication capturing choice avails, cable channel repositioning, improved cable ratings, a slow national marketplace, etc.

Internally, parent corporations and financial management are crying for increased profits, profits and more profits. In this environment, when every working minute must be concentrated on today's revenues, it's difficult to invest in tomorrow's opportunities. Every salesperson has to squeeze every possible penny out of every avail, developmental selling is a luxury.

I would propose we eliminate the word "developmental" from our selling vocabularies and replace it with "creative." Developmental selling is long-term, opening new revenue streams. Creative selling is maximizing the uses of your inventory and maximizing shares of existing and potential business.

The greatest threat to television selling is that the vision of being in a creative, exciting medium has disappeared. Salespeople seem to have lost that sense of the medium and how it can be shaped and manipulated to serve clients' needs.

It's tough to change this at the rep level—that's a numbers business. But in the local market, I believe the greatest opportunity for growth is to make creative selling a mandate for 1987, and compensate salespeople for creative thinking.

Some examples

I'd like to suggest five examples of creative selling:

(1) Frequency. A local retailer should care little about CPMs and GRPs. Sell them customers at the cash register and convince them that the key to their sales results is frequency—spot repetition. When you've got a program they want, make sure they buy two maybe three spots in a single program on a single night or one spot each night during their flight. It's better to reach 100 people 10 times than 1,000 people one time.

Log the advertiser in *at the same time* everyday so he builds a franchise in that position. Radio has been doing this for years, and it works—especially in shows with loyal followings. If you have a thematic movie week, sell sponsorships, convince advertisers to buy three spots per night to build frequency and recognition. In fact, any time you can package in a billboard and sponsorship, why not try it?

(2) Premium positions. If you can't get premium CPMs, then deliver premium positions in return for share. And if another advertiser complains, it's available to them as well. Remember, the local *client* understands this concept. It cannot be presented to the agency only.

Creative thinking about your inventory, and how to package and present it better, will pay off. Take all your sitcoms, all your movies, all your game shows, and create mini-rotations of each with an average rating, making your lower rated programs more attractive.

(3) Selling with your competition instead of against it. A radical creative idea is to think of television as a single medium.

Use your competition to your advantage. If you're at a real disadvantage in the news area, or very strong and need to justify a much higher CPM, sell a roadblock concept. Several retailers such as The May Co. in Denver and Bergners in Milwaukee buy a late news roadblock three days per week every week and sell it as a package to their vendors to get co-op dollars out of newspaper and into TV. To them, it's like buying a full page newspaper ad that's in place every week.

A 1 rating may not be too sellable, but three stations with a combined 5 rating may be more attractive than the parts; you might even suggest to clients that they lock in particular times on each station so the spots run roughly at the same time.

Client relationship

(4) Relationship and knowledge. Instead of continuing to create ways for the client to use more TV, stations fall into the trap of dealing only with the agency or the client's media people. There must be a relationship between station management and local client management, and salespeople should know *their* own medium to present it effectively.

(5) Sales promotion and merchandising. We're all following the shift of ad dollars into sales promotion at the national level. Local advertisers, too, are sensitive to promotions and merchandising. If you have a creative, open mind about your inventory, and get to know the client's business and needs, you'll come up with creative promotional and merchandising ideas that bring in higher shares and new revenues.

Programming/Production

Para, MCA strike China barter deal

Paramount Pictures Corp. and Universal Studios have jointly locked in a major barter programming licensing arrangement with CCTV, China's national TV network. The agreement calls for the two U.S. companies to retain five minutes per hour in each program for sale to U.S. and foreign advertisers, according to MCA Enterprises director of Far East operations, Janet Yang. The latest barter deal struck represents a fast acceleration in which U.S. companies are becoming program suppliers in China. Both Lorimar Telepictures and 20th Century Fox Television announced similar barter deals with China only several months ago.

The latest accord represents the largest license of foreign programming to China to date, making both U.S. companies the largest in terms of bringing foreign product to Chinese Television. The deal includes drama series, and while the overall package is still to be nailed down, series will probably include *Marcus Welby, M.D.*, *Family Affair*, *Star Trek* and *Columbo*. Miniseries are expected to include *The Winds of War*, *The Jessie Owens Story* and *Space*, Yang reports. Specials, TV movies and children's programming are also being considered.

All told, Paramount and Universal will supply about two hours of prime-time programming on one day each week, to be fixed by CCTV, making for about 100 hours of programming in the first year. Just when the programs will begin airing on the CCTV has not yet been determined, according to Yang, but it will be sometime this year.

Dates. The two companies want to lock in advertisers to specific programs and dates before announcing the start of the broadcasts, says the spokesman. All programs to be broadcast will be dubbed in Mandarin Chinese by CCTV. The China TV-viewing audience is estimated at 370 million.

In commenting on the deal with CCTV, Arthur R. Barron, president of the entertainment group of Gulf & Western, which includes Paramount, says, "This historic joint venture not only brings American television to China, but also allows our two companies to work with advertisers to open a vast new market for American products."

The agreement is for a minimum of one year, but, Yang notes, the deal would not have been consummated if both the U.S. companies and CCTV did not envision that it would lead to longer ties. Under a previous theatrical film deal with the China Film Corp., Paramount and Universal will distribute their first film in the spring, which will be *Love Story*.

Genesis home shop plan

Genesis Entertainment is preparing to enter the home shopping arena with a "magazine" game show. The program, according to Phil Oldham, senior vice president, domestic sales, will be available on a cash-plus-barter basis beginning in the fall. The weekly half-hour program will contain elements for home shopping, but the focus will be on programming, Oldham emphasizes in an interview.

In keeping with the fledgling company's philosophy of introducing one program at a time, Genesis waited until the NATPE convention had ended before revealing its plans to introduce the new venture. Oldham notes that the company also held back on pitching the new show because it didn't want to distract from its efforts on improving on mid-season sales of *The Judge* and *The Best of the National Geographic Specials*.

Phil Oldham

Apparently, the "go-slow" on debuting new product is paying off for Genesis. Both products have contributed heavily toward large expansion in personnel and towards expanding its programming vistas. While the direction of Genesis will remain on first-run programming, including specials, the company also expects to enter the movie package and the off-network series arena, notes Oldham.

From basically beginning as a one-man band headed by Gary Gannaway, chairman and chief executive officer, Genesis now boasts a full complement of sales and other executives, all hired over the past six to 10 months. These include Oldham, Wendy Phillips, vice president, general sales manager, barter sales; Brian Davidson, vice president, midwest sales; and Stanley Sherman, vice president, northeast sales. Other executives are Don Springer, vice president; Jerry Weaver, vice president, sales; and Wayne Lepoff, president. The company's makeup is a far cry from Genesis' startup about a year ago, when Genesis was doing business by utilizing several other distributors as partners to help get its acquired product off the ground. For example, LBS Communications did the barter sales for *National Geographic* from September, 1986 to the past December. *Geographic* is now handled by Television Program Enterprises, because the show goes cash-plus-barter in September. The barter series *The Judge*, which was launched with Colbert Television Sales, is now handled by LBS, in a contract that ends in September. Genesis is now the sole owner of *The Judge*, having bought out its partner and producer, Sandy Frank.

The Judge, according to the November NTI, Oldham says, outpulled *Superior Court* in early fringe and in daytime; had the highest share of any syndicated program in the daytime and early fringe in Greenville-Spartanburg-Asheville on WLOS-TV; on WSLS-TV Roanoke, beat *Donahue* in ratings, share and women at 9 a.m.; and delivers more of the ethnic market than any other court show.

Regarding *Geographic*, Oldham notes that one of the things developed by Genesis, is its ability to work with stations to get the most from the specials: "Most stations hate specials because they're harder to sell than weekly shows. We work with stations in developing presentations on sales and with stations on promotion, plus providing co-op budgets to encourage stations to use effective on-air promotion."

Geographic is being offered for five runs in a six-year firm license commitment with an additional six years as option. By going cash next year on *Geographic*, which consists of 96 hours.

Genesis is looking to capitalize on "a hot show, which can generate far more money from the marketplace than a barter show. The better shows are cash; stations aren't willing to give up half of their inventory if the show is strong," says Oldham.

Geographic will continue to go the barter route for one more year. The initial year's programming consists of 24 hours, says Oldham. All told, there are 96 hours, 80 of which aired on CBS. Sixteen new shows are being shown on PBS, after which they will be part of the overall package.

The package will include a two-hour *Geographic* special in 1988, which will mark the 100th year of the magazine and the Society. Other episodes will be produced as well, notes Oldham.

APD's new plans

The Association of Program Distributors is moving ahead on several fronts. According to Marvin Grieve, president of the organization which consists of 85 members, and president of MG/Perin Inc., APD has hired a California lawyer to represent the group in the Grant Broadcasting bankruptcy; will file a petition of inquiry with the Federal Communications Commission on restoring the public interest, convenience and necessity clauses in its rules; and will get a credit operation set up for the association's members.

The lawyer, Richard Pachulski, is on the creditor's committee on the West Coast, along with major syndicators. The lawyer represents the smaller distributors of the APD regarding their interests in the Grant Chapter 11 proceedings. On the petition end, APD is looking to step up its posture against home shopping ventures, feeling they are against the public interest.

As for the credit operation, Grieve says he expects to retain a bureau to flush out the credit line of stations, "so the membership can find out the stations' ability to pay and what kind of credit terms they should be given. There's a lot out there that is scaring everybody."

Meanwhile, Grieve, who has been functioning on a voluntary basis for four years as head of APD, is looking to get some remuneration for the job. He's expected to notify the membership of his request.

Taft may sell division

Taft Broadcasting Co. is considering selling all or part of its entertainment division, which has accounted for about a third of its fiscal 1986 revenue. According to Charles Mechem Jr., chairman and chief executive officer, the company is considering the plan, which is in keeping with Taft's moves to emphasize its radio, TV and cable TV operations. Analysts on Wall Street estimate the value of Taft's entertainment group as between $400 million and $550 million.

The entertainment unit, consisting of Worldvision Enterprises and the Taft Entertainment Co., took in $144.3 million of Taft's total revenue of $472.8 million in fiscal 1986. The division's operating profit totaled $13.4 million of Taft's $81 million. For the quarter ended December 31, Taft has a net loss of $54.4 million on sales of $143.4 million, with the entertainment division bringing in about 56 per cent of the company's revenue. But the units operating profit went down about 32 per cent from the 1985 quarter, $8.6 million to $5.8 million.

'Draw' inks 52 stations

Buena Vista Television's *Win, Lose or Draw* is beating the odds on making it to the tube in the fall. According to Rich Goldman, vice president and general manager, the entertainment/celebrity/humor game show has wrapped up in excess of 52 stations, representing 45 per cent of the country, since the half-hour strip was introduced a few weeks before the past NATPE convention. While not yet a fall "go," the series is close to being launched, he notes in an interview.

Stations cleared, which are all affiliates, include ABC-owned stations in Los Angeles and Chicago, KABC-TV and WLS-TV, respectively, plus WCBS-TV New York, CBS-owned outlet, and WRC-TV Washington and WKYC-TV Cleveland, both NBC-owned stations. In addition, the series has gotten clearances from KOMO-TV Seattle, WFMR-TV Dallas, WTJP-TV Tampa and KATV-TV Portland, among others.

Goldman says that there's an even split between time periods that *Win, Lose Or Draw* will be aired—early fringe or access—which he figures will help garner good ratings. Also, he notes, he is optimistic about the show in that it scored impressively in a test given by ASI, marketing research firm, against programs of a wide range of categories.

Syndication shorts

All American Television has launched the syndication of *Smart Money*, six half-hour specials, for airing this year. The first half-hour, *Surviving Tax Reform*, is being offered for airing in March and April. Other topics include *Real Profits*, *Dream Wheels* and the *New American Dream*. Host is Steve Crowley.

Constitution Minutes, a series of 26 one-minute vignettes, produced by Lou Reda Productions, has been acquired by **RKO Television.** The stations airing the shorties beginning in March are WOR-TV New York, KHJ-TV Los Angeles and WHBQ-TV Memphis. *Constitution Minutes* are designed to help Americans understand the Constitution.

Hal Roach's *T 'n' T*, half-hour action/adventure series, has been sold to 30 stations, according to Hal Roach Studios and Nelvana Ltd. The first pilot episode is due for taping in March. Starring Mr. T., the first-run series is set in the fictional King City, North America.

Although *The Lou Kelly Show* was a late entry for the past NATPE convention, the half-hour late-night strip wrapped up solid sales at the show. Signed initially for the cash-plus-barter series are KCOP-TV Los angeles, KBHK-TV San Francisco, KMSP-TV Minneapolis, KVTP-TV Phoenix and KPTV(TV) Portland, Ore. The series starts in June.

Fox/Lorber Associates has acquired the Action Sports Collection, 50 half-hour and hour programs. Suggested packages include The Best of Action sports, 13 half-hours, and The Best of Skiing, 13 half-hours.

New Century Telecommunications has sold *The Suzanne Somers Comedy Special* to Gaylord Broadcasting's five outlets and to RKO General's three. The one-hour show is set for a May airdate. It's produced and directed by Lee Miller.

Sharing a moment *together at the Essence Television Productions booth at the recent NATPE convention, are, from l., Phyllis Tucker Vinson, NBC vice president of children's programming; Sheila Frazier, Essence West Coast production coordinator; Maynell Thomas, executive vice president of Carson Productions; Wynton Marsalis, trumpeter and guest host of* "Essence" *special; and Susan Taylor, host/executive producer of* "Essence," *weekly show.*

Coke, Tribune western

Westerns are coming back. At least one is, via a deal between Coca-Cola Telecommunications and Tribune Entertainment, in association with Gross-Jacobson Productions. The western, *The Gunfighters*, will be offered for syndication as a 1988 entry, in the first of two projects in the Coca-Cola and Tribune Entertainment deal. Casting is in progress, and production is set to start in early May on the two-hour movie pilot developed over a two-year period.

The pilot has been licensed to Global Network in Canada and to the six Tribune stations. The ensuing series episodes are expected to be half-hours. *The Gunfighters* is the saga of two fast-shooting brothers and their cousin who turn outlaws after unfairly losing their family ranch. Coca-Cola will handle clearances on the barter show, and Tribune will sell the national ad time.

Programming/Production
(continued)

LBS, Roach network

In a follow-up to its barter syndication deal of three colorized movies, LBS Communications has set a new arrangement with Hal Roach Studios. Under the new accord, LBS will sell national advertising time on a monthly showcase of 14 colorized movies under the umbrella name of The Corlorization Network. Premiere will be in October.

In the initial arrangement, LBS cleared 92 per cent of the U.S. for *Night of the Living Dead*, *It's a Wonderful Life* and *Topper*. Under the new accord, films will include *Topper Returns*, *Angel and the Badman*, *Saint Joan*, *Advise and Consent* and *Suddenly*.

RKO names agent

RKO Pictures has named Devillier/Donegan Enterprises, Washington, as its agent for U.S. syndication sales. D/D will handle all RKO Pictures television properties for all configurations. Some properties include *Run, Chrissie, Run!*, *The Secret Servant* and *John Forsythe's World of Survival*, plus various RKO pictures/BBC TV co-productions such as *Birds for All Seasons* and *Soldiers: A History of Men in Battle*.

Du-Pont-Columbia

A CBS news documentary won the Gold Baton Award, the highest honor of the Alfred I. duPont-Columbia University Awards in Broadcast Journalism, during ceremonies at Columbia honoring excellence in broadcast journalism in 1985–86. The presentation was aired nationally by WNET-TV New York for Public Broadcasting Service stations. The Gold Baton winner was the program, *CBS Reports: The Vanishing Family—Crisis in Black America*, about the disintegration of black family life in America, and reported by Bill Moyers. The award honors the program judged to have made the greatest contribution to the public's understanding of an important issue or news event.

Silver Baton awards were won by 12 programs from across the U.S. in six judging categories. The winners, with judging categories, are, **Network Television**—ABC News, for *45/85;* CBS News, for *CBS Reports: The Vanishing Family—Crisis in Black America;* NBC News, for investigative reporting on *NBC Nightly News*.

Local television—major market—WBZ-TV Boston, for *Afghanistan: The Untold Story;* WCBS-TV New York, for *No Place to Call Home;* WMAQ-TV Chicago, for *Cicero: Community of Controversy*. **Medium market**—KING-TV Seattle, for *Washington 2000;* WCCO-TV Minneapolis, for *State of Texas vs. Steven Lynn Fossum*. **Small market**—KTUL-TV Tulsa, for *Tulsa's Golden Missionary;* KYTV(TV) Springfield, Mo., and Erin Hayes, for outstanding reporting. **Independent productions**—Chedd-Angier Production Co. and The Documentary Consortium for *Frontline: Sue the Doctor?*; Drew Associates Inc., and PBS, for *For Auction:An American Hero*.

Radio—NBC radio news for coverage of the American raid on Tripoli. Peter Jennings, anchor and senior editor of ABC's *World News Tonight*, was master of ceremonies.

Zooming in on people

William Vrbanic, Jr. has been promoted to vice president, syndication distribution at MCA TV. He joined the company in 1982 as manager of tape distribution. For the previous four years. Vrbanic was manager of syndication services at Channel One, Ltd., Pittsburgh. He held a similar post at Group W Productions from 1974–78.

Rick Jacobson has been named executive vice president at **Access Syndication.** He comes to Access after eight years at Orion Television. For the past three years he was vice president of western division sales at Orion.

Lee Jackoway has joined **Coral Pictures** as U.S. director of sales. He'll restructure the sales operation and appoint regional sales managers. Previously, Jackoway was vice president of syndication sales at Multimedia Entertainment.

Leland A. Jackoway

Rand Stoll has been promoted to senior vice president, national ad sales and marketing, and **Ira Bernstein** has been promoted to New York ad sales manager, at **LBS Communications.** Stoll, who had been senior vice president, national ad sales manager, joined LBS in 1982 as a station sales rep. Bernstein had been vice president, New York ad sales. He joined LBS in 1985 as an ad sales account executive.

Rand Stoll **Ira Bernstein**

Richard Elkind has been appointed research director at **King World.** Before joining King World, Elkind was with WCBS-TV New York, where his positions included daypart coordinator, sales promotion manager, research manager, and most recently, marketing manager.

Maggie Begley has been promoted to director of advertising and promotion at **Warner Bros. Television.** She joined WB TV in 1984 as a senior publicist. Before that, Begley was with NBC from 1975–1984.

Terrie M. Williams, director of corporate communications, has been elected vice president of Essence Communications.

Martin D. Weisman has been named vice president, **Evergreen Programs Inc.,** a division of Worldvision Enterprises. He joined Evergreen in November, 1982. Previously, he was with Avco Embassy Pictures. Also, **Jim Kauss** has been named central division account executive at Evergreen. Kauss was midwest affiliated sales manager at Financial News Network before going to Evergreen. And at Worldvision, **Ben De Augusta** has been appointed senior vice president, operations. He was vice president of operations, joining Worldvision in 1977 as director of operations.

'Bingo' doing well

While the past NATPE International convention left something to be desired in business activity in general, the convention apparently has paid dividends for Satellite Bingo Ltd., which, says its president, at the show garnered verbal commitments from 35 markets for its program, *Satellite Bingo*. Stations committed to clearing the satellite-delivered weekly hour game show include San Francisco, Nashville, Little Rock and Birmingham, according to Ron Walker, president of SBL.

Satellite Bingo follows the traditional game of bingo, but is interactive, allowing viewers at home to share in cash and other prizes, totaling a maximum of $25,000 in each program. Plans call for a September 26 blast-off of *Satellite Bingo*, a delay from the April start because there weren't enough clearances to launch the show. *SB* is being offered on a cash-plus-barter basis, says Walker in an interview, with fees ranging from as little as $100 to as high as $4,000 per hour, depending on the ADI-size of the station. Of the 35 committed outlets, 10 are affiliates, says Walker.

On the barter end, the company takes two minutes for national sales, while stations get 10 for local advertising per hour show. As for national sponsors, Walker says he has either lined up or is close to firming deals with Kentucky Fried Chicken, 7-11 Stores, Taco Bell, Pizza Hut and Pepsi Cola.

Home TV players pick up their bingo cards from sponsors at local retail or franchise outlets, Walker says, thus adding to floor traffic at the stores. "This takes the program out of the ratings game, producing measureable results in the number of bingo cards picked up from the sponsors." Sponsors get extra promotion because their names are advertised on the back of the cards. Cards are individually numbered and color-coded for identification for copyright protection and to prevent counterfeiting.

Television Marketing Consultants is in charge of giving out the cash and other prizes. And, according to Walker, satellite delivery will encompass a feed on the East Coast and one on the West Coast, via GTE's Spacenet, which blankets 50 states. The show will be produced in Hollywood at the SBP Studios. According to Walker, the potential audience "is enormous." About 50 million Americans play bingo, including about 35 million who play the game weekly. Bingo games in the U.S. gross $5 billion annually, and the average player spends $27.50 per week on the game, Walker notes. At this point, Walker is scouting for a distributor.

WKYC-TV shifts

WKYC-TV Cleveland has reorganized its operation, with the emphasis on programming. According to John Llewellyn, vice president, general manager, Rich O'Dell, production manager, will be responsible for the art department, including all producers/directors, associate directors and announcers. He reports to Thomas Powers, director of technical operations. The technical department is charged with servicing the production needs of the news and program departments. Greg Stehlin continues as WKYC's program director.

NEC, Sony in deals

NEC America and Sony Communications Products have entered into separate deals involving broadcast equipment. In the NEC arrangement, the company has signed a multi-year deal with NBC, which involves the purchase by NBC of large quantities of the SP-3A CCD camera system, to be used by the network for its news and by its owned stations primarily with Panasonic's MII VTR format. Using three CCD devices as the imaging sensors, the camera features a built-in variable speed electronic shutter to provide sharp images of fast-moving objects during slow-motion playback. Shutter speeds are quickly selectable from 1/60th to 1/200th of a second. The camera is designed to be used in many configurations, and it may also be used in remote control, triax or standard configurations.

In the Sony deal, Turner Broadcasting Systems will equip its new CNN and Headline News headquarters at CNN Center with Betacam format newsgathering and production equipment. The center, when completed in April, 1987, will feature more than 200 Betacam editing and playback systems, which will record video sent via satellite from TBS news bureaus. Current plans call for the conversion of all the 18 TBS news bureaus in the U.S. and abroad to Betacam field recording systems.

Sony introduced the Betacam component recording format five years ago as a new system for electronic newsgathering.

Radio syndication

Promark has acquired the rights to *A Tribute to Ricky Nelson*, a one-hour special exploring the late musician's influence on rock and featuring his performances as well as interviews with such music notables as Johnny Cash and Jerry Lee Lewis. The show is being packaged with a second one-hour special. *Blueberry Hill*, scenes of Fats Domino in concert. Both shows are offered on a 50/50 barter basis for clearance in the early first quarter.

There were two recent personnel changes at **MJI Broadcasting.** Dave Schulps, vice president, production, will be relocating to San Francisco and opening a West Coast office. In New York, affiliate relations manager Patti Galluzzi was promoted to director, programming. More news from MJI includes the fact that it will produce and syndicate the 29th annual Grammy Awards radio specials. The series will consist of five, two-hour shows in five different formats to air the weekend prior to the awards, scheduled for February 24. The five formats for the specials are: CHR, AC, AOR, country and black. The programs will be offered on a market exclusive basis: one station per format in each market.

Satellite Music Network reported an increase over 100 percent in advertising sales orders to date for the first quarter of 1987, compared to the first quarter of 1986. Also at Satellite, Bill Polish was named news anchor. Polish was formerly South Bay (San Francisco) California bureau chief for CBS radio. And Larry Watts was promoted to assistant vice president, progrmaming. Watts, who has been with the company since 1981, previously held the title of country coast-to-coast operations manager.

Consultant firm **Burkhart, Abrams, Douglas, Elliott and Associates** has named Greg Gillispie associate in the company. He had been program director of WDVE Pittsburgh.

CABLE

It looks like last year's *Wrestlemania II* is about to be eclipsed as the biggest pay-per-view event ever. The new leader? *Wrestlemania III*, of course. The March 29 live, three-hour spectacular has already signed up cable systems

Programming/Production

(*continued*)

representing 3.6 million addressable subscribers, according to the World Wrestling Federation. This includes 1.3 million subscribers from **Showtime's Viewer's Choice,** the only PPV network distributing the event. Showtime says this will represent 100 per cent affiliate participation and that almost all of the affiliates will also air a replay of the event later in the evening.

ESPN and **Mizlou** will team up to present 10 matches of Major League Volleyball's inaugural season, starting with a February 22 contest between the Los Angeles Starlites and the New York Liberties. There are six teams in the women's league, each of which will play a 22-match schedule. Most of ESPN's telecasts will air Mondays at midnight, and the package will include live 9 p.m. coverage of the league championship on May 21. Mizlou will also syndicate the final eight games in the package.

Two teams in another new league, the Eagle Box Lacrosse League, have local cable deals. Four Philadelphia Wings games are being shown on **Prism,** and four Washington Wave games on **Home Team Sports.** Prism also plans to carry Wings playoff games.

Stroh Brewery has agreed to underwrite the next three years of *World of Audubon Specials*. Each of the 12 shows—co-produced by the National Audubon Society, **Turner Broadcasting System** and **WETA-TV Washington**—will air four times during a one-month window on **Superstation WTBS,** encore on **PBS** during the next two summers and then enter syndication the following year.

The Learning Channel, through a $1.7 million grant from the John D. and Catherine T. MacArthur Foundation to its parent company, the Appalachian Community Service Network, will present another 52 weeks of independent film and video productions. TLC said it will also make the programming available free to all cable systems and local access channels and later to PBS stations.

Another short-lived network series, *Lime Street*, has arrived at **Lifetime.** The Columbia Pictures Television production, starring Robert Wagner, ran on ABC-TV in fall, 1985. Lifetime is showing the seven one-hour episodes Saturdays at 2 p.m. It also has rights to a 90-minute pilot.

The Soviet-produced *Moscow Meridian*, which airs once a month on **Tempo Television,** will send two Americans on a trip for two to Moscow and Leningrad later this year. The contest winners are being selected at random from viewers who mailed in correct answers to two questions posed about the Soviet Union during last month's edition of the one-hour program.

Several locak market late-night movie hosts are showing up this month as Friday night guest hosts on **The Movie Channel's** *Drive-In Theater Double Feature*. The group includes "Stella," host of *Saturday Night Dead* on KYW-TV Philadelphia; "Fritz the Nite Owl," who's been hosting *Nite Owl Theater* for 13 years on WBNS-TV Columbus; "Big Wilson," former host of *Nite-Owl Movies* on WCIX(TV) Miami and now a DJ on WKAT Miami; and "Zacherle," who started his New York shenanigans on WABC-TV in the late '50s and then became a popular radio DJ.

Genesis StoryTime, the text/graphics service for kids, hopes to expand its appeal to teenagers and adults come September with the premiere of a new series of "literature classics." *Tom Sawyer*, *Huckleberry Finn* and *Black Beauty* are among the upcoming titles on the 24-hour channel, which now reaches 1.3 million subscribers via 34 cable systems. The service, which dropped affiliate fees a year ago, plans to seek corporate sponsorship.

Cable Programming Resource Directory, a new publication from the **National Federation of Local Cable Programmers** in Washington, lists over 1,100 locations which produce access or local origination programming. Other sections of the book detail free and low-cost programming, satellite services, and international program sources by country. Price is $29.95 before the February 28 publication date, and $34.95 thereafter.

American Airlines passengers are now seeing five- to seven-minute segments of **The Movie Channel's** *Heart of Hollywood* continuity programming. The in-flight entertainment, involving one feature per month, is provided to American by **Trans Global Films Inc.**

Home Video

Republic Pictures will release *Bonanza* episodes into the videocassette market via two volumes of The Best of Bonanza. The volumes will be released via Republic Pictures Home Video this month. Volume One will include the premiere episode in the TV series, *A Rose for Lotta*. Also included will be *The Underdog*, featuring Charles Bronson. Volume Two will include *The Dark Gate* starring James Coburn and *The Honor of Cochise*.

In a $10 million deal, **New Century Entertainment** has concluded a deal with **Karl-Lorimar Home Video** for K-L to distribute in the U.S. and Canada a package of theatrical pictures from New Century's 1987–88 film schedule. The first three features in the transaction are *Nowhere to Hide*, suspense drama starring Amy Madigan; *Russkie*, comedy-drama; and *Kid Gloves*, drama about an Olympic-bound boxer who redeems his brother when his brother is killed by mobsters after refusing to throw a fight.

Touchstone Home Video and **Walt Disney Home Video** have set several releases for March. These include *Tough Guys*, with Kirk Douglas and Burt Lancaster as the dynamic duo in the popular comedy-adventure film; and eight family films from Disney, including the final two volumes of the Disney's *Return to Treasure Island*.

Paramount Home Video will release an original videocassette to help teens deal with dating issues. Written specifically for its teenage audience, *How Can I Tell If I'm Really In Love?* is hosted by actress Justine Bateman, and features appearances by actors Jason Bateman and Ted Danson, and Dr. Sol Gordon, an expert on family and sex education. It will sell for $29.95. Also slated for February release from Paramount are *Heartburn*, the 1986 theatrical starring Meryl Streep and Jack Nicholson; and *Friday the 13th Part VI: Jason Lives*. Both will sell for $79.95. Also, Paramount will offer the first Harlequin Romance Movie on videocassette, *Love With a Perfect Stranger*, in conjunction with Atlantic Video Ventures; it will be priced at $39.95. In conjunction with Starlog Video, Paramount will release *Scream Greats, Volume Two: Santanism and Witchcraft*, priced at $39.95. And it will introduce three more productions from PBS' "Live from the Met" series on its Bel Canto Fine arts label: *Hansel and Gretel* ($39.95), *Francesca da Rimini* and *Manon Lescaut* (both priced at $59.95).

At **Karl-Lorimar Home Video,** Jeff Jenest was named senior vice president, marketing. Prior to his new position, Jenest served as vice president, marketing. He came to Karl-Lorimar from ad agency Bozell Jacobs, where he was vice president and management supervisor on the Lorimar accounts.

Also at Karl-Lorimar, the newest releases include *Jane Powell's Fight Back With Fitness*, an exercise program that addresses the speical needs of arthritic adults. The 50-minute cassette will carry a suggested retail price of $24.95. *The Boy Who Could Fly*, another release, is a family film carrying a suggested retail price of $79.95. And *The Cartier Affair* is a made-for-TV movie starring Joan Collins and retailing for $39.95.

Commercials

HBO runs its biggest TV ad campaign

Once considered an untouchable by many stations, HBO is currently running a TV ad campaign that constitutes its biggest push yet on the medium. Matt Blank, senior vice president, consumer marketing, says HBO no longer has the problem of stations considering its advertising too competitive to run "so long as it's not day and date promotion." He adds, "In a media environment that not so hot, you're not likely to find many stations turning us down."

Spending "well over $10 million" for 155 spot TV markets, radio, newspapers and direct mail, according to Blank, the campaign is directed to 87 per cent of U.S. TV households, compared with a campaign last fall aimed at 73 per cent and previous ones going for the 50s and 60s. Start dates of flights of four weeks or more varied by market, and Blank notes, "We didn't buy network in order to assure flexibility in start date." Otherwise, he adds, cable has a strong enough national penetration to justify network TV.

Using mostly primetime access and late fringe—and some primetime, the placement went for a reach of 95 per cent and an 8.9 frequency against adults 18–49 in the buy's universe, going three or four stations deep in most markets.

Media buying was done mostly by BBDO—HBO's agency—with an assist from Ted Bates—the Cinemax sister service's agency, but the creative this time was entirely in-house, which is not always the case.

Three celebrities comprised an integral portion of the three-spot campaign, which started with a 30 (with a 60-second version of that spot tested in a minority of markets), followed by two 60s. Participating were three stars who could be associated with HBO—Burt Lancaster, star of the HBO Showcase presentation, *Control*; Robert Klein, who received an ACE award for his 1986 *On Location* special for HBO; and Sugar Ray Leonard, the expert ringside commentator for all of HBO's boxing telecasts.

The initial spot strictly features quick shots of programming and HBO animation effects. The second uses the three celebrities and reinforces the direct mail campaign. The third also uses the celebrities and has an 800-number offer of an 87 cent installation and 87 cents for the first month's service.

Tim Braine, vice president and executive producer, on-air promotion, says Lancaster, Klein and Leonard were used in the campaign because of their identification with HBO original programming, which the pay service in emphasizing in promotion aimed not only at bringing in new subscribers but also maintaining old ones in an environment where many systems, due to deregulation, are raising prices. "We took a much more image conscious approach," he says, "and not as hard-sell as we had been in the past. It's more in line with the image of HBO that we want to portray."

With the performers all paid for their time, additional HBO luminaries are being used on HBO's air. The message, according to Braine, is "This is going to be a big year for HBO." Lancaster, who Braine considers especially credible, says, "There's nothing like watching good actors in a good movie, especially when you can do it at home with your feet up." Klein, tapping his feet, adds,"But if it's music, you've got to keep your feet on the ground." And Leonard closes, "But you need your hands to watch a fight." Voiceover copy proclaims "This is the year to watch . . . the movies, the stars, the big events . . . . The choice is yours, and the time to get it is now."

On the 800-number spot, regional versions were done for 70 regions, with 25–30 cable systems using a single 800 number for direct response. Basic cable services, varying by region, are named in supers so that, according to Braine, affiliates can sell basic cable at the same time.

Braine and Blank both indicate initial feedback is showing strong results but that it's too early to make any sweeping statements. They indicate broadcast TV will probably figure into future plans.

A taxing problem

Any tax law changes to limit the deductibility of advertising expenses would have "a direct negative impact on the economy," including the eventual loss of more than half a million jobs and a cut in disposable income of $522 per U.S. household, reports a new study from Wharton Econometric Forecasting Associates.

The report, conducted for the American Advertising Federation (AAF), the 4As and the Association of National Advertisers (ANA), says that such legislation "would have the same effect as raising the price of advertising,"

Advertising Directory of

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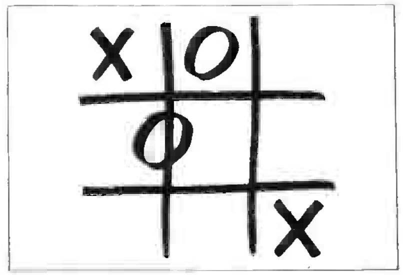
NYNEX — Tic, Tac, Toe • HHC&C

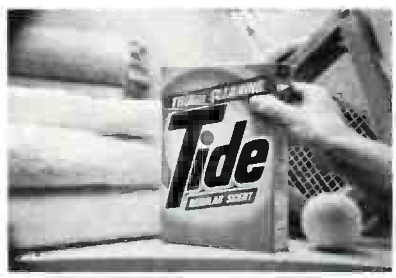


GIFFORD ANIMATION, INC., Norwichport, MA

Pringle's • Wells, Rich, Greene

KCMP PRODUCTIONS, LTD., New York

Tide • Saatchi & Saatchi



BANDELIER, INC., Albuquerque, NM

Tobin's Franks • John Morrell

BANDELIER, INC., Albuquerque, NM

Commercials *(continued)*

thus reducing revenues not only for agencies but also for media.

ANA president DeWitt Helm adds, "The study reveals that taxing advertising would have a much deeper and more damaging impact on the economy than its proponents may realize." He noted that the study specifically found that implementation of one of the perennial state-level schemes to tax advertising would tend to drive national advertisers to use media outside the state, having a potentially devastating impact on the state's economy.

In estimating the impact of limiting the tax deductibility of advertising expenses to only 80 per cent of current-year expenses, the study estimates that, on a national level, it would have the following impact within five years:

- An initial job loss of 185,000, mounting to more than 500,000 lost jobs
- A cumulative loss in output of $76.5 billion in 1985 dollars
- A cumulative loss in real disposable income of $522 in 1985 dollars per household.

A raisin d'etre

A new wrinkle has been added to the load of kudos California Raisins has been getting for its be-bopping claymation raisins campaign. The October-December Video Storyboard Tests analysis of outstanding TV campaigns puts it on the top of the list. On the air since September, it is the first time in nine years that an entirely new campaign has become No. 1 in four months. Typical of viewer response was the comment, "It is the only commercial that I have ever come back into the room to watch."

Chicago Bears quarterback Jim McMahon has helped get his second advertiser on the top 10 list, becoming the only celebrity besides Bill Cosby to have represented two campaigns in the top-10. Following up on his "outrageous" Honda Scooters spot, he this time brings Taco Bell into eighth ranking from 14th in the previous quarter.

Moonlighting's Bruce Willis did similarly for Seagram's Wine cooler, in ninth vs. 16th a quarter earlier. Others in the top 10 were Coca-Cola, second vs. first a quarter ago and fifth a year ago; McDonald's, third vs. second in both previous periods; Miller Lite, fourth, from fifth last quarter and third a year earlier; Bartles & Jaymes, fifth, from fourth and ninth; Isuzu, sixth, after just making 10th a quarter back; Pepsi, seventh, from third and first; and Bud Light, 10th, after being seventh in both previous periods.

New splash for Slice

The splashy special effects already seen in advertising for Pepsi-Cola's Slice will be updated in four new spots to break in the spring. Two of the four from J. Walter Thompson/New York—"Baseball" and "Fashion Show"—were given a special preview airing on CBS-TV during the Super Bowl telecast.

In "Baseball," four well-known players will be seen in action sequences where a high-speed pitch rides on a jet-like stream of water, a batter connects with a splashy hit and a runner slides into base with another deluge of special effects. In "Fashion Show," three star models playfully twirl in chic garments which turn on another aquatic display. The two new commercials advertise regular and diet Slice in lemon-lime, cherry cola, mandarin orange and apple flavors. The four-spot campaign will roll through 1987 in major spot TV markets.

For JWT, Linda Kaplan and Nick Gisonde served as co-creative directors, with Michele Lowe as copywriter and Kathy McMahon as art director. Berkofsky Barrett, New York and London, was the production house.

My son, the buyer

A radio campaign directed at media buyers is apt to command some attention when the buyers hear what is allegedly the voices of their own mothers directing them to forget "the seven sister publications" and recommend *The Ladies Home Journal* "to everybody who wants to reach young women."

The real mother of this campaign is Joy Golden, president of Joy Radio, who took off in her typical style from an idea supplied by TBWA Advertising, New York's co-creative director Arnie Arlow. Twelve 60-second spots directed at sons and daughters of these not-quite-authentic mothers—and their peers in other agencies—were created to run in New York, Chicago, Los Angeles and San Francisco. The spots were cast with regional voices covering various ethnicities and were recorded at 12 East Recording by Rich Peterson.

Festival dates set

The International Advertising Film Festival at Cannes, to enter its 34th year June 15–20, has set February 28 as its deadline for entry forms. Films must be received no later than March 24 on 35mm or one-inch tape (PAL). Submitted commercials must have been produced since March, 1986.

The U.S. has taken the Grand Prix

three years in a row. Last year, the U.S. won more gold, silver and bronze Lions for TV and cinema commercials than any other country. The festival is sponsored by Screen Advertising World Association.

Screenvision Cinema Network, U.S. member of SAWA, is coordinating activities in the U.S. from its headquarters: 275 Madison Avenue, New York, NY 10016, (212) 818-0180.

Ad-ing it all up

Can commercials help teach math skills? The ones on *Square One TV* propose to do just that. The commercials on the new show premiering on most public broadcasting stations are actually parodies of familiar spots, worked into a program using fast pacing and humor to enhance math skills of eight-to-12-year-olds.

Thirteen commercials were written for the series by Martha Holmes, veteran of 20 years of commercials writing and directing, now of Martha Holmes Enterprises. Her own Diet Pepsi campaign, which she created while a senior vice president and associate creative director at BBDO, was not exempted from the spoof list. The tightly framed shots, heavy on body language and gestures that were characteristic of that campaign, are used to eavesdrop on a teenage boy and girl, adding up how much change the boy has left after dropping a quarter down a storm drain.

Wall Street Report

Merger, restructuring activity eyed in terms of debt implications

Broadcast companies that have been active in mergers and restructuring face a major strategic decision—"whether to restore balance sheets or to take advantage of attractive takeover opportunities or implement share repurchase programs to stimulate net-per-share growth." This is a conclusion of James C. Goss, analyst at Duff & Phelps, Chicago-based financial analysis and consulting firm.

the first phase of the new tax bill, although we recognize that some of this gain could be 'spent,' so to speak, in terms of smaller price increases of various sorts in an effort to increase market share."

Goss notes, "As companies have bought and sold properties, repurchased common stock and taken other restructuring moves (such as attacking cost structures), one objective has been to position themselves for above-average future earnings growth. As is frequently the case, however, what may be advantageous to an equity investor can come at the expense of a fixed income investor (and vice-versa of course).

"Fixed income revaluations have been necessary. Increased leverage, reduced coverage and a deterioration in liquidity have occurred. More than a year ago, we lowered our ratings on CBS and Capital Cities/ABC, and we twice reduced our rating of Time during

Duff & Phelps analysis of major media companies

	Fixed Obligation Ratio			*Fixed Charge Coverage*		
Company	*1984*	*1986E*	*1987E*	*1984*	*1986E*	*1987E*
CBS	20%	52%	47%	6.9X	2.8X	3.4X
Capital Cities/ABC	23	51	46	10.4	2.8	3.4
Time Inc.	28	52	53	6.1	6.1	7.3
Times Mirror	40	43	36	6.1	6.1	4.9

"Recently, multiples of cash flow that purchasers have been willing to pay for properties seemed to have leveled off," Goss reports in a recent edition of his company's *Credit Decisions*. "The leveling would reflect the previous rapid escalation of prices and the reduced rate of advertising revenue increase that could slow cash flow comparisons.

"Our expectation is that property transactions will continue to be an important element in valuing media securities. In addition to asset values, fundamental prospects continue to be important. Advertising dependent media companies are undergoing an adjustment from the excesses of the early 1980s. Historically, advertising revenues have grown at a rate about twice that of the increases in the Consumer Price Index.

"In 1983–84, the relationship widened as double digit ad revenue gains continued despite a dramatic slowing in general inflation. However, evidence suggests ad rates tend to reflect the changes in the CPI with a lag. Thus, the recent slowing in ad revenue gains should come as no surprise." Goss alludes to the move of some companies toward cost containment in face of the inability to increase advertising rates but notes that progress has been slower than expected.

Effects of new tax bill

Media companies should be among the prime beneficiaries of tax reform, according to the Duff & Phelps analysis. It notes,"The reduced corporate rate should have a positive impact since most companies have been full-rate taxpayers. We estimate 1987 earnings will be increased, on average, by about 10 per cent by

1986. The question now is whether more deterioration and downgrades are in store or whether the trend to lower credit quality has run its course. Obviously, it is impossible to foretell if one or another company will make a debt-financed acquisition so sizable that it forces reconsideration of our ratings." Goss observes that cash flow trends in these companies are strong despite disappointing results and that capital requirements are relatively limited. He adds, "This combination enables media companies to restore balance sheets in fairly short order. The question is, thus, largely one of strategy.

"Should attractive takeover opportunities continue to present themselves, will balance sheet considerations continue to take a back seat? Or will share repurchase programs be the offset to prevent balance sheet improvement—but stimulate net per share growth?"

Discussing Duff & Phelps' debt ratings of media companies, Goss explains it considers a company to have considerable financial flexibility if five-year forecasts show that all debt could be repaid over that period of time. He adds, though, "In most cases, much of the debt will not be reduced, even if this is possible. Where the dust settles is a function of management's strategy with regard to acquisitions and internal growth."

The most recent changes in Duff & Phelps' ratings of large media companies have been downward, but Goss elaborates, "Even so, ratings are generally quite high relative to many other industries. What stands out is the sizable increase in leverage. The key to our ratings, of course, is the strong cash flow characteristic. This provides management with the flexibility to change course as necessary. Our assumption is that protection measures will improve in 1987."

Station shares *(from page 45)*

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54

Minneapolis-St. Paul (15)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WCCO-TV/C	28	27	27	29	28	27	28	23
KSTP-TV/A	21	21	22	20	28	18	23	28
KARE/N	18	18	18	19	17	27	31	26
KMSP-TV/I	12	13	14	13	11	9	3	3
KITN/I	4	5	4	5	6	9	3	3
KTMA-TV/I	2	—	—	—	—	—	—	3

Seattle-Tacoma (16)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KING-TV/N	25	23	23	25	24	18	29	31
KOMO-TV/A	21	21	22	22	20	18	18	19
KIRO-TV/C	21	19	20	21	20	18	24	13
KSTW-TV/I	8	10	10	10	8	9	6	6
KCPQ-TV/I	7	7	6	7	8	9	12	6
KTZZ-TV/I	3	3	3	2	4	5	—	6
* KVOS-TV/C	2	—	2	2	4	5	—	—

* Located in Bellingham

Tampa-St. Petersburg (17)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTVT/C	27	27	28	29	30	24	32	23
WXFL/N	22	21	21	22	22	20	16	15
WTSP-TV/A	21	23	23	23	19	28	24	31
WTOG/I	6	7	6	6	7	4	8	4
WFTS/I	5	5	4	5	7	8	8	4

St. Louis (18)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KSDK/N	29	31	29	28	29	31	32	32
KMOV/C	25	22	23	23	25	25	24	22
KTVI/A	18	19	19	21	17	19	24	27
KPLR-TV/I	10	10	10	11	8	13	7	8
KDNL-TV/I	6	7	8	7	4	6	5	5

Denver (19)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KCNC-TV/N	29	26	25	28	26	25	29	29
KUSA-TV/A	24	23	23	23	21	19	32	35
KMGH-TV/C	17	17	17	17	16	13	12	9
KWGN-TV/I	10	10	11	10	11	6	12	12
KDVR-TV/I	5	5	6	5	5	6	3	3

Sacramento-Stockton (20)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KCRA-TV/N	26	25	27	27	25	28	28	33
KXTV/C	20	17	19	20	14	12	17	13
KOVR/A	18	19	19	19	14	24	17	13
KTXL/I	8	9	9	9	11	8	11	7
KRBK-TV/I	6	7	7	7	11	8	6	7

Baltimore (21)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WJZ-TV/A	25	27	28	27	35	33	41	44
WMAR-TV/N	25	23	22	22	23	24	21	16
WBAL-TV/C	24	25	24	27	19	19	21	20
WBFF/I	5	4	5	6	4	5	3	—
WNUV-TV/I	3	3	2	2	4	5	—	—

Phoenix (22)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KTSP-TV/C	27	23	26	27	30	29	26	24
KPNX-TV/N	22	20	21	21	20	18	21	21
KTVK/A	18	19	16	17	15	12	18	18
KPHO-TV/I	13	13	14	15	20	18	18	18
KNXV-TV/I	5	5	5	6	5	6	6	6
KUTP/I	3	3	2	—	—	6	—	3
KTVW-V/I	2	—	—	—	—	—	—	—

Hartford-New Haven (23)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTNH-TV/A	23	22	23	21	28	29	23	29
WFSB-TV/C	22	22	23	24	24	24	32	24
WVIT/N	13	12	11	13	8	10	14	10
WTXX-TV/I	4	4	5	5	4	5	5	—
WTIC-TV/I	4	4	4	3	4	5	5	5

Indianapolis (24)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WISH-TV	23	24	23	23	24	20	26	19
WTHR/N	23	21	21	22	24	25	26	24
WRTV/A	19	21	19	22	16	20	17	29
WTTV/I	9	7	10	9	12	10	4	5
WXIN/I	6	5	7	6	4	5	9	5

San Diego (25)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KFMB-TV/C	25	22	23	24	29	29	26	19
KGTV/A	21	20	20	20	25	29	32	31
KCST-TV/N	18	20	17	19	11	8	16	19
XETV/I	6	7	6	6	7	4	11	6
KUSI-TV/I	4	4	4	4	4	4	—	—

Portland, OR (26)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KOIN-TV/C	24	25	24	25	27	27	26	20
KGW-TV/N	21	20	21	21	20	15	21	20
KATU/A	19	20	20	21	17	19	26	27
KPTV/I	12	12	12	12	13	12	16	13
KPDX-TV/I	6	5	5	4	7	4	5	7

Orlando-Daytona Beach-Melbourne (27)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WFTV/A	26	25	25	25	24	27	25	32
WESH-TV/N	26	23	25	25	24	19	25	24
WCPX-TV/C	22	21	22	24	24	23	21	20
WOFL/I	8	8	9	9	7	8	13	12
WMOD/I	2	3	3	3	3	4	—	—

Cincinnati (28)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WLWT/N	25	25	23	23	16	18	29	26
WKRC-TV/A	22	23	22	22	24	27	29	37
WCPO-TV/C	21	22	22	25	20	18	21	19
WXIX-TV/I	10	9	12	11	12	9	7	4
WIII/I	2	—	2	2	—	5	—	—

Kansas City (29)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KCTV/C	26	22	25	25	27	25	30	21
WDAF-TV/N	26	24	22	24	27	25	28	26
KMBC-TV/A	22	25	22	24	23	25	23	29
KSHB-TV/I	8	8	9	8	9	13	8	5
KZKC-TV/I	4	4	5	4	5	6	3	3

Milwaukee (30)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTMJ-TV/N	26	27	26	26	24	27	28	28
WITI-TV/C	23	19	19	23	24	20	28	21
WISN-TV/A	19	21	22	20	19	20	21	26
WVTV/I	8	10	10	8	10	7	2	3
WCGV/I	8	7	7	7	5	7	9	8

Nashville (31)

	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WSMV/N	32	32	31	31	37	30	33	32
WTVF/C	25	23	24	25	22	20	30	24
WKRN-TV/A	19	19	18	20	19	20	15	21
WZTV/I	5	7	6	7	4	5	9	12
WCAY/I	3	2	3	3	4	5	3	3

(continued on page 88)

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

By ADI homes share

ABC

* Augusta	WJBF	35
* Birmingham	WBRC-TV	33
* Baton Rouge	WBRZ	30
Wilkes Barre-Scran.	WNEP-TV	29
Buffalo	WKBW-TV	28
Cleveland	WEWS	28

CBS

Sioux Falls-Mitch.	KELO-TV	40
* Burlington-Plattsburgh	WCAX-TV	36
* Jacksonville	WJXT	35
* Knoxville	WBIR-TV	34
Paducah-C. Gir.-Harrisb.-Mar.	KFVS-TV	34

NBC

* Bristol-Kingsprt-Johnson City	WCYB-TV	40
* Columbia, S.C.	WIS-TV	39
* Springfield, Mo.	KYTV	36
Charleston-Hunt.	WSAZ-TV	32
Nashville	WSMV	32

Top 5 affiliates in top 100 markets, by network—early fringe

By ADI homes share

ABC

* Augusta	WJBF	41
* Birmingham	WBRC-TV	35
Buffalo	WKBW-TV	34
Cleveland	WEWS	34
Wilkes Brre.-Scran.	WNEP-TV	34

CBS

* Jacksonville	WJXT	42
* Knoxville	WBIR-TV	41
Sioux Falls-Mitch.	KELO-TV	41
* Burlington-Plattsburg	WCAX-TV	40
New Orleans	WWL-TV	40

NBC

* Bristol-Kingsport-Johnson City	WCYB-TV	43
* Columbia, S.C.	WIS-TV	41
Nashville	WSMV	38
* Springfield, Mo.	KYTV	36
Dvnprt-R.I.-Moline	WOC-TV	35
* Flint-Saginaw-Bay City	WNEM-TV	35

Top 5 affiliates in top 100 markets, by network—late news

By ADI homes share

ABC

Wilkes Barre-Scran.	WNEP-TV	48
Albuquerque	KOAT-TV	47
* Baton Rouge	WBRZ	45
* Augusta	WJBF	41
Baltimore	WJZ-TV	41
Buffalo	WKBW-TV	41

CBS

Sioux Falls-Mitch.	KELO-TV	57
* Dayton	WHIO-TV	44
Lncln-Hstngs-Krny	KOLN	44
San Antonio	KENS-TV	44
* Waco-Temple	KWTX-TV	44

NBC

* Springfield, Mo.	KYTV	50
* Columbia, S.C.	WIS-TV	46
* Birmingham	WVTM	43
* Bristol-Kingsport-Johnson City	WCYB-TV	42
Cedar Rapids-Waterloo	KWWL	39

*Source: Arbitron, November, 1986. * Intermixed market.*

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M–F 4–7:30 p M 25–54	M–F 11–11:30 p W 25–54	M–F 11–11:30 p M 25–54

Charlotte (32)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WBTV/C	33	34	33	33	33	33	41	36
WSOC-TV/A	26	26	26	26	30	30	32	36
WPCQ-TV/N	9	9	10	8	3	4	5	5
WCCB/I	8	9	7	8	13	11	5	5

New Orleans (33)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WWL-TV/C	33	33	34	34	41	42	36	33
WDSU-TV/N	22	22	22	22	15	16	16	14
WVUE/A	17	17	16	17	15	16	24	28
WGNO-TV/I	8	9	9	7	11	11	7	7
WNOL-TV/I	5	5	5	5	4	5	7	5

Columbus, OH (34)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WBNS-TV/C	30	30	30	28	31	30	32	26
WCMH-TV/N	25	23	24	25	19	25	32	29
WTVN-TV/A	21	20	20	21	19	15	16	23
WTTE/I	7	6	7	7	12	10	6	6

Raleigh-Durham (35)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WRAL-TV/C	30	30	30	32	31	32	36	32
WTVD/A	26	27	26	26	31	32	32	36
WPTF-TV/N	8	8	7	8	7	8	5	4
WLFL-TV/I	5	5	5	5	7	4	5	4
WKFT/I	2	—	—	—	3	4	—	—

Buffalo (36)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WKBW-TV/A	28	28	28	26	37	32	41	41
WIVB-TV/C	24	24	24	26	22	18	28	24
WGRZ-TV/N	24	21	20	23	19	23	19	17
WUTV/I	5	5	5	6	7	5	3	3

Oklahoma City (37)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
KWTV/C	25	25	25	25	25	29	28	25
KTVY/N	24	23	23	24	21	18	26	23
KOCO-TV/A	20	20	19	20	21	18	24	27
KOKH-TV/I	6	6	6	5	8	12	4	5
KGMC/I	5	5	6	5	4	6	4	5
KAUT/I	4	4	4	3	4	6	7	5

Greenville-Spartanburg-Asheville (38)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WYFF-TV/N	31	28	30	30	33	31	32	28
WSPA-TV/C	25	24	25	26	24	23	28	24
WLOS/A	19	21	19	21	18	19	16	28
WHNS-TV/I	7	8	8	8	6	8	8	8

Memphis (39)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WMC-TV/N	28	27	26	27	24	29	24	21
WREG-TV/C	25	26	27	25	28	24	29	28
WHBQ-TV/A	18	19	16	18	17	14	26	26
WPTY-TV/I	6	6	6	6	3	10	2	5
WMKW/I	4	3	5	4	7	5	5	2

Grand Rapids-Kalamazoo-Battle Creek (40)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WOTV/N	23	24	25	24	19	22	30	25
WWMT/C	22	20	20	22	19	17	13	10
WZZM-TV/A	18	20	18	18	27	28	26	30
WXMI/I	8	7	7	7	12	6	9	5
* WUHQ-TV/A	5	6	6	5	4	6	9	15

* Located in Battle Creek

Salt Lake City (41)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
KUTV/N	27	28	25	26	30	23	33	33
KSL-TV/C	26	23	26	27	30	38	38	33
KTVX/A	23	24	23	22	20	23	14	16
KSTU/I	9	8	9	9	5	8	5	5

Providence (42)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WJAR/N	26	25	25	27	26	22	38	30
WPRI-TV/A	21	22	20	20	19	22	14	15
WLNE/C	15	14	16	16	15	13	14	10
WNAC-TV/I	2	2	2	2	—	—	5	5

Birmingham (43)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WBRC-TV/A	33	33	33	33	36	33	33	37
WVTM/N	29	25	28	29	36	33	44	40
WBMG/C	8	10	9	10	4	5	3	—
WTTO/I	7	8	10	9	4	5	5	3
* WJSU-TV/C	3	—	—	—	—	—	3	3
WNAL-TV/I	2	4	—	—	4	—	3	3

* Located in Anniston

San Antonio (44)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
KENS-TV/C	29	26	29	30	26	31	46	44
KSAT-TV/A	23	20	20	23	22	19	23	27
KMOL-TV/N	20	18	19	19	17	19	13	12
KRRT/I	7	6	6	4	9	6	6	5
KWEX-TV/I	5	7	6	5	9	6	2	2

Harrisburg-York-Lancaster-Lebanon (45)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WGAL-TV/N	31	33	30	31	26	28	40	33
WHTM/A	16	16	16	16	22	17	25	33
WHP-TV/C	14	12	13	13	13	11	5	6
WPMT/I	5	5	6	6	4	6	5	6
WLYH-TV/C	4	5	5	5	4	—	—	—

Norfolk-Portsmouth-Newport News-Hampton (46)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WVEC-TV/A	25	23	22	23	30	29	21	30
WTKR-TV/C	24	25	26	26	23	21	18	17
WAVY-TV/N	23	21	22	23	23	25	32	30
WYAH/I	5	6	7	7	3	4	4	—
WTVZ/I	5	4	5	7	7	4	4	4

Charleston-Huntington (47)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WSAZ-TV/N	32	32	31	32	29	32	29	31
WCHS-TV/A	17	16	17	19	18	18	17	19
WOWK-TV/C	16	16	17	16	21	14	17	12
WVAH-TV/I	8	8	8	8	7	9	8	8

Dayton (48)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WHIO-TV/C	32	31	31	32	31	40	46	43
WDTN/A	17	18	18	17	19	20	15	22
WKEF/N	17	15	15	16	19	10	12	13
WRGT-TV/I	5	5	6	6	8	5	4	4

Louisville (49)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WAVE-TV/N	31	29	29	30	30	27	27	30
WHAS-TV/C	27	30	31	29	33	32	42	33
WLKY-TV/A	16	16	15	15	15	14	12	19
WDRB-TV/I	7	7	8	9	7	9	8	4

Greensboro-Winston Salem-High Point (50)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WFMY-TV/C	31	29	33	34	29	29	39	32
WXII/N	21	22	21	21	21	17	17	14
WGHP-TV/A	21	20	20	20	25	25	22	32
WNRW/I	5	5	5	6	7	4	4	5
WGGT/I	4	4	4	4	4	4	—	—

Albany-Schenectady-Troy (51)

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
WRGB/C	27	25	26	26	31	30	27	16
WNYT/N	24	24	23	24	19	17	23	24
WTEN/A	20	22	23	23	23	26	23	28
WXXA-TV/I	7	7	7	6	4	4	9	8

	Mon–Sun, Sign-on/sign-off Households				M–F 4–7:30 p		M–F 11–11:30 p	
	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54

Tulsa (52)

KTUL-TV/A	25	26	26	27	25	28	27	30
KOTV/C	25	24	23	25	25	22	30	28
KJRH/N	22	21	21	20	20	22	27	28
KOKI/TV/I	6	7	8	9	5	6	5	2

Little Rock (53)

KATV/A	26	25	24	27	25	24	32	32
KARK-TV/N	25	25	27	26	21	29	24	26
KTHV/C	22	22	22	20	21	18	19	23
KLRT/I	6	9	7	9	8	6	8	6
KJTM-TV/I	2	—	—	—	—	—	3	3

West Palm Beach-Ft. Pierce-Vero Beach (54)

WPTV/N	26	24	22	24	19	24	24	27
WPEC/A	16	18	17	17	19	16	20	27
WTVX/C	9	7	9	8	11	12	8	8
WFLX/I	6	6	6	5	7	8	8	8

Mobile-Pensacola (55)

WKRG-TV/C	28	25	31	31	25	22	24	21
WALA-TV/N	24	22	21	22	29	30	30	26
WEAR-TV/A	19	21	21	22	21	17	22	21
WPMI/I	5	6	6	7	7	9	8	6
WJTC/I	2	2	2	2	4	—	—	—

Flint-Saginaw-Bay City (56)

WNEM-TV/N	31	31	31	31	32	38	36	35
WJRT-TV/A	26	25	23	22	29	24	28	30
WEYI-TV/C	11	11	11	13	4	5	16	15
WSMH/I	5	4	5	4	7	5	—	5

Jacksonville (57)

WJXT/C	35	33	35	34	45	39	42	39
WTLV/A	17	18	17	18	16	17	17	22
WJKS/N	15	17	15	16	13	13	13	9
WAWS-TV/I	8	7	9	7	6	4	8	4
WNFT/I	5	5	5	4	3	4	4	4

Wichita-Hutchinson (58)

KWCH-TV/C	27	25	25	27	20	21	32	27
KSNW/N	24	22	24	24	20	21	23	24
KAKE-TV/A	21	21	19	22	30	21	25	29
KSAS-TV/I	5	5	4	4	5	—	5	5

Wilkes Barre-Scranton (59)

WNEP-TV/A	29	32	33	32	39	42	43	48
WBRE-TV/N	22	22	21	22	14	15	18	15
WYOU/C	19	16	16	17	18	15	7	7
WOLF-TV/I	3	3	3	3	4	4	7	4

Richmond (60)

WTVR-TV/C	33	32	33	34	32	29	30	24
WWBT/N	21	22	20	22	21	24	30	24
WXEX-TV/A	21	21	20	20	25	24	22	29
WRLH-TV/I	4	6	7	5	4	5	4	10
WVRN-TV/I	2	—	—	—	4	5	—	—

Knoxville (61)

WBIR-TV/C	34	33	33	33	41	38	40	43
WATE-TV/A	21	23	23	25	21	25	24	29
WTVK/N	15	16	15	14	7	8	12	10
WKCH/I	4	4	4	5	7	8	—	—

Shreveport-Texarkana (62)

KSLA-TV/C	28	26	26	29	23	17	33	28
KTBS-TV/A	27	24	24	26	35	33	28	33
KTAL-TV/N	21	19	19	17	23	22	18	13
KMSS-TV/I	4	3	5	3	8	6	3	3

Fresno-Visalia (63)

KFSN-TV/A	22	22	20	19	26	28	27	27
KJEO/C	20	18	20	20	13	14	27	18
KSEE/N	18	19	18	19	13	10	13	18
KMPH-TV/I	14	17	18	18	23	21	7	9
KFTV/I	5	5	4	3	3	7	—	—
KAIL/I	2	2	3	3	—	—	—	—

Toledo (64)

WTOL-TV/C	30	28	29	31	35	38	33	33
WTVG/N	26	27	25	25	23	24	30	29
WNWO-TV/A	14	16	14	16	12	10	7	17
WUPW/I	6	5	6	5	4	5	10	4

Albuquerque (65)

KOAT-TV/A	27	30	26	28	37	38	46	49
KOB-TV/N	24	22	23	23	21	25	26	23
KGGM-TV/C	18	17	17	19	11	6	6	6
KGSW-TV/I	5	5	6	6	5	6	3	3
KNMZ-TV/I	3	4	4	3	5	6	—	—

Des Moines (66)

KCCI-TV/C	31	29	30	31	29	20	36	29
WHO-TV/N	25	26	24	24	19	27	31	32
WOI-TV/A	18	20	21	20	24	27	14	18
KDSM-TV/I	7	6	6	7	10	7	7	5

Syracuse (67)

WTVH/C	27	25	26	25	31	30	33	29
WSTM/N	23	24	25	25	15	17	29	33
WIXT/A	21	21	19	22	27	26	19	24

Green Bay-Appleton (68)

WBAY-TV/C	25	26	23	28	19	20	31	28
WFRV-TV/A	24	22	23	21	33	20	26	31
WLUK-TV/N	21	23	22	22	19	20	23	19
WGBA/I	5	5	5	4	5	7	3	3
WXGZ-TV/I	4	4	5	4	5	—	9	3

Omaha (69)

KMTV/C	24	21	22	23	21	29	26	22
KETV/A	22	24	25	26	21	21	24	24
WOWT/N	21	24	27	30	16	14	29	29
KPTM/I	12	9	—	—	16	14	12	10

Rochester (70)

WOKR/A	27	26	25	24	36	26	32	36
WHEC-TV/C	26	25	24	26	28	32	32	32
WROC-TV/N	20	18	18	21	12	16	14	14
WUHF/I	7	9	10	8	8	5	9	5

Roanoke-Lynchburg (71)

WDBJ/C	33	30	34	33	37	33	42	29
WSLS-TV/N	23	23	23	24	17	17	21	18
WSET-TV/A	19	19	19	21	23	25	21	29
WJPR/I	2	—	—	—	3	4	—	—

Austin, TX (72)

KTBC-TV/C	29	28	26	28	24	29	31	23
KVUE-TV/A	21	24	21	25	24	29	31	38
KTVV/N	19	17	18	16	12	21	21	18
KBVO/I	12	9	11	11	24	7	8	8

Market/Station	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54

Lexington (73)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WKYT-TV/C	26	26	27	25	29	32	33	33
WLEX-TV/N	23	25	20	25	18	18	19	19
WTVQ-TV/A	17	18	17	18	14	14	14	14
WDKY-TV/I	4	3	—	—	4	5	5	—
* WYMT-TV/C	2	—	—	—	4	5	5	5

* Located in Hazard, Ky.

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

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WOC-TV/N	31	30	29	30	41	29	38	35
WHBF-TV/C	22	19	21	23	23	24	13	9
WQAD-TV/A	20	20	19	19	9	18	25	32
KLJB-TV/I	4	5	5	5	5	6	5	3

Cedar Rapids-Waterloo-Dubuque (75)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KWWL/N	28	28	31	27	33	31	42	43
KGAN/C	27	22	24	25	22	15	25	19
KCRG-TV/A	19	19	18	19	22	23	14	19
* KDUB-TV/A	2	3	3	2	—	—	6	5

* Located in Dubuque

The number of independents with viewing recorded by Arbitron was up 5.4 per cent in the top 50 markets, but up 15.5 per cent in all markets from November '85 to November '86. The total number of indies was up 9.4 per cent in the top 50 markets but up 15.7 per cent in all markets during the 12-month span.

Springfield-Decatur-Champaign (76)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WCIA/C	28	24	26	28	27	31	33	30
WICS/N	24	21	22	21	18	19	21	23
WAND/A	19	18	18	19	23	19	18	23
WRSP-TV/I	4	3	3	4	9	6	5	3

Paducah-Cape Girardeau-Harrisburg-Marion (77)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KFVS-TV/C	34	29	31	33	35	37	42	39
WPSD-TV/N	27	28	28	28	30	32	29	28
WSIL-TV/A	10	11	11	12	9	5	11	11
KBSI/I	5	5	5	5	4	5	3	6

Spokane (78)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KHQ-TV/N	28	28	26	28	31	27	27	31
KREM-TV/C	24	21	24	24	22	20	27	25
KXLY-TV/A	20	25	21	22	19	20	20	13
KAYU-TV/I	5	4	4	4	6	7	7	6
KSKN/I	2	2	2	2	3	—	—	—

Portland-Poland Spring (79)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WCSH-TV/N	29	28	27	27	30	28	31	29
WGME-TV/C	23	23	23	24	30	28	31	21
WMTW-TV/A	16	17	17	18	15	16	13	21
WPXT/I	3	—	—	—	4	4	—	—

Chattanooga (80)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WRCB-TV/N	28	28	25	26	32	31	23	15
WTVC/A	25	25	25	27	32	31	41	45
WDEF-TV/C	21	19	23	24	13	15	18	10
WDSI-TV/I	4	4	5	4	3	4	5	5

Tucson (81)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KVOA-TV/N	25	22	25	24	26	19	39	32
KOLD-TV/C	23	21	22	24	16	19	13	12
KGUN-TV/I	23	22	20	21	26	25	26	29
KMSB-TV/I	6	6	6	5	5	6	6	3
KDTU-TV/I	4	4	3	4	5	6	3	3
KPOL/I	—	2	2	3	—	—	—	—

Bristol-Kingsport-Johnson City: Tri-Cities (82)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WCYB-TV/N	40	38	36	39	48	42	47	40
WJHL-TV/C	22	24	25	24	19	21	21	20
WKPT-TV/A	7	8	8	9	6	4	5	13
WETO/I	3	2	2	2	3	4	5	—

Springfield, MO (83)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KYTV/N	36	37	36	37	41	35	50	53
KOLR/N	27	28	26	26	23	24	24	21
KDEB/I	9	7	8	8	9	6	8	3
KSPR/A	8	7	7	8	5	6	5	9

South Bend-Elkhart (84)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WSBT-TV/C	24	24	26	28	26	26	19	21
WNDU-TV/N	24	25	26	25	26	32	38	26
WSJV/A	20	19	18	20	19	11	14	26
WHME-TV/I	3	2	2	2	4	5	—	—

Jackson, MS (85)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WLBT/N	30	32	31	32	36	39	35	37
WJTV/C	26	26	27	28	29	22	25	18
WAPT/A	14	12	12	14	11	11	13	21
WDBD/I	8	7	8	7	7	6	8	5

Johnstown-Altoona (86)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WJAC-TV/N	28	30	29	31	24	25	33	32
WTAJ-TV/C	25	26	25	26	34	29	33	25
WWCP-TV/I	2	—	—	—	3	4	3	—

Youngstown (87)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WKBN-TV/C	25	28	29	31	25	25	32	26
WFMJ-TV/N	23	24	22	23	18	13	18	19
WYTV/A	19	21	20	20	18	21	18	29

Columbia, SC (88)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WIS-TV/N	39	40	44	39	46	43	43	39
WLTX/C	20	19	20	20	21	22	32	19
WOLO-TV/A	15	16	15	17	11	13	14	19

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54

Huntsville-Decatur-Florence (89)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WHNT-TV/C	24	26	26	28	22	17	20	15
WAFF/N	22	20	19	18	26	28	20	18
WAAY-TV/A	19	24	23	23	17	22	29	35
WZDX/I	7	6	7	7	4	6	9	9
WOWL-TV/N	2	3	3	4	4	—	—	—

Evansville (90)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTVW/A	23	27	24	25	22	19	19	17
WEHT/C	23	22	24	24	26	31	26	23
WFIE-TV/N	22	21	23	24	22	25	26	30
WEVV/I	7	6	6	7	9	6	6	7
WLCN/I	—	—	—	—	—	—	—	—

Baton-Rouge (91)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WAFB-TV/C	30	31	30	31	34	24	38	25
WBRZ/A	30	30	27	33	28	33	43	53
WRBT/N	15	18	19	17	7	5	5	6

Lincoln-Hastings-Kearney (92)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KOLN/C	32	29	29	32	35	27	37	36
KHGI/TV-A	13	13	13	13	12	9	11	15
KHAS-TV/N	9	9	8	9	6	9	6	8
KBGT-TV/I	2	4	3	4	—	—	3	5

Burlington-Plattsburgh (93)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WCAX-TV/C	36	34	35	39	38	38	31	38
WPTZ/N	20	24	22	21	19	19	25	19
WVNY/A	7	8	8	8	4	5	6	13
* WNNE-TV/N	3	2	3	3	4	5	—	—

* located in Hartford, VT-Hanover, NH

Las Vegas (94)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KVBC/N	29	28	25	28	26	22	36	35
KLAS-TV/C	24	22	24	24	29	22	36	35
KTNV/A	20	20	20	19	17	25	16	15
KVVU-TV/I	15	14	16	17	17	19	4	5
KRLR/I	4	4	5	3	3	3	—	—

Waco-Temple (95)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KWTX-TV/C	31	28	29	30	28	26	37	38
KCEN-TV/N	20	19	18	21	16	16	21	16
KXXV/A	13	10	10	9	20	16	13	14

Greenville-New Bern-Washington (96)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WNCT-TV/C	29	29	31	30	23	21	22	23
WITN-TV/N	23	22	22	20	23	17	17	9
WCTI/A	21	22	19	22	29	33	26	27

Ft. Wayne (97)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WANE-TV/C	26	22	24	24	25	22	27	16
WPTA/A	25	24	23	23	29	28	41	42
WKJG-TV/N	19	18	18	18	13	11	14	16
WFFT-TV/I	12	11	13	13	17	22	9	5

Sioux Falls-Mitchell (98)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KELO-TV/C	40	41	38	42	44	42	59	46
KSFY-TV/A	24	24	17	17	28	25	21	29
KDLT/N	14	13	13	13	6	8	5	10

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
Augusta (99)								
WJBF/A	35	33	33	36	35	32	33	33
WRDW-TV/C	28	28	29	29	32	28	38	33
WAGT/N	15	16	16	17	13	12	8	8
Colorado Springs- Pueblo (100)								
KRDO-TV/A	25	27	25	26	25	26	28	32
KOAA-TV/N	25	22	25	25	17	21	21	22
KKTV/C	24	25	25	25	29	26	26	22
KXRM/I	5	4	6	5	4	5	5	3
Ft. Myers-Naples (101)								
WBBH-TV/N	29	26	28	26	35	29	29	23
WINK-TV/C	28	30	30	32	23	32	23	27
WEVU/A	12	12	13	13	16	11	16	19
WFTX/I	3	5	4	3	3	4	3	8
Lansing (102)								
WLNS-TV/C	26	27	30	32	26	29	22	24
WILX-TV/N	26	24	24	21	26	24	22	24
WSYM-TV/I	9	8	7	9	11	14	11	12
Peoria (103)								
WEEK-TV/N	25	23	22	22	26	27	36	36
WHOI/A	22	25	24	25	22	20	21	25
WMBD-TV/C	21	19	20	23	22	27	18	17
WYZZ-TV/I	7	7	7	4	9	7	3	6
Fargo (104)								
KXJB-TV/C	26	24	23	26	20	17	33	24
WDAY-TV/A	25	27	24	26	25	33	35	41
KTHI-TV/N	25	25	22	25	20	25	18	15
KVRR/I	4	2	2	—	5	—	3	2
El Paso (105)								
KTSM-TV/N	26	23	25	24	22	22	17	15
KDBC-TV/C	23	20	22	23	22	22	26	24
KVIA-TV/A	21	24	24	25	17	22	23	27
KCIK/I	7	7	6	5	9	6	6	6
KINT-TV/I	7	6	6	4	9	6	11	6
Springfield, MA (106)								
WWLP/N	31	29	26	29	32	36	42	36
WGGB/A	20	22	19	21	20	18	19	18
Madison (107)								
WISC-TV/C	31	30	28	31	29	31	29	20
WMTV/N	22	25	25	24	18	23	29	23
WKOW-TV/A	19	24	23	22	24	23	18	27
WMSN/I	10	—	—	—	12	15	14	10
Montgomery-Selma (108)								
WSFA/N	42	45	39	43	45	39	59	50
WAKA/C	19	15	15	5	17	17	17	12
WKAB-TV/A	11	13	13	16	3	6	10	18
WCOV-TV/I	7	7	8	14	10	11	2	3
Charleston, SC (109)								
WCSC-TV/C	34	32	35	37	36	36	53	43
WCIV/N	25	21	20	22	26	18	17	13
WCBD-TV/A	22	22	21	22	23	23	20	30
WTAT-TV/I	10	10	10	8	10	14	7	9
Savannah (110)								
WTOC-TV/C	38	38	36	39	48	48	60	52
WSAV-TV/N	23	19	22	19	24	16	13	11
WJCL/A	11	12	13	13	9	8	10	15
WTGS/I	3	4	4	5	3	4	7	7

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
Salinas-Monterey (111)								
KSBW-TV/N	21	19	19	21	12	13	20	29
KNTV/A	18	17	16	19	16	21	7	7
KMST/C	16	13	16	16	12	8	13	7
KCBA/I	4	5	5	3	8	8	7	7
KSMS-TV/I	3	—	—	—	4	4	—	—
Lafayette, LA (112)								
KLFY-TV/C	38	40	38	41	39	35	51	45
KATC/A	25	22	23	23	22	24	23	26
KADN/I	9	6	6	6	13	12	8	8

Despite NBC-TV's growing strength in primetime, it has made only modest progress since November, 1985, in the number of first-place ranked stations (sign-on to sign-off) in "competitive" markets, i.e., markets with primary affiliates for each network. However, an NBC analysis showed its affiliates up 12.1 per cent in the number of first-place ranked stations in primetime, November to November.

Santa Barbara-Santa Maria-San Luis Obispo (113)								
KCOY-TV/C	18	14	17	17	14	15	8	8
KSBY-TV/N	16	17	16	17	9	10	23	23
KEYT/A	15	15	15	15	14	20	8	8
Rockford (114)								
WIFR-TV/C	24	19	21	23	30	25	35	23
WTVO/N	23	23	22	21	20	17	16	17
WREX-TV/A	18	17	18	16	10	17	19	30
WQRF-TV/I	6	6	7	7	10	8	3	—
Monroe-El Dorado (115)								
KNOE-TV/C	47	49	45	47	41	38	48	48
KTVE/N	14	14	14	14	17	19	12	16
KARD/A	9	8	8	9	10	10	10	16
McAllen-Brownsville (116)								
KGBT-TV/C	30	30	29	33	26	29	32	31
KRGV-TV/A	29	30	27	31	26	29	41	44
KVEO/N	14	16	15	13	17	18	8	10

Station	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54

Amarillo (117)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KVII-TV/A	30	30	31	30	36	44	41	44
KAMR-TV/N	22	23	21	22	20	25	22	21
KFDA-TV/C	21	19	20	21	16	13	12	14
KCIT/I	5	3	3	3	8	6	5	2

Joplin-Pittsburg (118)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KOAM-TV/C	24	25	25	27	17	21	28	26
KSNF/N	22	23	21	22	26	21	19	18
KODE-TV/A	19	23	21	19	22	21	16	21

Corpus Christi (119)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KIII/A	30	30	30	32	36	39	56	56
KRIS-TV/N	24	22	22	22	27	28	28	24
KZTV/C	23	21	23	22	9	6	5	7
KORO/I	4	4	6	5	9	6	—	—

Duluth-Superior (120)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KDLH-TV/C	29	26	28	29	20	16	32	28
KBJR-TV/N	24	26	24	23	24	21	21	19
WDIO-TV/A	23	21	23	21	28	37	32	36

Columbus, GA (121)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTVM/A	33	33	34	30	38	38	32	39
WRBL-TV/C	26	26	24	27	25	23	26	18
WLTZ/N	12	11	10	12	13	8	16	15
WXTX/I	6	6	6	5	6	8	3	6

Beaumont-Port Arthur (122)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KFDM-TV/C	39	38	36	37	44	40	49	36
KJAC-TV/N	29	24	28	26	26	20	20	21
KBMT/A	18	20	21	21	15	15	20	24

The basic analysis of the top 50 ADIs showed that the unweighted average of household shares for commercial TV in the Arbitron November sweep came to 81.7. This compares with 82.6 in November '85, a decline of 0.9 of a point. There had been no change from November '84 to November '85.

Sioux City (123)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KTIV/N	33	33	32	31	33	31	39	37
KCAU-TV/A	23	27	24	26	24	23	24	29
KMEG/C	11	11	11	10	10	8	8	11

Reno (124)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KOLO-TV/A	23	30	27	27	23	35	21	27
KTVN/C	23	18	20	20	20	16	21	13
KCRL/N	21	19	21	20	17	16	14	13
KAME-TV/I	7	7	8	6	7	6	7	7

Tyler-Longview (125)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KLTV/A/N	30	36	37	40	36	38	49	51
KLMG-TV/C	6	3	5	6	5	6	8	9

Wichita Falls-Lawton (126)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KFDX-TV/N	23	22	21	22	27	24	23	21
KAUZ-TV/C	22	21	22	25	18	12	23	18
KSWO-TV/A	20	20	20	19	23	24	23	28
KJTL/I	5	6	4	5	5	6	5	5

Terre Haute (127)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTWO/N	31	29	29	30	36	39	28	29
WTHI-TV/C	30	33	32	32	24	22	36	25
WBAK-TV/A	7	6	7	7	8	4	8	11

Yakima (128)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KIMA-TV/C	28	23	26	26	37	29	31	36
KNDO/N	21	23	23	23	15	13	23	29
KAPP/A	20	21	19	19	19	21	15	14

Tallahassee-Thomasville (129)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WCTV/C	50	43	52	50	56	48	60	48
WTXL-TV/A	9	9	10	10	7	9	10	13
WTWC/N	5	5	5	5	—	—	—	4

Wausau-Rhinelander (130)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WSAW-TV/C	38	35	38	38	39	38	45	33
WAOW-TV/A	28	28	26	24	35	31	33	40
WJFW-TV/N	8	10	8	9	9	6	6	3

Macon (131)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WMAZ-TV/C	44	40	46	46	41	45	58	52
WMGT/N	14	14	12	13	12	14	4	3
WGXA/A	12	14	11	13	15	14	19	19

Binghamton (132)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WBNG-TV/C	35	36	37	37	44	42	52	42
WICZ-TV/N	16	12	14	14	8	5	10	5
WMGC-TV/A	10	9	8	7	4	5	5	16

Eugene (133)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
KVAL-TV/C	33	29	32	30	39	31	37	31
KEZI-TV/A/C	18	18	20	21	19	23	16	15
KMTR/N	13	14	13	13	10	8	16	15

Wheeling-Steubenville (134)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTRF-TV/C/A	30	33	31	29	37	34	39	31
WTOV-TV/N/A	22	22	22	23	17	21	21	23

Columbus-Tupelo (135)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WTVA/N	44	41	42	40	50	43	42	37
WCBI-TV/C	25	23	22	25	23	29	24	23
WYSB-TV/A	6	6	7	7	4	—	6	9

La Crosse-Eau Claire (136)

Station	N '86	M '86	F '86	N '85	4–7:30 p W 25–54	4–7:30 p M 25–54	11–11:30 p W 25–54	11–11:30 p M 25–54
WKBT/C	26	24	24	26	20	29	13	12
WEAU-TV/N	23	28	25	27	25	24	35	30
WXOW-TV/A	16	16	16	13	20	18	19	27
WLAX/I	2	—	—	—	5	6	—	3

	Mon–Sun, Sign-on/sign-off Households				M–F 4–7:30 p		M–F 11–11:30 p	
	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54

Erie (137)

WICU-TV/N	34	37	35	38	32	25	28	23
WJET-TV/A	19	22	20	21	32	30	31	39
WSEE/C	16	17	15	16	9	15	24	23

Boise (138)

KTVB/N	32	30	29	30	32	33	39	40
KBCI-TV/C	22	21	22	21	21	17	16	12
KIVI/A	18	18	19	20	21	17	24	21
KTRV/I	13	13	13	14	16	17	11	10

Traverse City-Cadillac (139)

WWTV/C	33	31	34	33	41	38	59	45
WPBN-TV/N	29	32	30	30	24	19	18	20
WGTU/A	15	13	13	13	17	14	9	15

Odessa-Midland (140)

KOSA-TV/C	25	25	27	28	17	17	28	21
KMID-TV/A	24	25	26	26	28	25	35	43
KTPX-TV/N	20	21	19	21	22	17	12	10
KPEJ/I	4	—	—	—	6	8	5	2

Chico-Redding (141)

KRCR-TV/A	23	21	25	22	19	24	36	30
KHSL-TV/C	21	19	18	21	19	20	18	20
KCPM/N	8	8	8	8	8	8	9	—

Columbia-Jefferson City (142)

KRCG/C	31	28	26	28	33	31	26	29
KOMU-TV/N	27	25	26	23	24	25	29	35
KMIZ/A	12	13	14	16	10	6	10	10

Roughly 70 per cent of the drop from November '85 to November '86 in the top 50 ADIs was accounted for by affiliates. They were down 0.64 of a point per average market, compared with a dip of 0.34 of a point in November '85. The overall decline in the major markets was most heavily apparent in the top 10.

Bluefield-Beckley-Oak Hill (143)

WVVA/N	30	28	28	25	31	26	32	29
WOAY-TV/A	20	20	19	20	22	22	32	33

Florence, SC (144)

WBTW/C	41	38	41	48	44	38	43	35
WPDE-TV/A	17	15	16	14	24	25	25	22

	Mon–Sun, Sign-on/sign-off Households				M–F 4–7:30 p		M–F 11–11:30 p	
	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54

Topeka (144)

WIBW-TV/C	32	32	30	30	39	36	45	40
KSNT/N	20	19	19	19	22	14	16	14
KTKA-TV/A	10	10	10	10	6	7	8	11

Minot-Bismarck-Dickinson (146)

KFYR-TV/N	46	44	42	43	56	46	52	49
KXMC-TV/C	24	25	28	27	22	23	23	26
KBMY/A	6	5	4	5	6	8	5	7

Ft. Smith (147)

KFSM-TV/C	31	28	30	32	33	26	27	27
KHBS/A	21	18	17	19	24	32	33	33
KPOM-TV/N	12	14	14	12	10	11	13	12

Bakersfield (148)

KGET/N	24	23	24	22	21	19	33	29
KERO-TV/C	21	21	22	22	17	19	33	29
KBAK-TV/A	17	18	16	18	10	15	13	14

Rochester-Mason City-Austin (149)

KAAL/A	22	26	22	25	29	21	22	24
KIMT/C	20	21	22	22	19	21	14	18
KTTC/N	18	20	18	20	14	14	22	21

Lubbock (150)

KLBK-TV/C	28	25	27	30	22	23	25	25
KCBD-TV/N	28	25	24	24	28	23	25	28
KAMC/A	18	17	16	18	17	15	23	23
KJTV/I	9	9	9	8	17	15	13	10

Quincy-Hannibal (151)

WGEM-TV/N	29	34	31	32	35	33	39	32
KHQA-TV/C	26	26	28	29	20	27	24	24

Wilmington (152)

WECT/N	34	35	31	36	34	32	38	32
WWAY/A	25	26	26	25	29	25	27	32
WJKA/C	7	6	6	7	6	7	8	5

Albany, GA (153)

WALB-TV/N	52	52	56	53	56	58	71	65
WTSG/I	5	4	5	5	9	8	6	12
*WVGA/A	2	2	—	2	—	—	—	4

* Located in Valdosta, GA

Bangor (154)

WABI-TV/C	31	33	32	30	40	36	45	40
WLBZ-TV/N	30	27	29	29	37	32	27	10
WVII-TV/A	14	15	16	17	10	14	9	10

Medford (155)

KOBI/N	27	27	26	27	23	26	18	36
KTVL/C	23	26	29	29	19	17	18	14
KDRV-TV/A	15	15	12	14	23	17	18	7

* Located in Valdosta, GA

Sarasota (156)

WWSB/A	15	14	14	14	14	11	19	15

Abilene-Sweetwater (157)

KTAB-TV/C	29	26	27	29	21	27	45	45
KRBC-TV/N	25	26	24	25	21	20	14	9
KTXS-TV/A	18	18	21	18	21	27	19	23

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
Utica (158)								
WKTV/N	34	33	30	31	33	36	35	43
WUTR/A	18	15	14	14	17	20	13	18
Idaho Falls-Pocatello (159)								
KIFI-TV/N	26	26	27	28	28	27	32	29
KIDK/C	25	25	27	28	22	27	26	24
KPVI/A	17	18	16	18	17	20	13	18
Dothan (160)								
WTVY/C	39	41	44	43	52	44	47	39
WDHN/A	11	9	7	11	4	6	9	11
Alexandria, LA (161)								
KALB-TV/N	50	43	44	44	56	47	65	53
KLAX-TV/A	7	7	7	7	4	—	3	9
Laurel-Hattiesburg (162)								
WDAM-TV/N	60	60	59	58	69	67	81	66
Billings-Hardin (163)								
KTVQ/C	28	26	28	27	29	35	27	25
KULR-TV/A	27	30	27	29	33	29	41	41
KOUS-TV/N	14	13	14	14	8	6	16	9
Salisbury (164)								
WBOC-TV/C/N	43	42	38	42	45	44	67	44
WMDT/A/N	14	15	15	15	14	12	10	20
Elmira (165)								
WETM/N	24	22	20	23	23	24	26	24
WENY-TV/A	12	14	14	14	12	10	16	24
Clarksburg-Weston (166)								
WBOY-TV/N/A	30	26	25	29	29	33	33	25
WDTV/C/A	27	29	26	26	29	25	38	38
Rapid City (167)								
KOTA-TV/A	32	30	29	29	43	35	42	43
KEVN-TV/N	26	22	23	26	24	35	36	32
Greenwood-Greenville (168)								
WABG-TV/A	36	37	42	41	28	33	43	46
WXVT-TV/C	17	17	18	17	17	19	33	26
Gainesville (169)								
WCJB/A	33	33	33	36	38	45	56	63
WBSP/I	8	9	6	10	17	14	—	5
Watertown-Carthage (170)								
WWNY-TV/C/A/N	46	46	49	44	43	48	68	59
Panama City (171)								
WJHG-TV/N	35	34	35	34	39	41	44	47
WMBB/A	19	21	20	23	21	18	19	27
Lake Charles (172)								
KPLC-TV/N	45	46	49	46	59	63	71	71
KVHP/I	6	7	6	8	7	5	7	5
Missoula (173)								
KECI-TV/N/A	35	36	36	37	33	38	28	26
KPAX-TV/C	27	27	26	28	24	31	28	33

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
Ardmore-Ada (174)								
KXII/C/N	32	38	32	31	30	30	39	39
KTEN/A/N/C	22	24	20	20	33	35	24	24
Grand Junction-Montrose (175)								
KREX-TV/C/N	32	29	37	38	32	31	24	20
KJCT/A	17	20	16	18	21	19	26	30
KREZ-TV/C/N	3	5	—	—	5	—	3	3

Markets 26–50 suffered the least audience erosion, the average ADI in this group being down about half a point. Two-thirds of this drop was accounted for by affiliates. The addition of two indies with recorded viewing since November '85 had virtually no effect on the indie average

	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
Jonesboro (176)								
KAIT-TV/A	40	46	43	43	46	42	65	65
Meridian (177)								
WTOK-TV/A	39	39	39	41	46	50	59	54
WTZH/C	19	19	18	21	18	17	9	15
WLBM-TV/N	9	7	8	8	7	6	12	8
Great Falls (178)								
KRTV/C/N	27	31	29	29	26	31	25	18
KFBB-TV/A/C/N	27	30	30	28	32	31	41	42
KTGF/N	7	—	—	—	5	8	3	6
Biloxi-Gulfport-Pascagoula (179)								
WLOX-TV/A	38	38	39	38	44	50	64	62
Roswell (180)								
KBIM-TV/C	29	26	30	32	27	30	39	39
KRPV/I	—	—	—	—	—	—	—	—
Palm Springs (181)								
KESQ-TV/A	19	22	18	18	10	15	11	6
KMIR-TV/N	18	16	15	16	13	8	6	6
El Centro-Yuma (182)								
KYEL-TV/N	20	19	21	22	17	17	15	20
KECY-TV/C	9	13	10	10	8	9	10	8
Alexandria, MN (183)								
KCMT/C	51	47	44	47	68	67	64	60

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
Casper-Riverton (184)								
KTWO-TV/N/C	28	34	33	36	33	31	38	34
KCWY-TV/C	17	14	15	16	19	19	14	17
KFNB/A/C	12	5	6	5	—	—	7	7
Marquette (185)								
WLUC-TV/C/N	48	42	47	49	63	71	75	57
Tuscaloosa (186)								
WCFT-TV/C	26	23	25	20	22	19	33	31
Eureka (187)								
KVIQ/C	26	25	25	28	30	27	31	18
KIEM-TV/N	24	19	19	28	15	14	23	41
Cheyenne-Scottsbluff (188)								
KYCU-TV/C/A/N	18	29	29	28	17	19	26	24
KSTF/C/A/N	12	2	3	3	9	13	13	12
Butte (189)								
KXLF-TV/C/A	35	31	32	35	44	35	48	41
KTVM/N/A	23	24	22	25	17	12	17	17
St. Joseph (190)								
KQTV/A	29	31	30	31	33	22	32	33
San Angelo (191)								
KLST/C	42	38	38	39	38	38	56	49
KIDY-TV/I	5	7	5	4	5	8	6	6
Jackson, TN (192)								
WBBJ-TV/A	34	36	34	28	35	44	37	31
WJWT/I	5	2	3	3	8	6	9	7
Lafayette, IN (193)								
WLFI-TV/C	23	22	22	20	36	37	45	36
Hagerstown (194)								
WHAG-TV/N	18	17	17	13	31	33	38	26
Lima (195)								
WLIO/N/A	39	40	38	39	48	41	67	65
WTLW/I	2	—	3	3	—	—	—	—
Charlottesville (196)								
WVIR-TV/N	22	19	25	19	27	33	33	26
Bowling Green (197)								
WBKO/A	33	33	35	33	37	40	55	53
WGRB/I	2	2	3	2	—	—	—	—
Parkersburg (198)								
WTAP-TV/N	27	23	26	24	32	32	48	29
Laredo (199)								
KLDO-TV/A	20	17	19	16	19	23	42	41
KGNS-TV/N/A	18	18	16	18	14	23	23	20
KVTV/C	13	13	15	14	5	8	8	7
Harrisonburg (200)								
WHSV-TV/A	40	41	43	45	48	55	43	55

	Mon–Sun, Sign-on/sign-off Households N '86	M '86	F '86	N '85	M–F 4–7:30 p W 25–54	M 25–54	M–F 11–11:30 p W 25–54	M 25–54
Farmington (201)								
KOBF/N	26	—	—	—	17	11	24	14
Zanesville (202)								
WHIZ-TV/N	38	34	34	36	30	38	33	36
Twin Falls (203)								
KMVT/C/N/A	40	38	39	41	50	56	67	68
KAS/N	10	—	—	—	5	6	5	6
Ottumwa-Kirksville (204)								
KTVO/A	48	50	49	50	67	56	66	61

The analysis counted 152 ADIs where each network had a primary affiliate. Some 51.3 per cent of those markets had a CBS affiliate in first place, or tied for first, sign-on to sign-off.

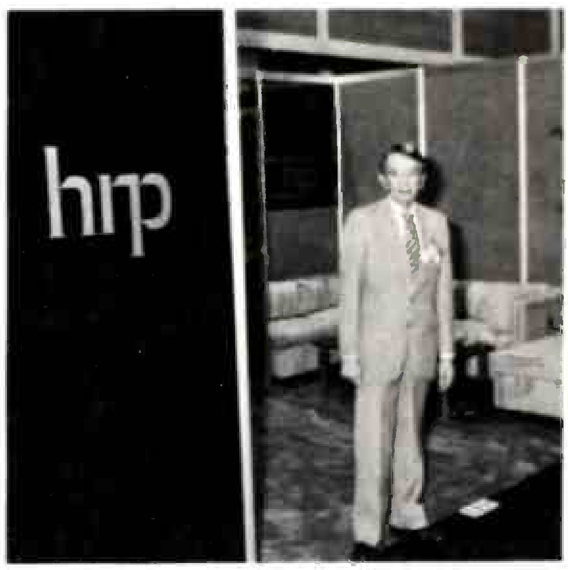
	N '86	M '86	F '86	N '85	W 25–54	M 25–54	W 25–54	M 25–54
Presque Isle (205)								
WAGM-TV/C/A/N	55	57	51	57	62	69	67	62
Flagstaff (206)								
KNAZ-TV/N	18	17	18	20	12	13	28	27
Victoria (207)								
KAVU-TV/N	28	21	20	21	32	29	43	44
KVCT-TV/A	23	26	23	25	14	14	26	25
Bend (208)								
KTVZ/N/C	26	29	28	27	24	17	42	36
Mankato (209)								
KEYC-TV/C	22	20	19	26	24	18	26	17
Helena (210)								
KTVH/N/A	29	29	27	27	33	29	43	47
North Platte (211)								
KNOP-TV/N	51	53	55	53	53	55	62	64
Alpena (212)								
WBKB-TV/C	30	33	34	34	27	31	50	42
Glendive (213)								
KXGN-TV/C/N	37	35	35	36	38	39	57	63

Year of the rep comes to NATPE

The growing influence or rep firms in station programming decisions was never more evident than at the recent NATPE convention in New Orleans. With six rep firms operating booths at the convention center, their client stations were buzzing back and forth between their booths and those of syndicators, looking for guidance on specific deals they were about to make.

The Blair bulldog beckoned to clients on the convention floor for the first year, while Seltel and TeleRep were also newcomers to the floor (see *Tele-Scope*, February 2). Harrington, Righter & Parsons was back for its second year. Katz Television and Petry Television, as pioneers of the effort, were familiar with their surroundings.

MMT Sales is surveying its stations to determine whether to join the pack next year in Houston. And there's some speculation that the TV networks will ultimately go on the floor in order to develop the rapport with their affiliates that reps have with their clients.



Web TV (*from page 39*)

second quarter, but there are a couple options that haven't been exercised yet. The other two have unexercised options, too, but the prices are still high."

The syndication market

While the tightness and high prices of scatter are helping the syndication market, there are still other considerations. Says Marc Goldstein, senior vice president, director of network programming at Ogilvy & Mather, "A lot of the barter inventory was sold upfront, so they're pretty much in the same kind of situation as the networks, and the inventory that remains is going at pretty high prices. But network programming is high enough to make barter worthwhile." He adds, though, that it's harder to get the clearances and demographics that advertisers want with the remaining barter inventory."

"There is a great amount of first-run sitcoms out there," Goldstein adds, "but I haven't answered myself the question of how risky they are."

Howard Nass, senior vice president at Cunningham & Walsh, asserts, "Barter is appealing because advertising is flat and the cost of programming is skyrocketing." But, on the risk side, he points out, "It takes weeks and months before a new [first run] syndicated sitcom gets an audience. People are used to sampling primetime, but not primetime access. It's going to take six to 10 weeks before anyone knows they're on."

Isacsson of Y&R sees the CPM gap between network and barter remaining at about the 25–35 per cent level. He points out the reasons for the gap are clearance limitations and clutter. Most syndicated program clearances are 70–75 per cent of the country, he notes, while networks clear in the 90s. He adds that affiliates "tend to be better stations" and have better signal strength. As for clutter, he sees no change in the situation where network half hours contain three to $3\frac{1}{2}$ minutes of commercials, while barter shows run five to seven minutes.

Carr of SSC&B notes he is becoming more cautious about barter shows because of the larger number of them competing in the marketplace, "but we take a close look at coverage and buy those with the best lineups and those which have syndicators and producers with the best track records. We only buy those that we know will get on the air—and those that get on can often get a 5 or 6 rating, depending on how many markets and which time periods they're cleared in.

"There's a lot of stuff out there, and there's going to be a shakedown, as in anything else. With the stagnation of the advertising marketplace and about 50 stations that could go bankrupt, this means that the ones that survive will do better numbers."

He adds that, if advertising dollars continue to grow at a slow rate, it's possible that the networks will reduce their schedules—maybe an hour or two a week—making more room for syndicated programs.

Perspective of barter

"Unlike the network marketplace," contends Gotlieb of DMB&B, "I'm not sure I see barter as a marketplace. There is a handful of higher rated shows that have their own market, but they're very heavily encumbered by continuing advertisers. Then there are the secondary and tertiary vehicles. You buy them when you get around to buying. Syndicators may force some agencies to buy them with the good shows, but it doesn't happen in this shop. It's hard to make an advertiser buy something he doesn't want."

Typical of the post-NATPE period, Gotlieb observes, there are a lot of programs being pulled. He reports that he knows of one show being pulled that already had an advertiser committed to it—a situation that's not that unusual. Early advertiser commitments, he notes, often help sell the property to stations.

Fox Network

Meanwhile, Thompson of DDB/Needham sees the Fox Network as "sitting in a pretty good position. Some of their programming is controversial, but it's of network quality and about 80 per cent cleared. The only thing people are going to question is the content of the shows. They're producing sitcoms with a little more of what they call 'creative freedom.' "

Hadlock of Burnett believes the Fox Network will benefit from tight availabilities and higher network prices next season. The overall first-run sitcom genre is something he believes will continue to grow, "but time periods will continue to be a problem; there are only so many of them." He's also watching for good product in the off-network sitcom area over the next year or two.

Esty's Winner says, "There are some very attractive prices in shows beyond the top several." He adds, "The reason barter grew so dramatically was because of the cost increases the networks were getting. Now that this big plus is less important, barter is going to have to adjust."

Audience delivery

Blasius of BBDO believes that one area that has to be adjusted is audience delivery: "Ratings for new shows are somewhat disappointing in relation to a year ago. The top shows used to get 7s and 8s; now it's 5s and 6s."

Says Conner of DFS/Dorland, "I think syndicators have a tough act for the coming year because they haven't done so well this year. On the first indication that network pricing is too high, I think the syndicators will do very well." But, with the weak financial positions of some stations, "Syndicators have their own problems."

Targeting audiences

A lot more syndicated shows sold out this year than last, observes Ayer's Dubin. He adds that "not everything is appropriate for every client" and that package goods advertisers, which are less targeted, are finding syndication easier to buy. Not that network is any more targeted, "but there's always the thought that network is more prestigious, so even if it isn't highly defined, it's thought of as having more value."

Finding a base

The movement of syndicators into station ownership is seen by some agency people as having a stifling effect on the barter syndication market. C&W's Nass points out that, with companies like Fox, MCA and Tribune owning independents in the two top markets of New York and Los Angeles, "they have their own product, and it's going to be more difficult for others to get a show cleared. And it's very difficult to make a show go if you don't have those two markets."

Y&R's Isacsson adds, referring to the two markets, "If you can't clear the first 15 per cent of the country, how are you going to get 70 per cent." He says that, in order to sew up these two markets, many syndicators have to make special deals—paying compensation or cutting in the station one way or another.

But Goldstein of O&M contends, "These stations still are going to buy programming if it's right, and they still have a lot of their own time to sell." And BBDO's Blasius adds, that, in New York, "I don't think WOR-TV could just concentrate on MCA product, or WPIX on Tribune's or WYNW on Fox's." □

DeWitt: Skip prime scatter; guarantees threatened

In the face of stiffer second and third quarter network pricing, Gene DeWitt, president, DeWitt Media, Inc., is advising clients who already have a significant base of upfront network primetime not to buy scatter primetime. He explains that advertisers trying to pick up primetime for second and third quarter are up against "asking prices 20 to 40 per cent above upfront. So we're advising clients to consider avoiding primetime and switching to other dayparts—or syndication, or spot TV, radio, cable or magazines, depending on the nature of the client's product and marketing strategy. And if he's using a mix of 30s and 15s, we suggest that only the 15s be placed in primetime and that the 30s go to other dayparts."

DeWitt also believes that Nielsen's decision to replace diaries as the audience composition source for its network ratings survey "will lead, perhaps quite rapidly, to the end of network ratings guarantees to advertisers."

He notes that new network takeover managements "have just come out of the worst year the networks have experienced in decades. My informed guess is that they will do whatever is necessary to avoid repeating last year's dismal profit performance. We have already seen the beginnings of a new network toughness in second quarter, 1987 pricing strategy."

DeWitt adds that the ratings issue "threatens the networks where it hurts most, with a likely reduction in reported ratings for the highest rated shows in the double digits" because, when filling out diaries, "Viewers tend to over-report viewing to the most popular programs and stations and under-report viewing of lower rated shows and outlets. That's why, when meters have been installed in local markets, independent stations cheer and the network affiliates groan."

He predicts that, faced with the prospect of a revenue and earnings decline, the networks "will do more than groan in response to lower reported demographic ratings for their most popular and premium priced vehicles. We think they'll hold the line on unit pricing, increasing rates to the maximum extent permitted by the media buying marketplace. The result will be extremely high cost-per-1,000 increases."

He adds, "If we get away with 20 per cent CPM increases in the next upfront, and still retain guarantees, that will be a victory. The real issue, I believe, will be a concerted effort by the networks to eliminate CPM and ratings guarantees to advertisers. That would be a development that will almost certainly signal the closing of the cozy 'club' in which some agency buyers have come to believe, mistakenly, that they and the networks are in the same business."

Tinker-to-Wright *(from page 37)*

million, quite a drop from the $405 million Lorimar Telepictures had originally agreed to pay before backing out because of the soft ad market.

The acquisition of the Miami CBS outlet is the first TV purchase for a network company in decades, but WTVJ will not join the O&O group—at least, not in the near future. Like KCNC-TV Denver, the Miami station will come under the GE umbrella since the NBC contract with NABET provides that its terms be extended to any NBC station. NBC's union contract, like that of the other networks, provides for more generous terms than other broadcast pacts with technicians.

As things stand now, WTVJ is non-union, while KCNC-TV has a local NABET contract. Wright would like to put all seven stations under one administration, but some hard labor negotiating will have to precede that eventuality.

As for the anomaly of NBC owning a CBS affiliate, Wright feels that problems will be solved in the near future, though the NBC outlet in Miami, WSVN(TV), has an NBC affiliation contract that runs through 1988. Both stations had a 19 household share (sign-on to sign-off) in the November Arbitron book.

The human element

New ownership inevitably has its elements of tension, and the assumption of the president's chair by Wright added to it.

For one thing, he stands in contrast to Grant Tinker, who in addition to the differences in their backgrounds, had a soft touch, and was a calming influence after the programming disasters and turmoil of the Fred Silverman regime. Secondly, he came in during a depressed network market, and, despite NBC's revenue largesse, asked the various NBC departments to tighten up on personnel. A leaked Wright memo, which urged a network PAC and suggested that the lack of a contribution could affect an employee's career at NBC, added to the trauma of the GE acquisition.

Wright is bothered by the talk about his "bottom-line" orientation, a description he denies. It's ironic, he says, that he didn't get tarred with it in his other posts, which also involved corporate adjustments. "Every area I've been in has been an area of growth. It's hard to believe there's a morale problem at NBC. We're a strong company, doing well, looking for opportunities."

Wright recognizes that the uncertainty among employees that accompanies a merger is bound to have some impact. And he recognizes that there is "something different" about the broadcast environment, though he believes the idea is overdone. He sees NBC as having a "unique national aspect," a reflection of its "public service orientation." While not too familiar with all aspects of NBC, he finds not one but "different corporate cultures" within the NBC umbrella, "like a United Nations."

As for personnel cuts, he points out, "We have 8,000 employees. We're talking about cuts on the order of 1 per cent." There is "no program of reduction." In fact, some personnel areas have been increasing. "There's been an enormous increase in MIS (management information services) personnel," said Wright, talking about recent years. He notes that NBC has been changing from Sperry to IBM computers. He also sees increases in personnel in '88 due to the Olympics and election.

Wright got a taste of the spotlight focused on top network company executives when he addressed a memo late last year to NBC's general counsel, Corydon Dunham, with copies to a few other NBC executives, asking Dunham

Instinct + luck

Brandon Tartikoff

If Grant Tinker's policy of letting his underlings carry on without undue interference can be taken at face value then Brandon Tartikoff, president of NBC Entertainment, must be given the bulk of the credit for the success of the network in primetime.

The means by which Tartikoff did it do not lend themselves to describing a few broad strokes of strategy or even an underlying philosophy, unless sticking by your instincts can be considered an underlying philosophy.

It was a relatively slow process that did not show obvious results until Tinker's fourth season (1984–'85) when NBC moved up from third to second place. However, Tartikoff argues that during the '83–'84 season, while all nine shows introduced at the beginning of the season failed, the network's underlying strength was being built up by shows which made their debut during the '82–'83 season.

Tartikoff did, "whenever possible," go after 18–49, urban audiences, which, he notes, also benefit the big-market O&Os. And he bows in the direction of Lady Luck, including the competition's mistakes and inadequacies.

Though Tinker has been credited with attracting the best creative talent in Hollywood by his hands-off approach, NBC is risking tampering with that advantage by increasing its in-house efforts. Tartikoff notes that there are four in-house pilots in the works for next season and a spring series, *Roomies*. But he denies that it's a dramatic change in policy, arguing that "you have to be aggressive" with pilots in order to get a couple of finished shows.

Last July in a speech, Tartikoff said he thought TV programming was getting better. Today, he's not so sure. One factor he cites is first-run syndication, of which he has nothing good to say. His negative feelings about first-run are derived from his belief that the TV program talent pool—both writers and producers—is being diluted by the proliferation of new syndicated product (See *Tele-Scope*, page 18). □

to report on the legal aspects of setting up a political action committee. The memo found its way to *The New York Times*, and the story was picked up by others, including the trade press.

Wright said in his memo that he would expect employees to contribute to a PAC since they "support their families from the profits of our business" and that those who do not "should question their own dedication to the company and their expectations."

Some employees interpreted the latter phrase as subtle coercion. In any case, it became clear from statements by NBC News president Lawrence Grossman that news employees would not be expected to contribute. And a month later, Brandon Tartikoff, president of NBC Entertainment, expressed the view that he and his people should be considered in the same category—free of suspicion of political bias because of their influence on programming.

Wright acknowledges that the leak of his memo "stopped us," but he characterizes the criticism as "another have-you-stopped-beating-your-wife" situation. "There is no policy on PAC. There is no PAC. I asked for senior management view on how to deal with political contributions." NBC, Wright maintains, is the "least political" of the networks and "has paid a substantial price for it."

The rise of NBC

One area which Wright has touched lightly is programming. The current season's TV network entertainment budget was left untouched, for which Tartikoff expressed gratitude publicly during last month's NBC press tour. While no one expects Wright to take a hand in programming like CBS' William Paley, there is the inevitable question: How can Wright improve on Tinker's primetime performance? How much higher can NBC go?

NBC is not far from ending its second consecutive primetime season in first place. Through the 19th week of the season (ending February 1), NBC had a 17.9 average household rating with a 28 share vs. 16.1/26 for CBS and 14.2/23 for ABC, a spread that in another kind of business wouldn't amount to a hill of beans. NBC has five solid winners among the top 10 programs: the *Bill Cosby Show*, *Family Ties*, *Cheers*, *Night Court* and *Golden Girls*.

They are all shows introduced during the Tinker regime. During his first full season ('82–'83), the erstwhile NBC chairman—together with Tartikoff—kicked off *Cheers* and *St. Elsewhere* and, in mid-season, threw in the *A-Team*, almost an instant hit, though not regarded as "Tinker's kind of show."

The '84–'85 season saw another hit trio, led off by *Cosby*, one of the wonders of TV. The other two were *Miami Vice*, which made its mark via its musical sound track as much as any other factor, and *Highway to Heaven*, which is on the other end of the spectrum, as if to illustrate Tinker-Tartikoff's broad tastes.

Last season saw two successful sitcoms added to the schedule: *Golden Girls* and *227*. Two promising shows this season are *L.A. Law* and *Matlock*.

At the end of the "official" 1980–'81 season, less than three months before Tinker came aboard NBC, the network rankings were: CBS, 19.8/31; ABC, 18.2/29, and NBC, 16.6/26. NBC's top show, tied for 14th place, was *Little House on the Prairie*. During the first season in which Tinker had a hand—'82–'83—it was still CBS, 18.2; ABC, 17.7, NBC, 15.1. By the '84–'85 season, NBC was close to victory, with a 30-week average showing CBS, 16.9; NBC, 16.2; ABC, 15.4. Tinker-Tartikoff finally entered the winner's circle last season with NBC, 17.5; CBS, 16.7; ABC, 14.9.

Profits rise

Revenues and profits, of course, rose with the ratings. In the 1981 calendar year, when Tinker replaced Silverman, the network, according to estimates by broadcast analyst Tony Hoffman, Union Bank, was down to a minisule $10 million in pre-tax operating income on revenues of $1,345 million. It had dropped from $114 million in 1977, the last year in which Herbert S. Schlosser served as president/CEO.

The profit level hasn't stopped climbing since Tinker took over. The estimated operating income jumped to $32 million in '82, $55 million in '83, $111 million in '84, $202 million in'85 and $308 in '86. The last figure is a rough estimate, since the overall NBC operating income figures, which have been released in the RCA annual reports in previous years (and which are the base for Hoffman's network estimates), are not yet available from GE—assuming, that is, that GE will break out its line-of-business figures as far down as NBC. The broadcasting company is small potatoes compared to its parent—$2.6 billion in revenues in '85 as against $28.3 billion for GE. RCA would have added almost $9 billion to the GE total in '85, so that GE's total revenues for '86 will be approaching $40 billion.

Hoffman's estimates for NBC revenues last year were $2,951 million, up from an announced figure of $2,647.5

million in '85. He puts the estimated '86 operating profit figure for NBC at $459 million, a little higher than most and quite a bit higher than Wright's. When the NBC president was asked to estimate pretax profits for '86, he wouldn't do it for policy reasons, but when given a range of $400 to $440, he allowed as it would be closer to the former figure.

However, Wright may or may not have taken into account writeoffs which are being taken for '86. Most of the writeoffs deal with sports—in particular, the National Football League contract, which expired during the past season, and the Major League Baseball contract, which expires in 1989.

Some Wall Street analysts feel Wright would have been looking hard for writeoffs on last year's figures because of the presumed high profits and also, according to one view, so that Wright's '87 figures would look relatively good vis-a-vis '86.

Wright rejects the imputation. "We don't have that flexibility. If you *can* write-off, you are obligated to. There may be a little flexibility in smaller events, such as specials, but we'd have a difficult time concocting write-offs on series because our new primetime shows are strong. The issue centers on sports. If we conclude that sports events are not as good as expected, we are obligated to write-down their value."

The NBC chief sees a chance that a non-network entity will get a piece of NFL action in the next contract goround. He does not see the Fox network as one of them and feels that Rupert Murdoch is "posturing" to get affiliates. But he sees HBO and/or a cable consortium as possible winners.

Looking toward this year and next, Wright is generally upbeat except for network TV. He is most bullish on TV station prospects, with spot and local percentage billing increases seen getting close to double digits in '87. Still, he says, "It's not a political year; it's not a Super Bowl year (for NBC); it's not an Olympic year."

Seoul Olympics

But '88 will be a "big year," with NBC presenting the Olympics from Seoul. Having the Olympics offshore makes them exciting, Wright believes, and he adds that because they are taking place in the Far East, many of the events will be shown in the U.S. in primetime.

Wright doesn't have a clear picture of the election impact. "The elections are out of our control and so far there are no clear front runners." Anyway, elections are a loss leader for the networks, Wright notes, and a big expense for the stations, too, so that for the company as a whole, election costs are not covered. NBC spent $40 million for election coverage in 1984.

Looking toward 1990, longterm TV planning forecasts by NBC assume that among five TV sectors—the networks, barter syndication, affiliates, independent stations and cable (including superstations)—the slowest compound annual growth rate for advertising during 1985–'90 will be among the webs and fastest among cable networks and systems. But Wright doesn't find this at all disconcerting. "Don't forget, the networks start with big numbers."

While barter is estimated to have about twice the growth rate of the networks, Wright feels it may already be "floundering." Still, while he's skeptical of barter, he does not believe it has reached its peak. It just won't grow "astronomically" in the future.

Wright is not very sanguine about barter abroad as a source of NBC revenue. "It'll develop over time, but it needs work." There is no proposal in this area at this time before NBC's top executive echelon, Wright says. "We'll work up to speed, but gradually."

Wright apparently puts the new deal with AngloVision in another category, though NBC regards it as an experiment. AngloVision, a partnership of NBC, American Express and Independent Newspapers, an Irish media company, will offer NBC news programs, including documentaries, to hotels around Europe, which will receive the material by satellite. The service is scheduled to start by mid-year and one (optimistic) estimate puts the total number of hotel rooms signed up by the end of this year at 20,000. NBC has licensed its news product to AngloVision for three years, and it is seeking other English-language broadcasters.

In another news area, Wright has some words to say about the cancelling of *1986*, which was greeted by co-anchor Roger Mudd with dismay and which will put a cap to his current contract, which runs until 1990 and which reportedly pays him more than $1 million a year.

The decision to kill the show was Grossman's, says Wright. It was not basically a cost-cutting decision, adds the NBC president, because for one thing, it won't save that much money. "Larry was the show's biggest supporter, and he made the decision to kill it," Wright states.

Grossman confirms the statement, explaining that he felt that, while the program was doing well as a broadcast—and getting better—it would "always be just another magazine show." And there are enough of those already, Grossman adds. Compared to a special, *1986* was not making enough impact. "I should have foreseen that," says the NBC News president. Interestingly, while the show did poorly in the ratings—as primetime shows go—just barely getting into the double digits, Grossman says NBC had projected lower ratings than it received. In any case, the money saved will go into news specials, with at least 15 news hours planned for 1987.

In the more abstruse area of audience measurement, Wright finds himself fascinated by complex issues revolving around the use of the people meter. There are many questions about the Nielsen people meter sample and the industry doesn't have the answers, Wright says.

But decisions about how to use the data will have to be made before the networks start selling upfront for the '87–'88 season. And though he is not a researcher and has not been in his present job very long, he must inevitably be involved with the decisions—because the buck stops with Bob Wright. □

The first "Shoeleather Award," *for outstanding contribution to the company, was presented by Beam Communications Corp. at its recent budget and managers meeting held in New Orleans. Recipient of the award was Ken Hawkins, r., general sales manager of WDAM-TV Laurel-Hattiesburg. The presenter is Frank L. Beam, president, Beam Communications.*

In the Picture

Tom Winner, l., Stacey Lippman

New co-media directors at William Esty discuss network audience guarantees, the advantages of a broad educational background for media personnel and radio's growing advertiser acceptance.

Duo replace Pete Triolo, two for one, as 'our media opportunities improve'

Senior vice presidents Stacey Lippman and Tom Winner, recently named co-media directors of William Esty Co., say that besides splitting responsibilities by account, they'll also be sharing ideas and stimulating each other's thinking.

Lippman sees this as particularly useful at this stage of the game, "now that our media opportunities are improving as the slowdown in inflation across the economy as a whole has started to have its impact across the media as well."

Winner explains that, "We're now in a position to react and take advantage of smaller cost increases in all media—syndication, cable magazines and newspapers, as well as at the networks. The networks have reacted themselves, by trimming overhead and staff. This should help hold down the need to escalate the rate and size of price increases back up—at least for awhile, we hope."

With media prices thus more stable, adds Winner, "Corporate sponsorships of programs become more affordable to our clients. And in print, along with more attractive pricing, goes a greater willingness on the part of more magazines to talk to us about special position."

Lippman observes that, "Now that the networks' audience erosion has leveled off, it puts pressure on the syndicators to do everything they can to maintain the audiences for their programs."

Lippman also notes that one of his accounts, Nissan, is using network radio for the first time this year, and is doing so "with a substantial schedule." He adds that Esty recommended the radio network buy "because we feel it works effectively for the automotive category, offering efficient national coverage that's quite negotiable."

Radio's 'hot pursuit'

He notes that Nissan has been using radio in particular to "heavy up against the younger demographics who are harder to reach with television. Seventy per cent of our radio weight is applied against 18 to 34. Radio starts with a smaller share of business, so they're in hot pursuit of any piece of a client's budget they can get."

On the other hand, Lippman also points out that, "Today even Procter & Gamble uses radio. It wasn't too long ago that P&G wouldn't even look at a proposal to use radio. Today they and other major advertisers welcome it, so radio has won a lot more acceptance in just the past few years."

Asked about syndication, Winner notes that every Esty client who uses television "is in some form of syndicated programming. We haven't created any syndicated programs for any of them yet, but we're always looking over the possibilities. In syndication we generally look for special program opportunities that can offer both the targeted audience appeal and program environment that complements the product.

Asked about industry talk that the networks may use Nielsen's changeover from diary-backed set meters to people meters as an excuse to drop guarantees, Winner says, "We hope they don't. A guarantee is a kind of insurance that the client will get at least the minimum audience he's paying for. We don't think that's too much to expect. Our hope is that people meters will provide a more accurate audience count. That should give the networks more confidence in estimating the viewing levels they're guaranteeing, and clients more confidence that what's guaranteed is what's delivered.

Realism might help

And he adds that, "After all, if the networks started with more realistic estimates of what they can deliver, they wouldn't be caught up so often in situations where they find themselves forced to give away inventory to make up for the shortfall."

Lippman recalls that a few years ago, "CBS made a decision to drop guarantees for delivery of specific demos and to substitute household guarantees only. As a result, CBS suffered in the upfront round that season. In any event, he adds, "If all three networks did drop guarantees, I suspect it wouldn't be too long before the Number 3 network would reinstate them as a competitive measure, to catch up in trying to make itself more attractive to advertisers. Then the game would be over."

Lippman also observes that "Some of the young people we interview today don't seem to be as well rounded as most of us were when we entered this business. Yet their expectations are much higher." He concedes that, "In a way, you can't blame them for majoring in business and marketing courses, because it does give them an edge at most agencies and at the companies that make the products and pay for the advertising. But it does tend to make younger agency people almost interchangable with their opposite numbers in client advertising departments."

Cable webs *(from page 46)*

tions, apparently participating in a couple of them only at the request of the participating cable systems—such as Cencom Cable Television's December broadcast of a Showtime *Gallagher* special on Cox Enterprises' KDNL-TV St. Louis. The three-hour preview also included the *Tina Turner* show and a taste of *The Max Headroom Show*.

"We wanted to show non-subscribers the quality entertainment they are missing," states Barry Babcock, executive vice president of Cencom Cable Associates. But William Viands, general manager of KDNL-TV, notes that the station had to edit the *Gallagher* show to conform to its broadcast standards. HBO, on the other hand, goes out of its way to select programs that won't need any editing due to over-the-air standards, according to Read.

Rights problem

Insiders report that Showtime has found it particularly difficult obtaining the limited broadcast rights required to show its properties during over-the-air previews—for one thing, it doesn't own as much original programming as HBO—and that the pay service has decided the results simply aren't worth the effort. (The Disney Channel has few problems in this regard, since it controls all rights to most of its programming).

HBO has also found negotiations for such rights a hard road to travel. "It's probably why we've tried to keep this under the wrapper a bit," admits Read. He notes, for instance, that "fees are too high" for programs with name stars. Other industry observers, noting that HBO does not show any dramas during the over-the-air promotions, feel the cable service does not want to risk decreased syndication value of properties stemming from the shows having already aired on broadcast TV.

After nearly two years of over-the-air previews, HBO has obtained the necessary rights for only a half-dozen or so HBO and Cinemax programs. But Steve Janus, director of co-op marketing for HBO, says "We have quite an array of original programming we're able to show. More and more, we're able to customize the lineup for a particular marketplace." A *Harry Belafonte* special, for instance, was used in

the marketplace

San Antonio to appeal to an older audience, and *The Max Headroom Show* has been used to reach a younger crowd.

And then there's the *Tina Turner* show, which seems to appeal to everyone. "She attracts people like a searchlight attracts moths," says Read, "and the phones start to light."

The Turner special, a staple on these broadcasts, was also part of the first such promotion nearly two years ago—a two-hour Cox Cable trade-out with WNOL-TV New Orleans.

Following that, the Les Read traveling show rolled on to such markets as El Paso, Midland-Odessa, Moline, San Antonio, McAllen-Brownsville, before getting into the larger markets of St. Louis, Dallas-Ft. Worth, Jacksonville and Providence in recent weeks. Next on the agenda, says Read, are Minneapolis-St. Paul and Syracuse in April. Seattle-Tacoma is also pending, he relates, along with Philadelphia and Miami—where the regional cable co-op there wants to run a joint preview for the whole area from Miami to Palm Beach.

In all, says Janus, around 20 to 25 more broadcast previews are planned by the end of this year. The number of HBO shows available for such events is also expected to increase, as the network has started to include over-the-air promotion rights in its initial program contracts. A pioneer show in this regard is Cinemax's *A Gospel Session: Everybody Say Yeah!* starring Paul Simon.

A Showtime spokesperson says the service's current "Get Connected" campaign serves the same purpose as HBO's broadcast previews. But the Showtime promotion, by offering two free months of Showtime or The Movie Channel to cable subscribers, leaves non-subscribers in the lurch.

McCarthy, who has had experience with free cable system previews accompanying pay channel launches, says other methods must be used to reach non-subscribers. Direct mail and newspapers are obvious answers, he says, but the first has "diminishing return" and the second reaches an "older market." To reach TV homes, he explains, cable systems must use televised direct marketing. In this case, that means the cable preview "telethon" or, in current lingo, having customers purchase cable service via home shopping.

"Indies are more apt to do something

like this," says McCarthy, because affiliates face a loss of revenue by preempting network programming. "A real aggressive indie [maybe the third or fourth one in a market] can pull this off," he claims, "because it doesn't hurt them.'

Affiliate involvement

Yet, affiliates have also been involved with cable previews. Lorimar Telepictures' KMID-TV Midland-Odessa, an ABC affiliate, preempted Friday night network programming for its cable promotion. And Continental Cablevision of Jacksonville's three-hour *Cablevision '87* ran on NBC affiliate WJKS-TV following a Saturday afternoon college basketball contest. The taped "preview," designed to promote a special 87-cent installation fee (compared to the regular $20 rate), featured the *Tina Turner* and *Gospel Session* shows.

Formatted like a talk show, the presentation featured taped segments from a number of cable personalities. Les Read was one of the hosts, along with CNN's Lynne Russell (formerly of a Jacksonville FM radio station and WTLV) and SuperStation WTBS' Bill Tush.

Guests, who talked about their particular services and introduced clips during three to six-minute segments, included: Rashaan Patterson, a star of The Disney Channel's *Kids, Inc.*; Bud Greenspan, writer, producer and director of Disney's *16 Days of Glory* Olympics movie; and Tim Byrd, VH-1's newest video jockey and the former "Bird Man" on Jacksonville's WAPE. The MTV Networks segment, besides clips of VH-1, included a Nickelodeon promo spot and an MTV "Rock Against Drugs" PSA.

Garofalo says the preview performed about as expected by generating more than 2,000 phone calls. The St. Louis promotion a month earlier, also three hours long, offered a 95-cent installation or upgrade along with premium giveaways and similarly drew 2,000 calls.

But Garofalo bemoans the fact that "approximately 40–50 per cent of our calls were people calling [only] to see if they had won a prize. All they did was clog up the phones." The cable system gave away over $6,000 in prizes and cash, but viewers had to call in to win. Next time, says Garofalo, Continental will probably solicit entries for any giveaways through the mail.

The Dallas-Fort Worth Metro Cable Operators, which awarded 12 vacations and two Chevy Camaros to lucky callers during its KDFI-TV telecasts, handled the situation differently by setting

WNAC-TV's Ric Gorman

"We need cable systems and they need us."

up a separate "prize line." That proved to be a wise decision, as nearly 7,000 calls for installations or upgrades arrived on the other line, according to Sherry Walden, executive director of the co-op of six cable systems.

Between 700–800 actual orders did arrive amongst the Jacksonville prize-seekers. (In St. Louis, Cencom received 700 basic orders and 800 new pay units.) Although the Jacksonville show ended at 6 p.m., Garofalo says there was a "tremendous amount of phone activity through 6:45 p.m." And, two days later, the cable system reported more orders than during any other Monday in its history.

Continental offered to supply next-day installation to the first 400 new subscribers who requested it. Just over half of them—but less than 400—took advantage of the opportunity and had cable by the end of the weekend.

More 'sophisticated' effort

Garofalo is already starting to plan a similar promotion for this summer, but says the next effort will be planned with more "sophistication." "When NBC [WJKS-TV] offered us the 3–4 p.m. window, we jumped at it," he recalls. Now, he says, the cable system will "take a look at the reach of various stations in the marketplace," as well as analyzing the pluses and minuses of different days and dayparts.

Garofalo and the other cable participants in the broadcast promotions are not much concerned with ratings; it's sales results that count.

But broadcasters want numbers during sweeps periods, and WNAC-TV's Gorman expects to get good ones "because of the nature of the programming."

WNAC-TV's special ran four hours, preempting the entire Sunday night primetime schedule which included such shows as *Star Search*, *Ted Knight* and *It's a Living*.

WJKS-TV, after sealing its deal with Continental Cablevision for a time period when it would have normally shown a movie, found out that NBC had added a second basketball game. "We had to preempt the game," says John Radek, WJKS-TV general manager. "We'd made the deal and were sticking with the commitment."

The quality of the preview programming was great news to KDFI-TV, a metered market station, which saw nice ratings increases during its two nights of cable programming. According to John McKay, KDFI-TV general manager, the preview received ratings in the 5 and 6 range, and shares of 9 or 10. Movies during the time period usually get ratings of 4 or 5 and shares from 6 to 8, he says.

Besides the two Disney shows mentioned previously, the Dallas preview featured *Tina Turner*, *A Gospel Session*, a *Not Necessarily the News* special and a *Robert Klein* standup comedy hour. The broadcast, which offered a special $9.95 installation rate, was co-hosted by Read and former Dallas Cowboys football star Drew Pearson, now a reporter for HBO's *Inside the NFL*.

On-air promos

McKay explains that the cable co-op bought the air time and also paid for the pre-show on-air promotion. This contrasts with the St. Louis situation, where Cencom Cable also made a straight time buy, but KDNL-TV paid for the on-air promotion itself—"because it was *Tina Turner* and *Gallagher*," says Viands.

Cencom handled a heavy schedule of print, radio and newspaper advertising, however. The system also plugged the show on its own channels, and then simulcast it on several local access channels to increase viewership. The other cable operators involved with over-the-air previews have also done heavy advertising and promotion in various media.

Terry Rich, vice president of sales and promotion for Heritage Communications, points to the win-win value of cable systems reaching non-subscribers and TV stations getting high ratings. A Sunday afternoon Heritage preview on NBC affiliate KVEO-TV McAllen-Brownsville, last July pulled an 11 rating, he says, compared to the station's normal 5 rating. Rich, who feels cable systems should go with these broadcast promotions two or three times a year, plans to run another one in Brownsville soon, and to also bring the concept to Des Moines and South Bend. □

Inside the FCC

Rep. Cardiss Collins

Democrat from Illinois feels advertisers have failed to respond properly to complaints by black broadcasters that they are discriminated against

Illinois congresswoman wages an all-out war on agencies' discrimination

What began last year as a simple complaint by black broadcasters that national advertising agencies were discriminating against their stations in placing commercials has escalated into an all-out war by one member of Congress on advertising agencies in general. Since the advertisers have failed to respond properly to the expressed problem, she reasons, she'll do what she can to hit them where it hurts.

For example, Rep. Cardiss Collins (D-Ill.) takes credit for the Defense Department's recent decision to drop N W Ayer, creator of "Be all that you can be" armed services recruitment commercials. She had pressured the department to investigate its own method of assuring that the contractors it deals with do not discriminate.

Now she is asking the General Accounting Office, the congressional watchdog agency, to look into similar contracting practices by all federal agencies. She also is lending her weight and the support of blacks for pending legislation that would reduce the deduction allowed for advertising expenses. And the fight goes on, as the advertising organizations and individual companies continue to deny that they discriminate against black-owned or -formatted stations in the placement of commercials.

Late last year, much too late to realistically expect any action on it, Collins introduced legislation designed to bring down the wrath of the federal government on any advertising agency or its client that discriminated in its ad-placement practices. A hearing on the issue, timed to coincide with a Washington, D.C., meeting of black broadcasters became sidetracked when days before the hearing the Federal Communications Commission filed a brief in federal court attacking its own rules granting preferences to minorities and women in considering station licenses. (The court later sent the case to the FCC to decide for itself).

'Dear colleague' letter

Collins has reintroduced her bill this year. In a recent "dear colleague" letter asking for co-sponsors from among her fellow House members, she wrote:

"I recently reintroduced legislation, HR-332, the 'Non-discrimination in Advertising Act of 1987,' to correct a serious injustice being perpetrated against black and other minority-formatted broadcast station owners. Black broadcasters have charged that advertising agencies discriminate against minority-owned radio stations in placing advertising spots. Minority broadcast owners also have said that their financial viability is being undermined because advertisers are reluctant to use minority stations and, thus, they are unable to generate adequate revenues to sustain their businesses.

"According to the National Association of Black-Owned Broadcasters (NABOB), black-owned radio and television stations, print media, and black-owned advertising agencies are being subjected to systematic discrimination. Ad agencies and their clients are refusing to advertise in media owned by blacks and other minorities. This means that in many cases black media are being bypassed for advertising placement, even though they possess higher numbers in groups being targeted by the ad agency. Black-owned advertising agencies also are singled out because they are presumed to have expertise only in appealing to black audiences.

"The express purpose of HR-332 is to provide black and other minority station owners with a mechanism for redress. Specifically, the legislation would:

- "deny income tax deductions for persons who discriminate against minority-owned or -formatted communications entities (radio, TV, print) in the purchase or placement of advertising;
- "require the IRS to determine whether a person has engaged in discriminatory conduct;
- "allow the aggrieved party to bring a civil suit; and
- "permit a court to assess treble damages in cases of 'wilful and wanton' discrimination."

Hitting them where it hurts

"I believe denying tax deductions for advertising expenses will reach the largest advertising agencies and their clients. The write-off of ad expenses is a significant portion of all advertising expenditures. By disallowing this deduction, my bill will place the largest penalties on the largest offenders. Advertising agencies and their clients will find it very expensive not to comply with this act.

"Black-owned communications media face many obstacles in operating their business—obtaining needed financing, constructing facilities, servicing debt and employing personnel—not the least of which is their ability to secure advertising dollars. HR-332 is an effective tool for providing black station owners with a way to protect their significant financial investment."

The IRS would be required to disallow a deduction in the taxable year in which it determines there has been discrimination.

The civil suit she mentions could be a class-action suit, and would allow the party discriminated against to "recover lost profits, consequential damages and attorneys' fees."

Although the advertising issue got shunted aside while the Telecommunications Subcommittee tore into the FCC commissioners over the preferences issue, the panel made clear that it feels strongly about injustices done to minorities. One of those taking part in the "FCC bashing" was Rep. Edward Markey (D-Mass.) who will be chairman of the subcommittee this congressional term.

AAF's warning

In a recent newsletter, which preceded Collins' introduction of her bill and Markey's elevation, the American Advertising Federation thought the Collins effort serious enough to warrant this warning:

"As members of Congress increasingly look to the federal tax code as a way of shaping the kind of information circulating in the marketplace, watch for bills eliminating certain product-specific advertising deductions, e.g., tobacco, alcohol and military equipment. Also, watch for a bill eliminating ad deductions to persons found discriminating against minority-owned or -formatted media in regards to ad purchasing or placement. . . .

"Legislation to eliminate ad deductions for specific product categories will be introduced in the 100th Congress. Proponents of this type of legislation see it as an alternative to an ad ban. However, there are serious constitutional problems in singling out a particular product category and removing its ad tax deductibility in order to limit the circulation of information, *Grosjean v. American Press Co.* (1936).

"Primary advocates of eliminating tobacco ad deductions include: Rep. Fortney Stark (D-Calif.) and Sen. Bill Bradley (D-N.J.). Both are members of the respective committees dealing with ad tax issues, i.e., House Ways & Means Committee and Senate Finance Committee. Both Rep. Stark and Sen. Bradley introduced bills on this subject in the last Congress. . . .

"Furthermore, it is almost certain that Rep. Cardiss Collins (D-Ill.) will reintroduce a bill to deny ad deductions to persons found discriminating against minority-owned or -formatted media in regards to ad purchasing and placement. Rep. Collins is a member of the House Subcommittee on Telecommunications, Consumer Protection, and Finance, where oversight hearings were held on this issue last October."

The primary activity, however, would have to take place in Ways & Means, the tax-writing committee. But the Telecommunications Subcommittee would be expected to share some jurisdiction and, as the AAF notes, hold oversight hearings. No plans for hearings have been set, however.

In fact, Telecommunications Subcommittee hearings may not be held before late spring. It will take at least that long for the GAO to come back with its report on how federal agencies treat their advertising contracting.

Targeting the agencies

Denise Wilson, a Collins aide who is handling the issue for her, says the first action may be testimony by Collins before the Health Subcommittee of Ways & Means headed by Stark. At that hearing, Collins will seek to have the onus shifted from the clients to the advertising agencies, Wilson says. "We're looking to target that a little bit more our way," she adds.

The request for a GAO investigation, Wilson says, is "to have them do an investigation into contracts entered into by the federal government with advertising agencies."

One part of it, she continues, will be to get "an assessment of how much the federal government is utilizing black media." Collins also wants the GAO to find out whether, as part of the advertising contracts that are let by the federal government, "there is any effort made to participate in minority communication media, be it magazines, radio, etc., and also to find out if contracts have gone to black advertising agencies."

Finally, Wilson says, the request of GAO is to suggest how the federal government can increase its business opportunities with minority companies, including broadcasters and advertising agencies.

If the GAO turns up some "severe violations," Wilson adds, "we're going to want to contact the different agencies to push for compliance in federal regulations in the face of violations of the contracts." The Defense Department was the first target of Collins because it was the biggest government buyer of advertising. But, based on the GAO's report, the next target will be the next ranking government agencies that place commercials, starting with Health and Human Services.

A congressional committee or member also can have a quicker effect when taking against a government agency or department. Going after a private company usually requires legislation, which in most cases involves a long, drawn-out process. So the action on government advertising practices came first.

Besides the action against N W Ayer, Wilson notes that Defense also has sent a letter to all of its department heads instructing them to monitor the contracts they let to be sure they "subject those contracts to some scrutiny to make sure they have indeed lived up to the terms of the contracts."

Contracting process

Collins' office also is working with Defense to try to resolve the complaints of minority broadcasters and agencies who contend they suffer some discrimination through the cumbersome contracting process and express suspicions that the department is producing favorable statistics by switching from one minority-owned business at the end of the year and giving the contract to another. —**Howard Fields**

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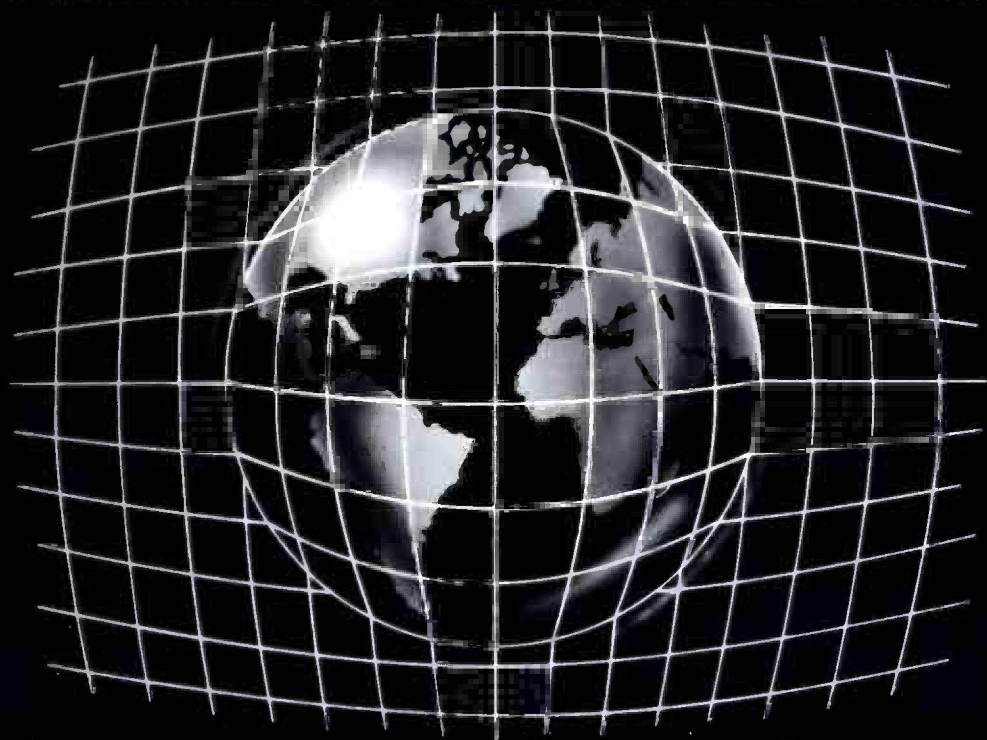

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