

TV EXEC EARNINGS

Survey also
Covers attitudes
on issues/101

TV SALES FORECAST

Local to surpass
spot by late
1980s/106

ROAD TO NATPE-V

First-run in
short supply for
late-night/111

LOCAL TV OUTLOOK

New advertisers
baited with market
research/113

Television/Radio Age

January 6, 1986

\$3.50

THE TOUGH GUYS

BEACH RED	HANNIBAL BROOKS	ROSEBUD
BRING ME THE HEAD OF ALFREDO GARCIA	HICKEY AND BOGGS	SHAFT IN AFRICA
ELECTRA GLIDE IN BLUE	LAST EMBRACE	SUBMARINE X-1
A FISTFUL OF DYNAMITE	NED KELLY, OUTLAW ON THE RUN	VON RICHTHOFEN AND BROWN
THE FIVE MAN ARMY	THE OUTFIT	



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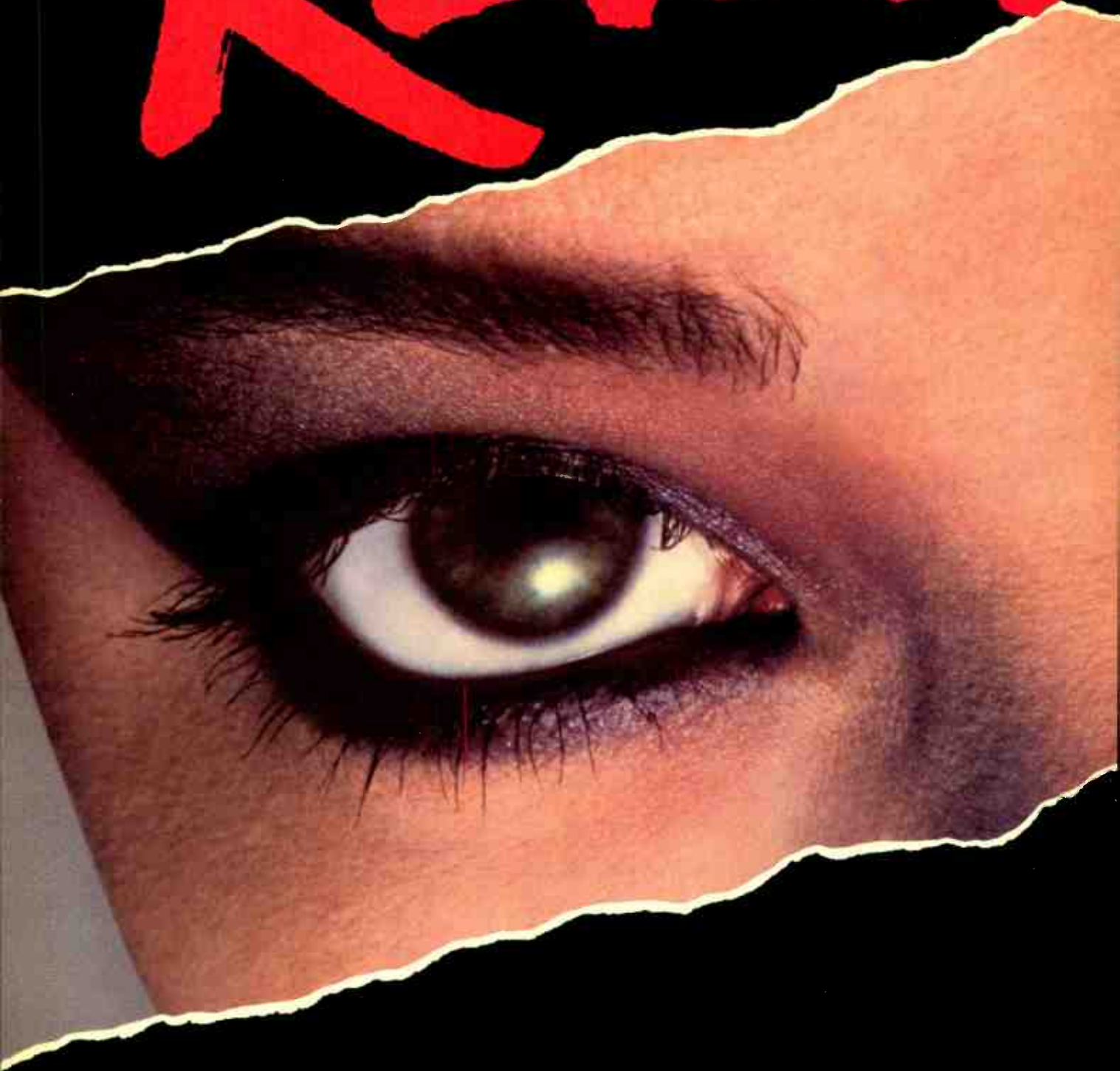
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Television/Radio Age

January 6, 1986

Volume XXXIII, No. 13

TV station general managers express negative views on takeovers, barter shows, positive on people meters

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Note: This is an extra issue of TV/RADIO AGE, published to provide additional INTV and pre-NATPE coverage necessitated by the earlier-than-usual dates of the conventions. All regular departments will again appear in the next regular issue, January 13, 1986.

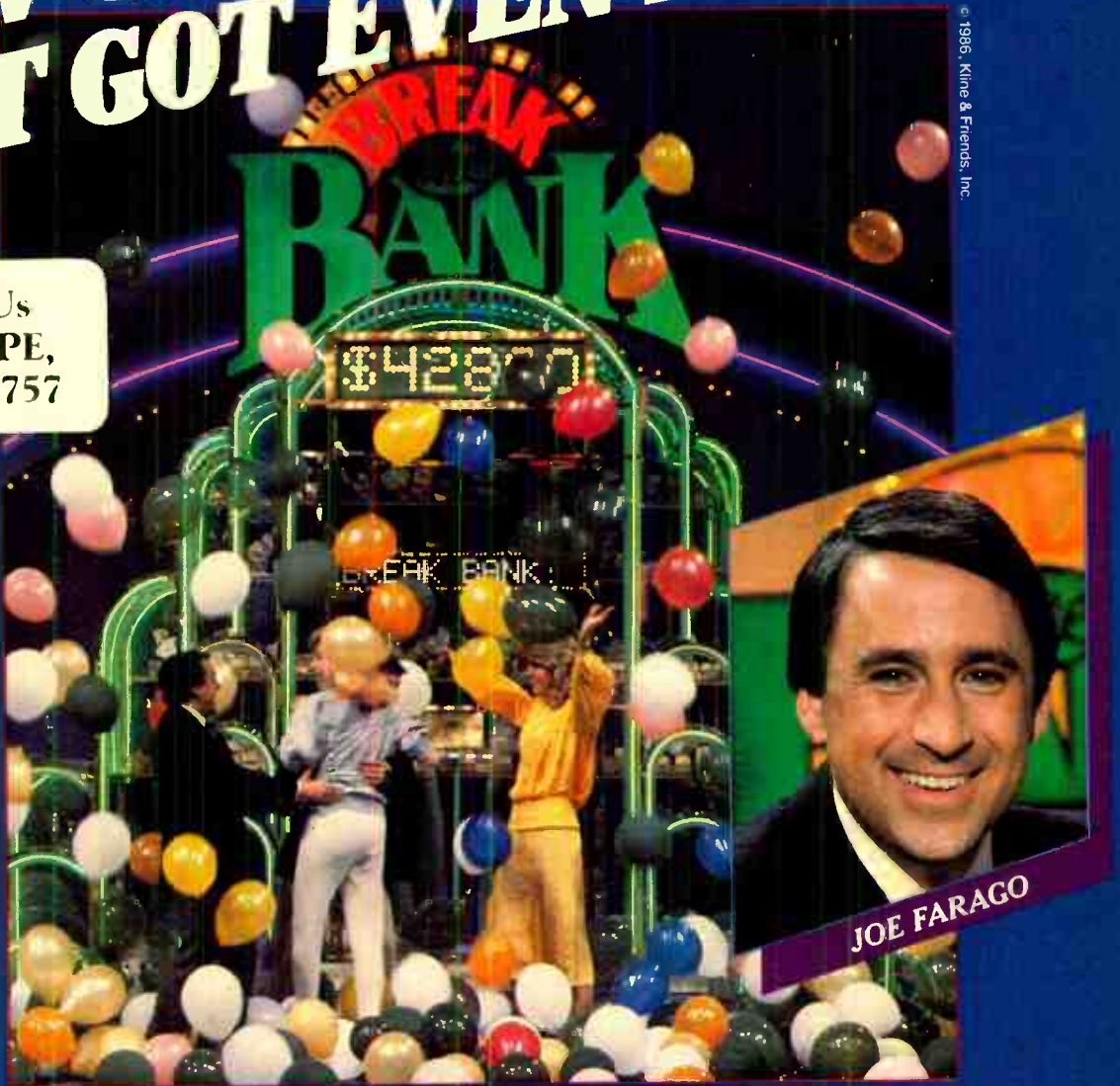
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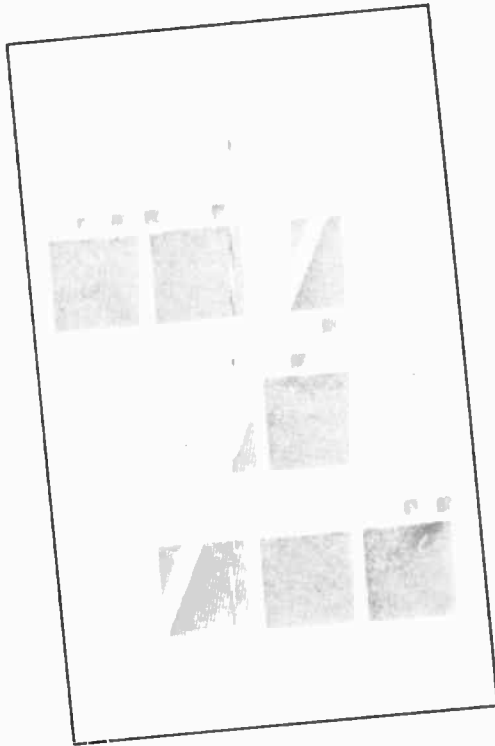
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National Sales Representative: Orbis Communications (212) 685-6699



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Editorial, Circulation and Publication Offices

1270 Avenue of the Americas
New York, NY 10020
Phone: 212-757-8400
Telex: TELAGE 421833

Publisher S. J. Paul

Executive Vice President
Lee Sheridan

Editorial

Vice President & Editor
Alfred J. Jaffe
Editorial Director
Sanford Josephson
Managing Editor
Edmond M. Rosenthal
Associate Editors
Robert Sobel, George Swisshelm
Contributing Editors
Europe: Pat Hawker, Julius Humi

Editorial—Cable Age

Editor
Victor Livingston
Contributing Editors
Basil Shanahan, Dr. Joel C. Millonzi,
Joseph Dunn, Gary Rothbart

Washington

Howard Fields
716 S. Wayne St.
Arlington, VA 22204, (703) 521-4187

London

Irwin Margolis, *Managing Editor*
International Division
Commerce House, 6 London Street
London, W2 1HR, England
01-402-0919

Advertising

Vice President & Sales Director:
Mort Miller
Sales Representatives
Marguerite Blaise,
William J. Mathews
Production Director
Marvin Rabach
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Glenn T. Dowd
Circulation/Marketing Director
Brad Pfaff
Marketing Coordinator
Anne Hoey
Business Office
Marjorie Bloem

West Coast Office

Paul Blakemore, *Vice President*
Joe Finnigan, *West Coast Correspondent*
1607 El Centro, Suite 25
Hollywood, CA. 90028
(213) 464-3552

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Powerful, because its real-life portrayal of the human drama behind divorce is more than insightful. It's riveting.

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Its real strength is in its performance. In over 140 markets from coast to coast, "Divorce Court" is winning custody of a large and growing audience, improving its 3 rating in November '84 to its current 6 NTI rating in November '85.

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Publisher's Letter

Earlier program screenings include outstanding local entries

There were 30 first-run shows offered at special showings last month by a syndicators for 1986 starts—some for May, others for fall.

The question is—who gets a crack at these shows first? In the early part of December, McGraw-Hill's four stations screened these shows. The following week a group of program directors and station executives, called the Television Screening Group, had a good look at first-run shows. Efficiently organized by Lon Lee, program director of KCNC-TV Denver, the group-viewed programs from 36 syndicators in 2½ days in a screening room at the Century Plaza in Los Angeles. This was the third year the group assembled to look at the first-run product. A few blocks away at the Beverly Hilton a group of 15 broadcasters representing such groups as Hearst and Gaylord were screening the same product. Next week the Gannett stations will look at these same shows. The past few weeks these programs were shown to the reps.

These screenings, prior to the Association of Independent Television Stations convention, came about as a result of some gamesmanship between the INTV and the National Association of Television Program Executives. INTV, when it invited the syndicators to screen at its annual meetings, wanted to make sure that the indies saw the product first. And so the INTV dates were juggled so that they would precede NATPE. And since the indies represent over 60 per cent of the syndication revenues, the INTV had considerable clout in this dating gamesmanship.

On the Sunday before the screenings started at the Century Plaza, some of the program directors of the Television Screening Group showed some of their selected local programs to their colleagues. These included entertainment, documentary and other locally produced shows with a local tie-in. There was some outstanding local production in the group.

What has happened is that as the price of syndicated product continues to climb, you will see more and more local production. And with it, the stature and function of the program director is becoming more important in the television management structure. This development has come full cycle. What will happen in the future? There undoubtedly will be more groups screening shows pre-INTV. With Arbitron November sweep ratings, December and January promise to be the months of decision.

Lee Sheridan. Thirty years ago this week, Lee Council Sheridan joined *Television/Radio Age* on a "trial basis". She has given this publication reinforcement, dedication and loyalty over three decades. She has helped many advertisers in many unheralded ways (like the time she discovered that the ad agency had misspelled its client's name in an ad. Luckily, it was caught before the ad was printed). Lee comes from a distinguished Baltimore family—one brother was an officer in the military, the other a member of the clergy (Episcopal Bishop of Northern Indiana). Her mother was one of the most fascinating persons I ever knew. Lee combines fierce integrity with knowledge of the broadcast business and the intricacies of publishing along with a sense of humor. She looks to the future with perennial optimism and to the past with realistic nostalgia. When Lee was appointed executive vice president in 1981, one of the broadcast executives wrote, "I noted your appointment on page 80 with 8 lines. It really should have been "80 lines on page 8". We're 65 lines short this time.



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AND A GENTLEMAN,**
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Preview II

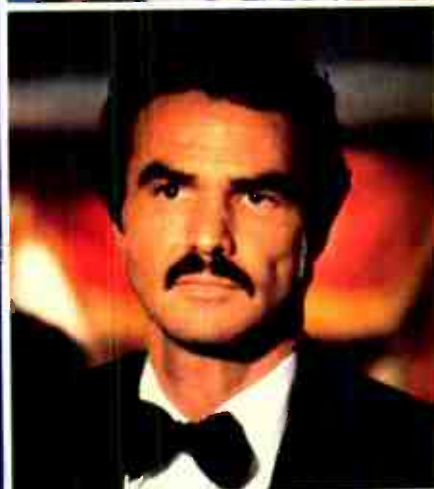
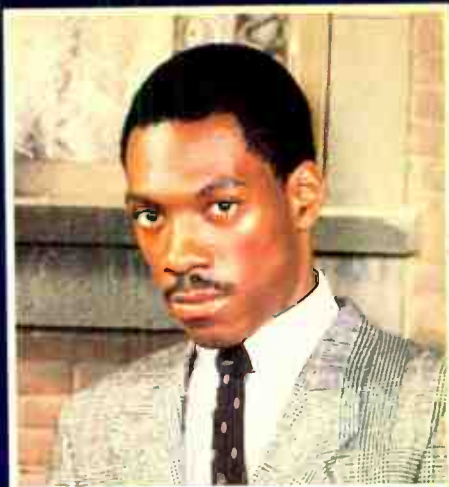
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ALL LIVE-ON-STAGE - ONLY ON SOLID GOLD!

Delivering Solid Gold Ratings!*

Women 18-34 18-49 25-54

KTVU #1 #1 #1

San Francisco
Sat. 5pm

WBZ #1 #1 #1

Boston
Sat. 7pm

WPXI #1 #1 #1

Pittsburgh
Sat. 7pm

WCIX #1 #1 #2

Miami
Sat. 5pm

KPLR #1 #1 #1

St. Louis
Sat. 5pm

KTSP #1 #1 #1

Phoenix
Sat. 4:30pm

WTV #1 #1 #1

Milwaukee
Sat. 6pm

WGNO #1 #1 #2

New Orleans
Sat. 5pm

WBRC #1 #1 #1

Birmingham
Sat. 6pm

KTVX #1 #1 #1

Salt Lake City
Sat. 5pm

WDRB #1 #1 #2

Louisville
Sat. 6pm

WTVZ #1 #1 #1

Norfolk
Sat. 5pm

*NSI 11/85 Apollo

...and on and on and on!



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WORLDWIDE SALES THROUGH
World Radio History



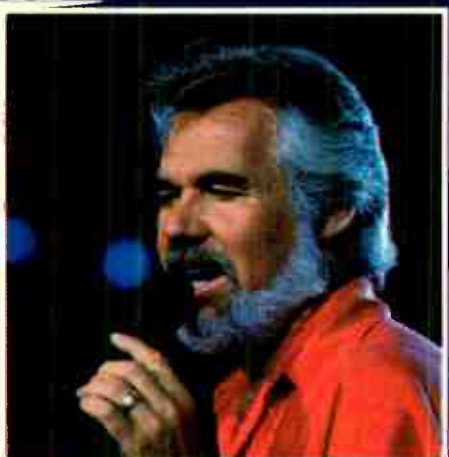
Dionne Warwick / Stevie Wonder



Whitney Houston



Dionne Warwick / Eddie Rabbitt



Kenny Rogers



Kenny Loggins / El DeBarge



Dionne Warwick / Air Supply



Kim Carnes



The Solid Gold Dancers

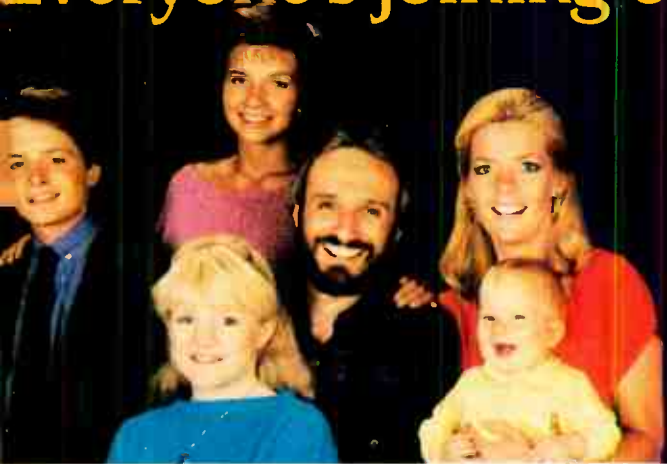
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FAMILY TIES

- #1 in its time period every week this season!*
- #2 of all network shows, season to date!*
- 126 markets already sold!

AVAILABLE FALL '87

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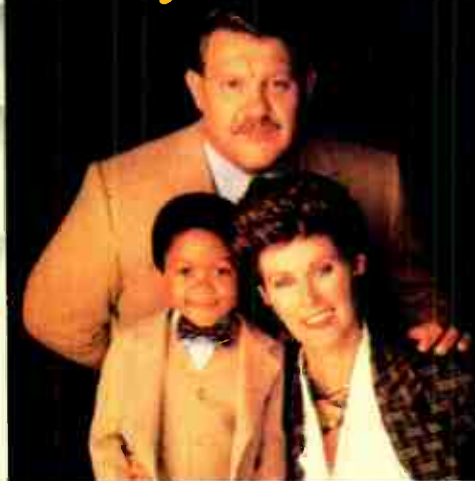


Cheers

- #1 in its time period every week vs. regular programming!*
- #3 of all network half-hours, season-to-date!*
- 122 markets already sold!

AVAILABLE FALL '87

Everyone's adopting our Big Winner!



WEBSTER

- #1 in its time period, season to date!*
- Now leading Knight Rider and Twilight Zone in every key Woman demo plus Teens & Kids!*
- 110 markets already sold!

AVAILABLE FALL '88

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*NTI: 9/22-12/15/85 **NTI 2nd NOV. '85 pocketpiece





Columbia

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Lewis / Weiss

See you in New Orleans.

World Radio History



HOW HOT IS IT?



"CARSON'S COMEDY CLASSICS" IS SO HOT, THAT...

In NEW YORK, WPIX, 11:00 PM

It increases NEWS lead-in share by 50% and increases Men 18-49 and Men 25-54 over year ago.

In LOS ANGELES, KTLA, 11:00 PM

It's the #1 independent in the time period, beating two established sitcoms and increases year ago "TAXI" share by 29% and increases Adults 25-54 and Men 18-49.*

In CHICAGO, WGN, 10:00 PM

It increases the previous month's time period rating by 25% and share by 33%. +

In PHILADELPHIA, WPHL, 11:00 PM

It doubles year ago rating, increases share by 67%, and more than doubles Adults 18-49 and 25-54.*

In SAN FRANCISCO, KTVU, 7:30 PM

It's #1 in the time period among Men 18-49 and Men 25-54, and is averaging an 8 rating — up 33% over year ago "TAXI" and increases all other adult demographics as well as increases "M-A-S-H" lead-in share and all adult demographics.

In BOSTON, WLVI, 10:30 PM

It's the #1 independent in the time period and increases year ago share by 33%.*

In WASHINGTON, D.C., WDCA, 11:00 PM

It increases lead-in share by 33%, Men 18-49 by 21% and Men 25-54 by 89%.

In DALLAS, KTVT, 10:00 PM

It's the #1 independent in the time period and increases MOVIE lead-in among Adults 18-49 and Men 25-54.

In HOUSTON, KTXH, 10:00 PM

It doubles year ago rating, increases share and Women 18-49 by 33%, increases Men 18-49 by 340%, more than doubles Men 25-54 and increases Women 25-54.

In ATLANTA, WATL, 11:00 PM

It increases year ago rating by 100%, share by 300%, triples Adults 18-49, increases Women 25-54 by 500% and Men 25-54 by 400%.

In SEATTLE, KCPQ, 7:30 PM

It's #2 in the time period among Men 18-49 and increases Men 18-49, Adults 25-54 and Teens/Kids over year ago.

In MINNEAPOLIS, KMSP, 10:30 PM

It almost doubles Men 18-49 and increases Men 25-54 by 50% over year ago as well as increases "TAXI" lead-in among Adults 25-54.*

In TAMPA, WFTS, 7:30 PM

It increases year ago rating by 50%, share by 25% and increases Men 18-49, Men 25-54 and Teens/Kids.*

In DENVER, KDVR, 10:00 PM

It doubles lead-in share and increases Women 18-49 by 75%, Women 25-54 by 67% and doubles Men 18-49 and Men 25-54.*

In SACRAMENTO, KCRA, SATURDAY, 6:30 PM

It's #1 in the time period and increases year ago rating by 75%, share by 46%. Women 18-49 by 400%, Women 25-54 by 660%, Men 18-49 by 50%, Men 25-54 by 163% and Teens/Kids by 350%.*

In PORTLAND, OREGON, KPTV, 7:30 PM

It's #1 in the time period among Teens/Kids, #2 among Men 18-49 and Men 25-54 (tie) as well as increases lead-in share, Adults 18-49 and 25-54.*

Source: NIELSEN, October 1985, 1984;

* ARBITRON, October 1985, 1984;

+ Chicago (10/28-11/22/85) vs. (9/30-10/25/85)

"CARSON'S COMEDY CLASSICS"

A St. Cloud Corporation Production
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DENVER KWGN
HARTFORD WHCT
CINCINNATI WCPO
NEW ORLEANS WGNO

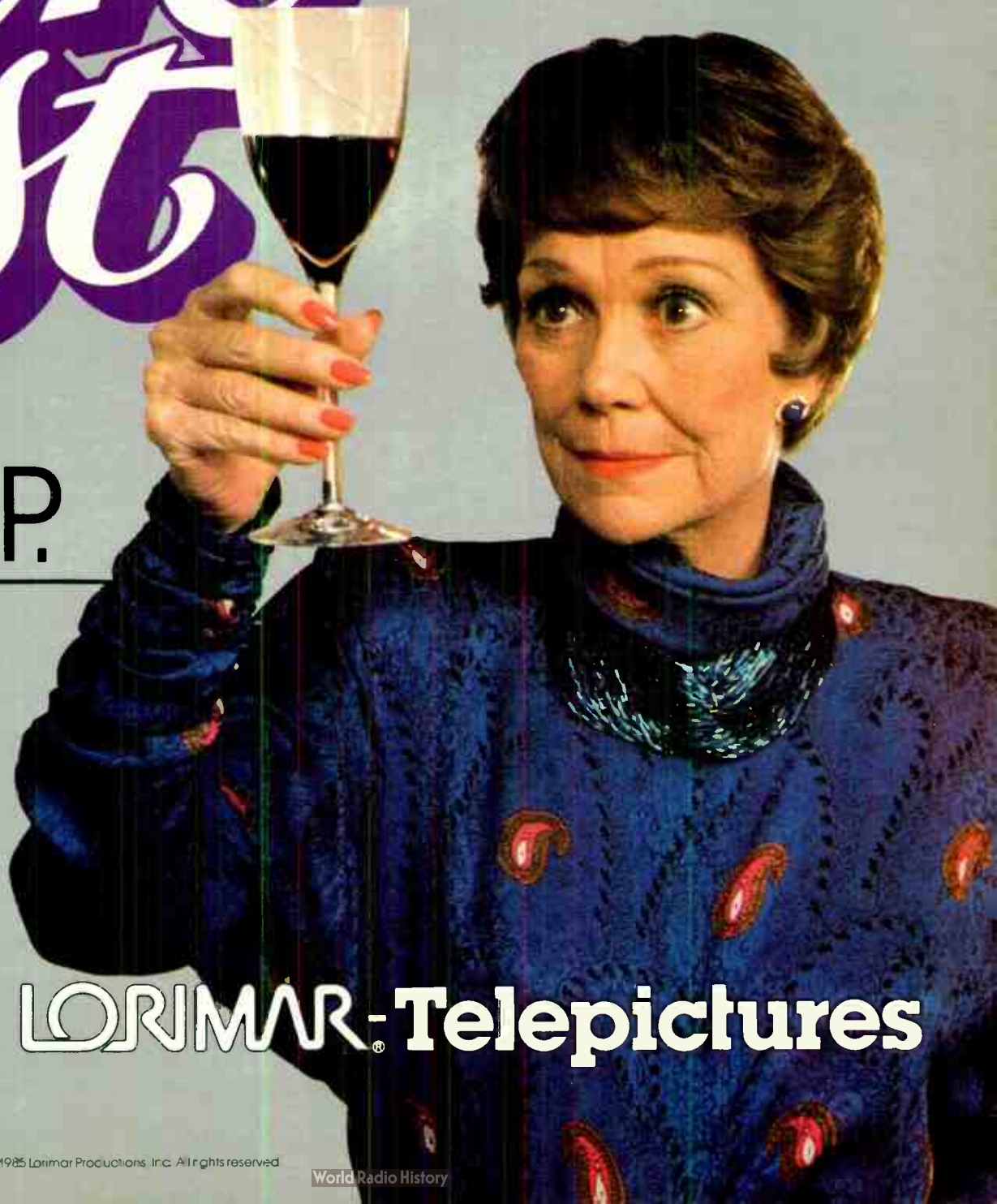
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AND MORE ARE JOINING EACH DAY!

CTURES TOASTS
HAT HAVE JOINED THE

**Room
at**

NE-UP.



LORIMAR-Telepictures

Sidelights

Viacom-Hirschfeld

In a unique longterm collaboration plan with Al Hirschfeld, the renowned caricaturist, Viacom will use the upcoming NATPE International convention to position its syndication properties as 'classic' off-network product. To launch this concept, which is designed to make Viacom's vast off-network library synonymous with Hirschfeld's style and quality, Viacom will display 25 drawings at the convention, in their original art form as created by Hirschfeld. Caricatures of television characters drawn in the unique Hirschfeld style will include: Lucy and Ricky Ricardo (Lucille Ball and Desi Arnaz of *I Love Lucy*); Bilko (Phil Silvers of *The Phil Silvers Show*); Ralph, Alice, Ed and Trixie (Jackie Gleason, Audrey



Meadows, Art Carney and Joyce Randolph of *The Honeymooners*); Gomer Pyle (Jim Nabors of *Gomer Pyle*); Perry Mason (Raymond Burr of *Perry Mason*); and from a future off-network series, Cliff Huxtable (Bill Cosby of NBC's *The Cosby Show*). *The Cosby Show* gets a double dose, with the drawing of Cosby and the rest of his TV family.

The Hirschfeld showing, called The Viacom Collection by Dennis Gillespie, senior vice president, national sales, will be held on Friday, January 17, from 6-8 p.m. at the Plimssol Club in New Orleans, with Hirschfeld in attendance. A select number of invitations have been sent, and some 500 broadcast people are expected.

As a special highlight commemorating its tie with Hirschfeld, Viacom will hold a lottery during the convention. The winner's names will be announced at Viacom's NATPE booth, according to present plans. The prize is a caricature of the winner.

But the Viacom Collection, which promises to be a crowded event, and the lottery are only the launching pads for a longterm objective by the company to not only give immortality to these TV characters in the art world of fame, but perhaps even more importantly, to clearly identify Viacom's library of product. Gillespie says the 25 off-network series are just a part of Viacom's ongoing library. "Viacom, as the world's largest independent distributor, has so much product that it's often not clear to the people we do business with just what product is in our catalog. So what we have done is to use Hirschfeld in terms of creating a quality signature for Viacom's off-network product.

"The point is that there is a compatibility in style and quality between the product we sell and the quality and style which represents Hirschfeld in his field. It's a natural fit."

Permanent 'signature.' Viacom's goal is that the Hirschfeld drawings will become a permanent "signature" and identification for its product throughout the years, explains Gillespie. Plans call for Viacom letterheads to have Hirschfeld caricatures of each of the programs, and for prints to be used for trade advertising and for promotion kits to stations. Also, Viacom has the right to give the stations copies of prints for use in their consumer promotion, notes Gillespie.

The Viacom-Hirschfeld connection will also be promoted through calendars, to be given free—possibly in time for the NATPE convention—to select stations. The 1986 calendars will contain prints of Hirschfeld drawings of Viacom's TV characters. As a special

bonus, while the original art is owned by Viacom, the company is having made 200 numbered lithographs of each of the original 25 pieces of art, which in some cases will be autographed by Hirschfeld.

To preserve the lithos' value, the plates will be destroyed. At present going prices, a signed litho is worth about \$850, says Gillespie.

The value of a commissioned work of Hirschfeld original art ranges from \$15,000 to \$20,000. The prized lithos will be given away to Viacom's key clients, says Gillespie.

The Hirschfeld art to be shown at the convention includes: *All in the Family*, *Andy Griffith Show*, *The Beverly Hillbillies*, *Bob Newhart*, *Cannon*, *The Cosby Show*, *Dick Van Dyke*, *Family Affair*, *Gomer Pyle*, *Grizzly Adams*, *Gunsmoke*, *Have Gun Will Travel*, *Hawaii Five-O*, *Hogan's Heroes*, *Honeymooners*, *I Love Lucy*, *Mary Tyler Moore*, *My Three Sons*, *Perry Mason*, *Petticoat Junction*, *Phil Silvers*, *Rawhide*, *Rookies*, *Twilight Zone* and *Wild, Wild West*.

A classic creator

There are few people, if any, who are not familiar with Al Hirschfeld's work. His celebrated caricatures have focused on hundreds—if not thousands—of personalities from all walks of the entertainment world. His drawings, whether they are of Jack Lemmon, Carol Channing, Woody Allen, Stephen Sondheim, Charlie Chaplin, W.C. Fields or the Marx Brothers, are one-of-a-kind classics, stated with unmatched wit and optimism and created in a disarmingly misleading simplistic
(continued on page 33)

Some images, says Hirschfeld, are more difficult than others. Mary Tyler Moore, for example, is "very tough to hang onto."

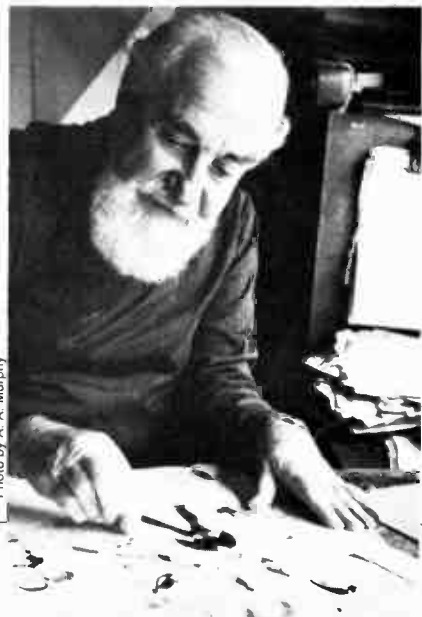


Photo by A. Murphy

The One Place To Be

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The One To Be

MCA TV



KNIGHT RIDER David Hasselhoff stars in this high-powered adventure hour with the perfect demographics for syndication.



UNIVERSAL PICTURES DEBUT NETWORK II The only group of theatrical movies, making their broadcast debuts, that could possibly match and, even, surpass the excitement, promotability and ratings power generated by the enormously successful Debut Network I.



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Kate & Allie



Jane Curtin and Susan Saint James star in this fun-loving half-hour sitcom.

The One to Be Place

MCATV

FIRST TIME IN
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**UNIVERSAL PICTURES
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Top box-office stars and extraordinary production values combine to deliver two highly promotable groups of theatrical motion pictures making their broadcast debuts.

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FTV This outrageous, first-run, weekly half-hour music-comedy series is soaring into a hilarious second year. Advertiser-Supported.

3rd BIG YEAR



PUTTIN' ON THE HITS This season's top-rated weekly, first-run half-hour is coming back for a third year. Advertiser-Supported.



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McCLOUD,
McMILLAN
MYSTERY MOVIES**

Peter Falk, Dennis Weaver, Rock Hudson and Susan Saint James star in this superb series of action-suspense movies. World Radio History



**BLACK SHEEP
SQUADRON**

Robert Conrad battles, laughs and loves his way through this high-spirited WWII off-network action hour. A giant syndication hit.

The One To Be

MCATV



FIRST TIME IN SYNDICATION

OPERATION PETTICOAT John Astin and Jamie Lee Curtis star in this zany half-hour, off-network sitcom about a pink submarine in Japanese waters during WWII.



FIRST TIME IN SYNDICATION

HARPER VALLEY Television superstar Barbara Eden is busy turning small town life upside-down in this engaging half-hour, off-network sitcom.



STREET HAWK Rex Smith wages a high-tech battle against crime in this action packed, off-network hour. Advertiser-Supported.



VOYAGERS!/WHIZ KIDS 52 weeks of off-network action targeted to young adults, teens and kids: *Voyagers!*—exciting sci-fi fantasy. *Whiz Kids*—follows the adventures of a group of computer-happy teenage detectives. Advertiser-Supported.



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- Best Sellers
- The Men From Shiloh
- Five Star Mystery
- The Bold Ones
- Ironside
- Rod Serling's Night Gallery
- Run For Your Life
- The Deputy
- The Name Of The Game
- Mickey Spillane's Mike Hammer
- Boris Karloff Presents Thriller and Dead End Kids Movies

Sidelights (continued)

style which enters the marrow of the *persona*. It's through this understatement that the overstatement becomes unique (in once doing a caricature of Jimmy Durante, he left off Durante's nose).

To say that Hirschfeld is a seemingly ageless *wunderkind* is in itself an understatement. At 83, he is as alert and busy as ever (he has been a regular contributor to *The New York Times* since 1925) and his assignment for Viacom hardly disrupted the flow of his normal prolific output.

Hirschfeld, his wife, and his daughter, Nina, reside in a brownstone he owns on the upper East Side of Manhattan. He has wise, dark eyes and a white neatly trimmed beard; he wore a black turtleneck sweater and dark trousers. Calling himself a "sort-of-workaholic," he works seven days a week in a portion of his spacious upper floor studio, starting at 10:30 a.m. and not quitting before dark except for a noon-1 p.m. lunch break.

For the Viacom work, Hirschfeld used a state-of-the-art VCR and 3/4-inch videocassettes consisting of the oldie shows, placed alongside his drawing table. Because the VCR was equipped with stop-action, Hirschfeld notes he was able to hold the action almost one frame at a time and to draw from what he watched without relying on memory, as he has done for the theatre or for other TV assignments. "It worked out

"I enjoy what I'm doing, and it never occurred to me to do anything else. I don't go in for golf or other things that other men of my age, as a rule, look forward to."



Photo by A. Murphy

beautifully. It was like having a model in the studio."

Inspirational time clock. But while Hirschfeld sets aside specific working hours, a discipline he got from a meeting with Somerset Maugham many years ago, the creative schedule runs on its own inspirational time clock. Some images are more difficult to draw than others, he says. "Mary Tyler Moore, for example, is difficult. She's very tough to hang onto—to capture that image so that it's meaningful. It's not the features so much, it's her general attitude. She's every girl, not like Carol Channing. I like to get the character, rather than the anatomy."

When it comes to schedules, there are no rules, he says. When starting a work, "you face a blank piece of paper, and you create a problem by trying to capture the character that you recognize in that person."

Sometimes, he says, he may spend three or four days or "even a week on one drawing," as trial and error, while, in other cases, Hirschfeld says he may do two drawings in one day. "You have to keep at it until you solve it to your satisfaction."

Hirschfeld takes a very modest view of his talent. He believes that everyone is gifted with a sense of recognition. "There's an alchemy about it which I have never quite understood. How to communicate what I see to somebody else. Everyone has that power. Everybody recognizes someone they know even if the person is a distance away. It's difficult to know why everyone has

(continued on page 43)

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More power to you.

Sidelights (continued)

that talent, but they do. What I do is to make it apparent to somebody else. Some writers can do it." The fact that Hirschfeld can relate what he sees to others, he calls mysterious.

Also, he points out, kids can recognize the type of car and its year from a distance as well. He recalls that as a child growing up in St. Louis he was able to distinguish between one car and another. Hirschfeld spent his early years in St. Louis, where he was born in 1903, but moved to New York when he was 12 with his mother ("a remarkable woman"), father ("who never worked and took care of the kids"), and his two brothers. He recalls that the family came to New York because a painter convinced Hirschfeld's mother that the city offered a good opportunity for Al's talents ("I was drawing since I could walk").

Arrival in New York. The Hirschfelds arrived in New York with only \$5, rented an apartment for \$4 per month, and Al's mother got a job the day after in a department store. Hirschfeld says he never really knew he was poor until he began working and realized the family had little money. But, he says, he has never feared poverty since then. "When you have really been poor, there is nothing to fear. You have been through it, and it's not as tough as it looks. Sometimes the people who are poor are much happier than those living on Park Avenue in 14 rooms and six baths."

After studying art at the Art Students League, he did a four-year stint at Selznick Pictures, where he was art director at the ripe young age of 17. During that time, his first published caricature appeared in the *New York World*, followed by other caricatures in the *Tribune* and *The Times*.

But while Hirschfeld has a penchant for working, he considers himself lucky in that he enjoys what he does, and he looks forward to assignments. In fact, unlike the comic who wants to play Shakespeare, he is at peace with what he does and himself, without harboring false illusions. "I enjoy what I'm doing, and it never occurred to me to do anything else. I don't go in for golf or other things that other men of my age, as a rule, look forward to.

"I look forward to the next day's work, although it's not really work. Is a professional golfer, who likes what he does, working? He gets paid for playing golf.

"Those people that have professions which suit their personality, it seems to me, are fortunate. They can do what

they want to."

Hirschfeld is a firm believer that there are no restrictions on freedom of choice. "If I wanted to paint, I would paint. Nobody is stopping me, and I think that's true with everybody. But they all think they *have* to do what they are doing. I don't know why they feel that way." Hirschfeld notes that while money was an important element in the Viacom deal, the overriding feature was that the assignment was something he wanted to do. "If I didn't like it, or thought it was demeaning in any way, I wouldn't do it."

He differentiates between financial reward and the work itself. He feels he is not responsible for the public's taste. "If people like the drawing, that's marvelous. If they don't, it's unfortunate and there's nothing I can do about it, because it's so personal. It has nothing to do with business, or TV, or movies. Those are the things that pay your room rent.

"But the actual drawing has to stand on its own two feet. I'm interested in the drawing, *per se*.

One of Hirschfeld's rooms has an ebony concert-size piano. It took no coaxing for Hirschfeld to sit down and go at the keys, and with a twinkle in his eye, he proceeded to play a mean *St. Louis Blues*.

Smart move

Harry B. Smart, president and chief executive officer of Blair Television, Chicago, has been elected president of the Broadcast Pioneers Educational Fund, Inc., the foundation which endows the Broadcast Pioneers Library in Washington, D.C. Smart succeeds Robert E. Lee, former FCC chairman, who will continue as trustee.



Smart



Lee

New board of directors at the BEF are: Edward O. Fritts, NAB; consultant Lawrence Laurent; Robert McAuliffe of the Broadcast Financial Management Association; and Sol J Paul, TV/RADIO AGE. New trustees are: Jack Harvey, Blackburn & Co.; Catharine Heinz, BPL director; Richard Schmidt, Jr., Cohn & Marks; and Lawrence Taishoff, *Broadcasting*.

(continued on page 48)

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It's a unique late-night strip—
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It pays to watch!

Where your viewers at home compete for a share of \$250,000 each week!

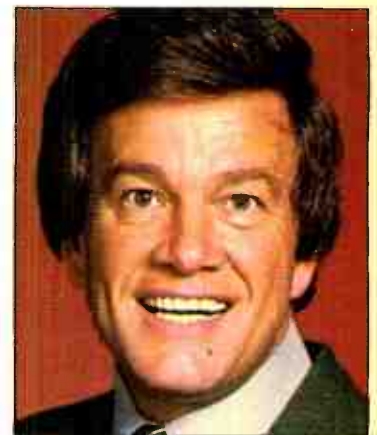
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It's an exciting word-association game based on Bingo. Contestants in the studio try to find the connection between a list of common words.

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Actual game cards may differ from those shown. Home playing cards may not be available in some areas.

BANKO!

It pays to buy it
because
it pays to watch it



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The \$100,000 Pyramid is taking more of New

In a dramatic turnaround,
Pyramid boosted WOR-TV
New York time period (10/85
vs. 10/84 NSI):

Rating up 75% Share up 50%
Total Women up 66%

New York Pyramid still rising
(11/18-22 NSI Overnights):
Rating 8.3 Share 14

Source: NSI/ARB Oct. '84, Oct. '85.
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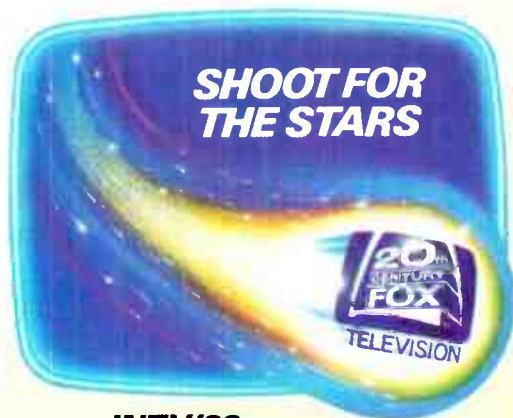
Pittsburgh Pyramid beats competing game show head-to-head by 60% in rating, 56% in Total Women, 77% in Women 18-49 (WTAE, Oct. '85 NSI). **Philadelphia** Pyramid boosts previous Oct. '85 time period rating by 67%, share by 60%, Total Adults by 41%, Adults 18-49 by 22% (WCAU, Oct. '85 NSI). **Kansas City** Pyramid raises time period rating by 25%, share by 13%, Total Women by 127%, Women 18-49 by 75% (KCTV, Oct. '85 vs. Oct. '84 NSI). **Milwaukee** Pyramid ups time period rating by 50%, share by 54%, Total Women by 64%,

A FIRM GO
FOR 26 MORE WEEKS!

York every week.

Women 18-49 by 100% (WISN, Oct. '85 NSI vs. Oct. '84 NSI). **Portland** Pyramid improves time period Total Women by 25%, Women 18-49 by 47% (Oct. '85 ARB). Pyramid betters game show lead-in rating by 17%, share by 18%, Total Women by 38%, Women 18-49 by 23% (KATU, Oct. '85 ARB).

Nationwide, more and more stations are putting the power of the Pyramid—and Dick Clark—to work for them. Why, it's as American as apple pie!



INTV'86

Sidelights (continued)

Westwood's growth

Radio syndicator Westwood One's operating income rose from only \$100,000 in 1980 to \$3.8 million in 1984, making it the leading broadcast firm in terms of growth during the period, according to the third edition of *Communications Industry Report*. The broadcast segment of the study, published by the New York investment banking firm of Veronis, Suhler & Associates (VS&A) includes only the TV and radio operations of 58 reporting companies. Because some companies did not report data fully or consistently for the full years, composite figures include only 55 firms.

Westwood One, which recently acquired the MBS radio network, led not only in compound growth of annual operating income, but also in compound growth of annual cash flow and in growth of profit margins. And it came in second in compound annual revenue growth. TVX Broadcast Group, which had losses in operating income during the five-year period, nonetheless topped the list in compound annual revenue growth—increasing from \$1.9 million in 1980 to \$15.5 million in 1984.

In 1984 alone, Price Communications—jumping a phenomenal 667.7 per cent to \$2.3 million in operating income from \$300,000 the previous year as it rapidly acquired media properties—led all others in growth in that category, as well as in growth in cash flow and revenues—from \$5.2 million to \$13.7 million. But Times Mirror, the eighth largest company—with \$65.4 million in 1984 broadcasting income—led in growth of profit margin. And Rollins Communications topped the list in terms of operating income return on assets.

Five-year results. Westwood One's 1980–84 compound growth in annual operating income was up 148.3 per cent. It was followed by John Blair, up 126.2 per cent to \$15.7 million, Viacom, up 64 per cent to \$23.9 million; Gulf Broadcast, up 61.5 per cent to \$32 million; and Clear Channel Communications, up 51.7 per cent to \$5.3 million. The broadcast industry composite growth was only 15 per cent, according to VS&A.

In compound growth of annual cash flow, Westwood One was up 153.0 per cent, more than doubling Blair's 76.5 per cent. Josephson International rose 56.5 per cent, Viacom 52.9 per cent and Clear Channel 43.3 per cent. The broadcast composite was 15.6 per cent.

Although profit margins for the

broadcast composite grew by a miniscule 0.5 per cent during the five-year period, Westwood One was up 27 per cent, Viacom 24.7 per cent, Clear Channel 14.8 per cent, Blair 13.4 per cent and Josephson 10.4 per cent.

In terms of revenues from 1980–84, TVX had a compound annual growth rate of 69.0 percent. Westwood One grew 59.1 per cent to \$12.8 million; Blair, 47.5 per cent to \$89 million; Malrite Communications, 39.9 per cent to \$63.9 million; and Chris-Craft, 39.2 per cent to \$146.7 million. The composite rate was 14.2 per cent.

1984 rankings. In second place behind Price's 1984 operating income growth of 667.7 per cent were Blair, up 185.5 per cent; Associated Communications, up 142.9 per cent to \$1.7 million; Malrite, up 127.8 per cent to \$12.3 million; and A.H. Belo, up 101.6 per cent to \$62.7 million. The industry composite was 25.1 per cent.

Price's 1984 cash flow was up 250 per cent, followed by Business Men's Assurance, up 242.9 per cent; Blair, 153.3 per cent; Jacor Communications, 150 per cent; and Malrite, 120 per cent. The broadcast composite was 25.3 per cent.

Price grew 163.5 per cent in revenues during 1984, followed by Blair's 123.1 per cent, and Chris-Craft's 122.6 per cent.

Satellite Music Network was up 121.4 per cent to \$6.2 million, and Belo 99.5 per cent to \$158.6 million. The broadcast composite was 18.8 per cent.

Times Mirror's jump of 52.4 per cent in 1984 profit margin was followed closely by Capital Cities' 52.1 per cent. Scripps-Howard Broadcasting rose 40.5 per cent. Belo 39.5 per cent and Rollins 39.2 per cent. The broadcast composite was 18.5 per cent.

Rollins showed a 1984 return on assets of 99.5 per cent, followed by Associated with 69.4 per cent, Guaranty Corp. with 58.6 per cent, Cap Cities with 54.6 per cent and Times Mirror with 47.3 per cent. The broadcast composite was 23.1 per cent.

Jankowski to speak

On tap as speaker for the January 15 "newsmaker luncheon" for the International Radio and Television Society is Gene F. Jankowski, president of the CBS/Broadcast Group. The luncheon will take place in New York's Waldorf-Astoria hotel.

Following that act—on February 6—will be a triple-threat panel of the three entertainment division presidents of major networks—B. Donald "Bud" Grant of CBS, Brandon Tartikoff of NBC and newly-appointed Brandon Stoddard of ABC.

NAB's theme

Broadcaster/community relationships, tagged "Tuning in America," will be the theme of this year's National Association of Broadcasters' annual convention, April 12–16, at the Dallas Convention Center.

The NAB also announced plans for its two opening presentations.

For radio attendees, a session titled "MegaRate\$: Getting Top Dollar for Your Spots" will present results of research conducted by The Research Group, Seattle, Wash. The NAB said the presentation will answer such questions as "What is the 'demand curve pricing model' and how does it apply to radio?" and "What do 'rate aggressive' broadcasters follow in their pricing strategies.?"

At "Great Expectations—Making it Happen", the opening TV session, Denver's Brown, Bortz & Coddington Co. consulting firm will show how to project changes by reviewing what has happened in the industry since 1980.

'Premium' audience

The three network drama anthologies aren't rolling up the household ratings, but Young & Rubicam USA says they're the only new shows reaching "premium viewers"—defined as more upscale, with a heavier concentration of adults 25–54 and a stronger proportion of working women.



'Twilight Zone,' on CBS, is one of three new network shows reaching "premium" viewers, according to a Young & Rubicam USA analysis.

Paul Isacson, Y&R executive vice president, said these programs—*Alfred Hitchcock Presents*, *Amazing Stories* and *The Twilight Zone*—are characterized by their writing. "A number of situation comedies and the new anthologies contain the best

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WINNERS WITH PROVEN APPEAL



HARDCASTLE AND McCORMICK

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This high-voltage, high-performance adventure series starring Brian Keith and Daniel Hugh-Kelly is a proven powerhouse with Young Adults.



FATHER MURPHY

35 hours.

Available Jan. '87 on an advertiser-supported basis.

Strong all-family favorite in the tradition of *Little House On The Prairie*. Merlin Olsen and Moses Gunn star.

FAMILY

85 hours.

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Award-winning series with proven appeal for Young Women in morning and early fringe time slots. Starring Meredith Baxter-Birney, Kristy McNichol, John Rubinstein, Sada Thompson and James Broderick.

First-Run

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GIDGET

22 all-new half hours.

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The girl next door is all grown up and coping with the 80's. The hit two-hour movie is now a captivating new series. Starring Caryn Richman, Dean Butler, and Allison Barron.



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Art Carney stars.

REUNION AT FAIRBOROUGH

Available June '86.

Robert Mitchum and Deborah Kerr reunite.

THE CANTERVILLE GHOST

Available October '86.

Sir John Gielgud stars.



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Available Sept. '86 on an advertiser-supported basis and subsequent cash basis. Including *The Road to Rio*, *The Seven Little Foys*, *My Favorite Brunette*, and *The Road to Bali*.

THE PERFORMANCE PACKAGE THREE 4-HOUR MOVIES

"Family Reunion" Available Nov. '86. Bette Davis stars.

"The Best Place To Be" Available Feb. '87
Donna Reed and Ephrem Zimbalist, Jr. star.

"The Star Maker" Available May '87. Rock Hudson and Suzanne Pleshette star.

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GIDGET

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THE MONKEES

58 half hours.

Available Summer '86 on an advertiser-supported basis.

BURNS AND ALLEN

239 half hours.

Available now on a cash basis.

FATHER KNOWS BEST

191 half hours

Available now on a cash basis.

THE DONNA REED SHOW

175 half hours

Available now on a cash basis.

DENNIS THE MENACE

146 half hours.

Available now on a cash basis.

JUNGLE JIM

26 half hours.

Available now on a cash basis.

WILD BILL HICKOK

113 half hours.

Available now on a cash basis.

GHOST STORY/CIRCLE OF FEAR

22 hours.

HAWK

17 hours.

JOE FORRESTER

22 hours.

EISCHIED

13 hours.

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Colex Now!

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Some of our most thrilling stories aren't on the air. They're in the rating books.

We're thrilling audiences all across America with delicious tales of the strange and unusual. And our audiences are giving us plenty of thrills in return.

- In its very first year, **TALES FROM THE DARKSIDE** ranked within the top five of all weekly first-run half hours in syndication. (NTI SON average. major '84-'85 sweeps) This year—our second—**TALES** is the *highest-rated* first-run series created for late fringe. (NTI SON, 10/27)

- Fabulous dual demographic strength: 50 Women 18-49 and 45 Men 18-49 per 100 households. (NSI ROSP. MAY '85) That's stronger than *Young Men and Young Women*, *Jeopardy*, *Three's Company*, and *Diff'rent Strokes*.

- Dramatic gains in NSI markets this year over last year: NY's HH

rating up 25%, share up 11%. LA's HH rating up 33%, share up 22%. And Boston's CBS affiliate is up 20% in HH rating, 27% in share.

We're so thrilled, we're producing 44 more first-run episodes. Half for the '86-'87 half-hour weekly series. And the other half for '87-'88, when the series goes into five-a-week cash-plus strip—a total of 92 episodes.

Fascinating stories. Great guest stars. Top writers and directors. Produced on film, it's shot both in Hollywood and New York.

And big, loyal audiences on 127 stations, covering 86% of the nation.

It's no wonder the networks are trying to get into the act with *Amazing Stories*, and the new versions of *Alfred Hitchcock Presents* and *Twilight Zone*.

For the whole thrilling story, contact your LBS rep now.

Tales FROM THE Darkside

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Showdown of the LBS STRIP SUPERHEROES!



HEATHCLIFF, INSPECTOR GADGET and MASK are produced by DIC Enterprises, television's largest and most successful producer of animated programs for kids. Coming in April '86...KIDIEO TV weekend network for kids! Three all-new series...RAINBOW BRITETM, POPPLESTM, and ULYSSES 31TM.

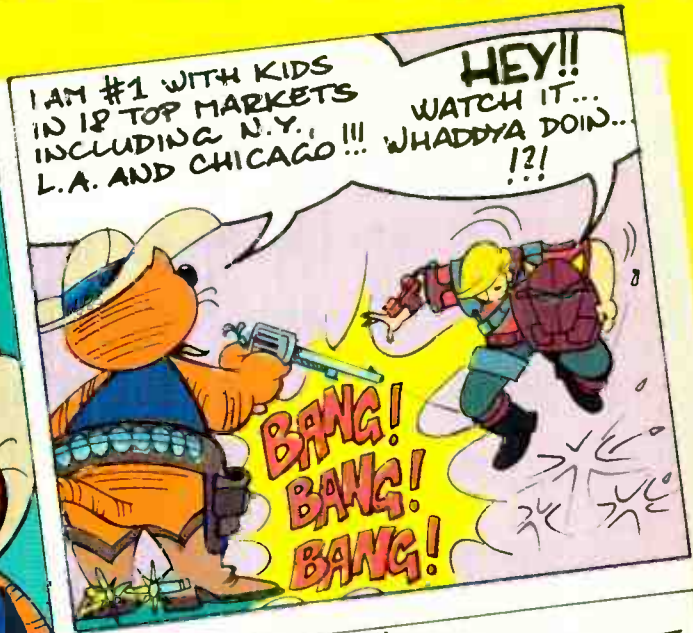
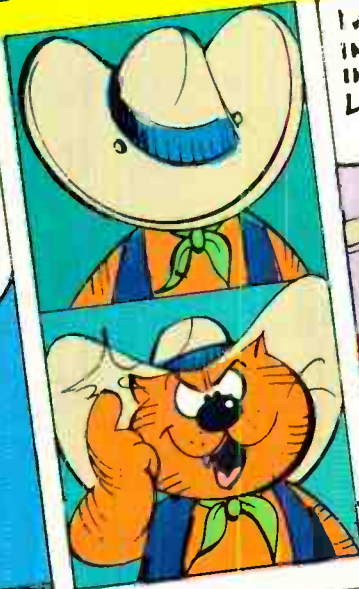
VISIT US AT NATPE—Booth 433

TIME PERIOD RANK

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Sidelights (continued)

writing that's been on television in years," he commented, "and we think it's driving an improvement in TV viewing."

A Y&R analysis of the first two months of the TV season found 15 shows in all with "premium" audiences—10 on NBC, four on ABC and only *Twilight Zone* on CBS. Other NBC winners included *Cheers*, *Family Ties*, *Hill Street Blues*, *Bill Cosby*, *Miami Vice*, *Night Court*, *St. Elsewhere*

and the *Sunday Movie*. ABC's premium programs were *Dynasty*, *Moonlighting*, *Who's the Boss* and *NFL Monday Night Football* (with the exception of working women).

Who's the Boss, Isacson pointed out, was up 71 per cent among women 25-54 compared to a year earlier, and *Miami Vice* up 79 per cent. On the other hand, programs falling down in this category and thus "likely candidates for cancellation" were: *Fall Guy*, down 55 per cent; *Knight Rider*, off 33 per cent; *Riptide*, down 30 per cent; as well as *Punky Brewster*, *Diff'rent Strokes*,

Benson, *Webster* and *Hardcastle & McCormick*.

Survey-influencing

A recent promotion trend by new independent TV stations and other broadcasters—the specific targeting of households with access to rating diaries, via either newspaper ads or on-air spots—has spurred the National Association of Broadcasters to issue a policy statement on such survey-influencing behavior. According to Dr. John D. Abel, the NAB's senior vice president of research and planning, the series of incidents began in mid-1984. Although TV stations have been the primary culprits, according to Abel, the issue came to a head when Tulsa's KELI, an AM radio station, ran newspaper ads offering \$14.30 to Arbitron diary users who listed its call letters.

The NAB has had a similar policy on ratings for the past 20 years, Abel said, but the new statement includes names that broadcasters can contact to report misuse of survey methods. Besides Abel himself, these are: Dr. Richard Ducey of the NAB's Committee on Local Radio Audience Measurement; Dr. Bernadette McGuire of the NAB's Committee on Local Television Audience Measurement; and Melvin Goldberg, executive director of the Electronic Media Rating Council.

'Woes' of network news

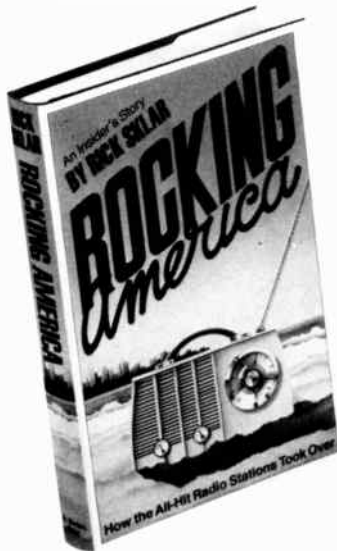
Network TV coverage of federal deficit-reducing efforts has been "woefully lacking in comprehensiveness" and "woefully imbalanced," Media Institute president Patrick D. Maines writes in a foreword to the research foundation's new study, "TV News Covers the Budget Debate."

Maines writes that ABC's "American Television and You" public service spots should "contain a warning to TV viewers that what they see is an imbalanced and superficial presentation, with a recommendation that viewers consult their libraries or better newspapers for the rest of the story."

The Media Institute, examining coverage of the Social Security cost-of-living allowance (COLA) and defense spending issues, studied 56 news reports presented by the nightly newscasts of the three networks last March, April and May. The Institute found that over half of the stories did not meet its "minimal criteria" for adequate comprehensiveness, and that two-thirds of coverage opposed both freezing COLAS and increasing defense spending.

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ROCKING AMERICA How The All-Hit Radio Stations Took Over by Rick Sklar



\$13.95 hardcover, 220 pages, 16 pages of black and white photographs



"Without question, Rick Sklar is the Dean of Contemporary Radio Programmers, and the man most responsible for making the term 'Top 40' a household word."

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V.P. RCA Home Info. Systems

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



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

"For years the term 'Top 40' and the name Rick Sklar were synonymous. They both meant the best in rock music. If you are fascinated by the world of music, its stars, its jungle warfare, its fights for survival, then read Rick Sklar's autobiography of the rise of rock radio in America."

—Clive Davis, President
Arista Records

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VOLUME 26

WARNER BROS. TELEVISION DISTRIBUTION
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World Radio History

Shopping list of new syndicated shows at NATPE

First-run half-hour strips

Program	Distributor	Terms*
All-American Bingo	Lee Prods.	C+
American Calendar	Fries	C++
Banko	20th Century Fox	C+
Best of You	All American	B(2/4)
Card Sharks	Program Source	C++
Concentration	Victory	C+
Crosswits	ABR	C++
Dating Game	Bel-Air	C++
David Susskind Show	Fox/Lorber	C
Exclusive!	Viacom	C++
For the People	Worldvision	C
Frame Game	MGM/UA	C
Fun for the Money	Group W	C++
Great Scott	Columbia	C++
Hangin' In	Orbis	C
Hangin' In (16-week test)	Orbis	B(2/4)
Heart & Soul	Columbia	B(3/3)
Hollywood Squares	Orion	C++
It's a Living (inc. off-net)	Lorimar	C
The Judge	Genesis/Frank	C++
Lifestyles of the Rich & Famous	TPE	C
Love Me, Love Me Not	LBS/MGM	C++
Makeover	Samuel Goldwyn	C++
Mama's Family (inc. off-net)	Lorimar	C
Matchmaker	Four Star	C++
Million Dollar Chance of a Lifetime	Telepictures	C++
Night Life	King World	C++
Now You See It	Program Source	C++
Perfect Match	Telepictures	C++
Purely Personal	Colbert	C++
Rocket to the Stars	Telepictures	C++
Salem's Children	Group W	C++
Show Biz Quiz	Harmony Gold	NA
Star Cluster	Four Star	C++
Strike it Rich	Blair	C++
Tales from the Darkside	LBS	B(2/4+)
That's Showbiz	MGM/UA	C
Today's the Day	King World	C++
True Confessions	King World	C++
U.S.A. Today	Group W/ Gannett	C
You Write the Songs	TPE	C++

First-run hours

Program	Distributor	Terms
Cosmos (2-hr blocks)	TEN	B(6/6 per hr.)
Oprah Winfrey Show	King World	C++++
Skyways	W. W. Enter.	C
Sportsnuts (7 days)	Red Coat/MSN	C++++++

Source: Petry Television
 *B = Barter (national/local minutes)
 C = Cash
 Each + = 30 sec. spot

Children's animated half-hours

Program	Distributor	Terms
Adventures of the Galaxy Rangers	ITF	C++
Alvin & the Chipmunks	Telepictures	B(2+/3+)
Centurians	Worldvision	B(2/4)
Chuck Norris (miniseries)	Worldvision	B(2/4)
Comic Strip	Telepictures	B(2+/4+)
Danger Mouse	Taffner	B(2/4) or C
Defenders of the Earth	Orbis	B(2/4)
Dennis the Menace	DFS	B(2/4)
Ghostbusters	Group W/Trib.	B(2+/3+)
Jem	Claster	B(2/4)
Macron I	Orbis	C
My Little Pony 'n Friends	Claster	B(2/4)
Rambo	Worldvision	B(2/4)
Real Ghostbusters	Columbia	B(2+/3+)
Sectaurs miniseries	Worldvision	B(2/4)
Silverhawks	Telepictures	B(2+/4+)
Smurfs	TPE	B(2/4)

Off net half hours

Program	Distributor	Terms
Cheers	Paramount	C
Donny and Marie Show	Osmond Ent.	B(2+/3+)
Facts of Life	Embassy	C
Family Ties	Paramount	C
Harper Valley P.T.A.	MCA	B(2+/3+) or C
Honeymooners (new)	Viacom	C
Newhart	Victory	C
Night Court	Warner Bros.	C
Operation Petticoat	MCA	B(2+/3+) or C
Silver Spoons	Embassy	C
Tales of the Unexpected	Orbis	B(2+/4+)
Three's a Crowd	Taffner	C
Webster	Paramount	C

Off net hours

Program	Distributor	Terms
A-Team	MCA	C
Cagney & Lacey	Orion	C
Falcon Crest	Lorimar	B(5/8)
Fall Guy	20th Fox	C
Fridays	All American	B(5/7)
Hardcastle & McCormack	Columbia	C
Hill Street Blues	Victory	C
Knight Rider	MCA	C
Magnum	MCA	C
Perry Mason (additional episodes)	Viacom	C

(continued on page 154)

Now,
after 10
years...



The Facts Of Life



Silver Spoons



Who's The Boss?



227



20 FEATURE FILMS

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An Exciting Future

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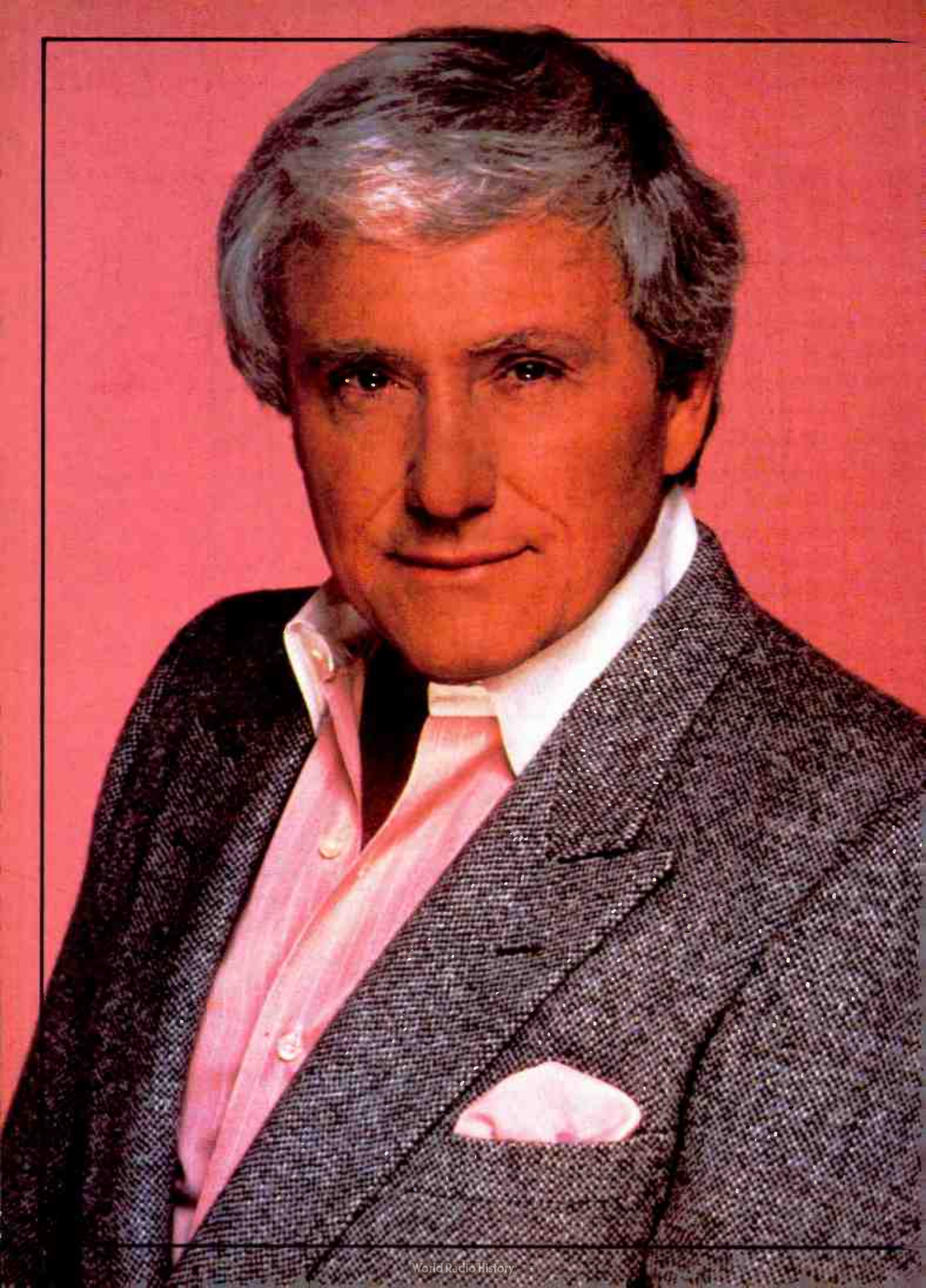
World Radio History

MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS 1986

1986

- | | |
|----------------|--|
| January 5-9 | Association of Independent Television Stations,
Century Plaza, Los Angeles
December 23, 1985 Issue |
| January 17-21 | NATPE International
New Orleans Convention Center
January 13, 1986 Issue |
| February 1-4 | Radio Advertising Bureau Managing Sales
Conference, Amfac Airport Hotel, Dallas
January 20, 1986 Issue |
| February 10-14 | International Television; Film & Video
Programme Market, Monte Carlo
Television/Radio Age International February Issue |
| March 15-18 | National Cable Television Association, Dallas
March 14, 1986 Issue |
| April 13-16 | National Association of Broadcasters, Dallas
April 14, 1986 Issue |
| April 24-29 | MIP, Cannes
Television/Radio Age International April Issue |
| April 27-28 | CAB Conference
April 28, 1986 Issue |
| April 27-30 | Broadcast Financial Management Association
Century Plaza, Los Angeles
April 28, 1986 Issue |
| May 7-14 | Golden Rose of Montreux
Television/Radio Age International April Issue |
| May 18-21 | CBS-TV Affiliates, Century Plaza, Los Angeles
May 12, 1986 Issue |
| June 3-6 | ABC-TV Affiliates, Century Plaza, Los Angeles
May 26, 1986 Issue |
| June 8-11 | NBC-TV Affiliates, Hyatt Regency, Maui, Hawaii
June 9, 1986 Issue |
| June 11-15 | Broadcast Promotion & Marketing Executives/Broadcast
Designers Association, Loews Anatole, Dallas
June 9, 1986 Issue |
| June 19-22 | NATPE International Production Conference
Adam's Mark Hotel, St. Louis
June 9, 1986 Issue |
| July 24-26 | Eastern Cable Show, Atlanta
July 21, 1986 Issue |
| August 26-29 | RTNDA Conference, Salt Palace Convention Center, Salt Lake City
August 18, 1986 issue |
| Sept. 10-14 | NAB and NRBA Conference, New Orleans Convention Center
September 1, 1986 Issue |
| Oct. 27-31 | MIPCOM, Cannes
Television/Radio Age International, October/November Issue |
| Nov. 3-7 | The London Market, Gloucester Hotel, London
Television/Radio Age International, October/November Issue |
| Nov. 17-19 | TVB Annual Meeting, Century Plaza, Los Angeles
November 10, 1986 Issue |

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



America Loves Merv

Some shows come and go overnight...
They make big promises but deliver little. Not Merv.
Now's the time to revive your early fringe with the master
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Revive your schedule with syndication's longest running
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Markets all across America are winning with "The Merv Griffin Show" in
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Beats "Break the Bank," "Hart
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Seattle — KOMO (9:00 am)

Beats "Love Connection,"
"Pyramid," "Good Company,"
"Let's Make a Deal," "Sale of the
Century," and "Brady Bunch."

Orlando — WFTV (4:00 pm)

Beats "America," "Diff'rent
Strokes," "Three's Company,"
and cartoons.

Philadelphia — WPVI (4:00 pm)

#2 right behind "Wheel of
Fortune." Beats "Quincy,"
cartoons and local programming.

Source: Nov. '85 Nielsen

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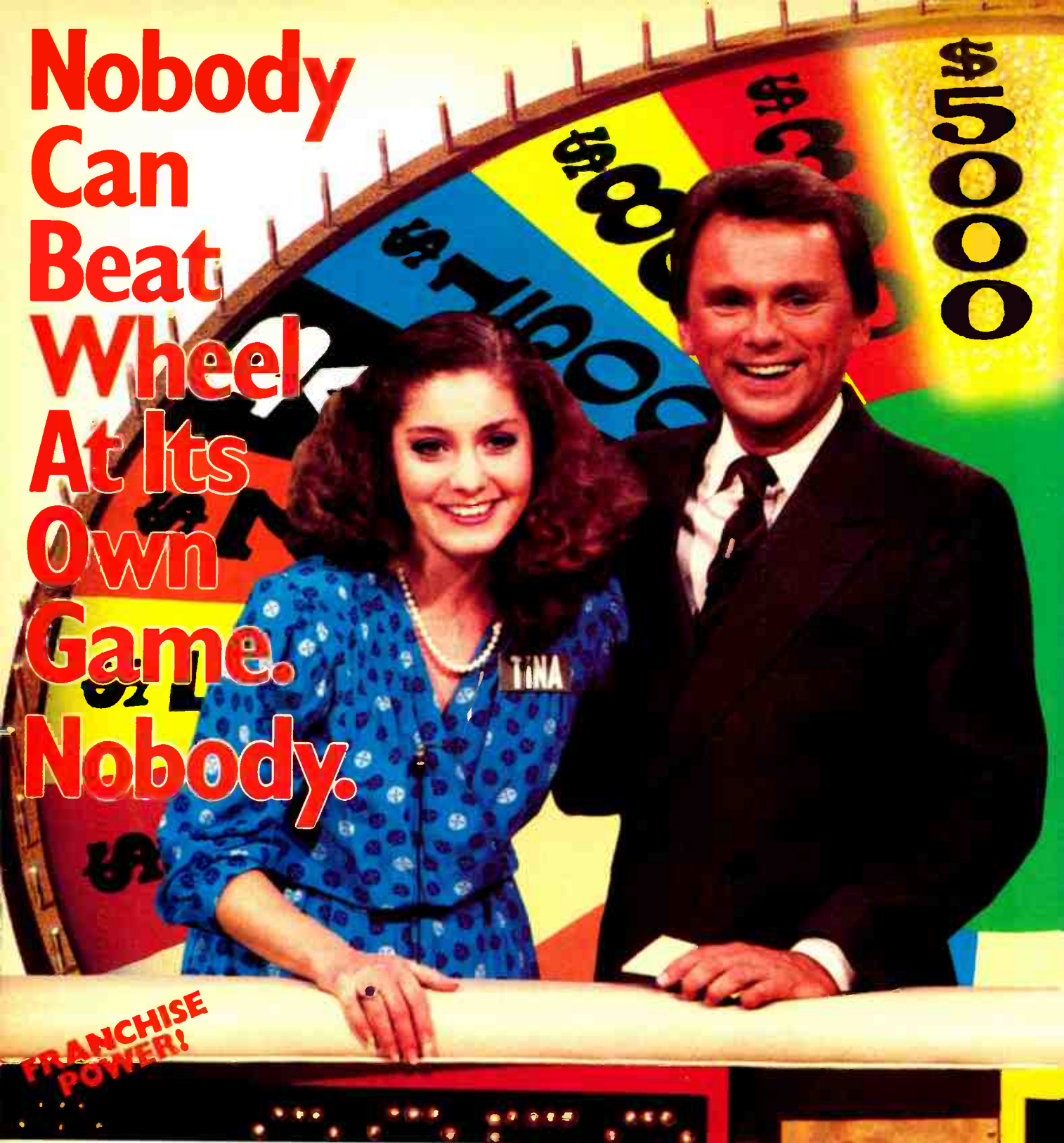
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#1 Chicago WLS	#1 Wilkes-Barre WNEP	#1 Tri-Cities WCYB	#1 Lubbock KAMC
#1 Philadelphia WPVI	#1 Norfolk WVEC	#1 Lincoln Hastings KOLN	#1 Columbus-Tupelo WTVA
#1 San Francisco KRON	#1 Charleston-Hunt WCHS	#1 Baton Rouge WAFB	#1 Mason City KTTC
#1 Boston WNEV	#1 Albany WNYT	#1 Columbia, SC WIS	#1 Bakersfield KGET
#1 Detroit WDIV	#1 Greensboro WXII	#1 Evansville WFIE	#1 Minot KFYR
#1 Washington WDVM	#1 Tulsa KTUL	#1 Youngstown WYTV	#1 Columbia-Jeff. KOMU
#1 Dallas KXAS	#1 Little Rock KATV	#1 Springfield, MA. WWLP	#1 Odessa KMID
#1 Cleveland WEWS	#1 Flint WJRT	#1 Ft. Wayne WANE	#1 Beckley-Bluefield WOAY
#1 Houston KPRC	#1 Richmond WXEX	#1 Las Vegas KVBC	#1 Ft. Smith KFSM
#1 Pittsburgh KDKA	#1 Shreveport KTBS	#1 Colorado Springs KKTV	#1 Topeka KSNT
#1 Atlanta WXIA	#1 West Palm WPEC	#1 Peoria WHOI	#1 Quincy WGEM
#1 Seattle KOMO	#1 Mobile WKRG	#1 Lansing WILX	#1 Bangor WLZB
#1 Tampa WTSP	#1 Wichita-Hutch KWCH	#1 Fargo KXJB	#1 Albany, GA WALB
#1 Minneapolis WCCO	#1 Knoxville WBIR	#1 Madison WKOW	#1 Abilene KTAB
#1 St. Louis KSDK	#1 Toledo WTOL	#1 Augusta WJBF	#1 Medford KDRV
#1 Denver KUSA	#1 Fresno KFSN	#1 Charleston, SC WCBD	#1 Florence WBTW
#1 Sacramento KXTV	#1 Jacksonville WJXT	#1 Ft. Myers WBBH	#1 Dothan WTVY
#1 Indianapolis WTHR	#1 Albuquerque KOB	#1 Savannah WSAV	#1 Idaho Falls KIDK
#1 Phoenix KTSP	#1 Syracuse WIXT	#1 Monterey-Salinas KMST	#1 Alexandria KALB
#1 Hartford WTNH	#1 Green Bay WFRV	#1 Lafayette, LA KATC	#1 Hattiesburg WDAM
#1 Portland KOIN	#1 Des Moines KCCI	#1 Rockford WTVO	#1 Palm Springs KESQ
#1 Orlando WFTV	#1 Omaha KMTV	#1 Santa Barbara KCOY	#1 Rapid City KOTA
#1 Cincinnati WCPO	#1 Rochester WHEC	#1 Amarillo KVII	#1 Clarksburg WDTV
#1 Kansas City KMBC	#1 Roanoke WSLS	#1 Columbus, GA WTVM	#1 Ada-Ardmore KTEN
#1 Milwaukee WTMJ	#1 Portland, ME WGME	#1 Terre Haute WTVU	#1 Panama City WJHG
#1 Nashville WSMV	#1 Davenport WOC	#1 Beaumont KJAC	#1 Yuma KYEL
#1 Charlotte WBTV	#1 Cedar Rapids KWXL	#1 Wilmington WWAY	#1 Great Falls KRTV
#1 New Orleans WWL	#1 Honolulu KHON	#1 Duluth KBJR	#1 Watertown WWNY
#1 Buffalo WKBW	#1 Champaign-Spr. WICS	#1 Yakima KNDO	#1 Parkersburg WTPA
#1 Greenville-SPAS WLOS	#1 Paducah KFVS	#1 Wausau WAOW	#1 St. Joseph KQTV
#1 Columbus WBNB	#1 Spokane KHQ	#1 Tallahassee WCTV	#1 Eureka KVIO
#1 Oklahoma City KWTV	#1 Lexington WTVQ	#1 Reno KTVN	#1 Marquette WLUC
#1 Birmingham WBRC	#1 Johnstown WJAC	#1 Wichita Falls KFDX	#1 Alexandria, MN KCMT
#1 Raleigh WTVB	#1 Chattanooga WRCB	#1 Eugene KVAL	#1 Butte KXLF
#1 Grand Rapids WZZM	#1 Jackson, MS WJTV	#1 La Crosse WXOW	#1 Ottumwa KTVO
#1 Providence WPRI	#1 South Bend WSJV	#1 Macon WMAZ	#1 San Angelo KLST
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Newsweek
December 31, 1984

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Tele-scope

Program shortage, rising prices easing: INTV study

The syndicated program shortage and the rising prices that have accompanied it, may be easing, according to a major study presented yesterday (January 5) at the INTV convention in Los Angeles. The study, conducted for the independent station association by the consulting firm of Frazier, Gross & Kadlec, covered, in addition to the current programming scene, (1) the economics of the independent TV station marketplace, (2) audience share trends among indies in varying competitive situations, (3) a review of station trading, (4) "management perspectives," (5) regulatory issues, (6) financing of station acquisitions and (7) a backgrounder on the TV industry. Included in the many statistical tables was an estimate of non-network revenues for all ADIs in 1985 plus revenue projections for 1990 (see page 146).

Off-network. In concluding that the syndicated programming crunch is being overcome, the consulting firm pointed to "a greater number of off-network half hours and hours available for syndication." The study listed, sourcing Katz Independent Television, 62 off-network "futures" through 1990, including 28 half hours and 34 hours. However, among them were nine half hours and nine hours released last year, plus eight half hours and 11 hours not yet actually in syndication but with good chances of achieving that goal, though some undoubtedly beyond 1990.

FG&K also pointed to the expansion of first-run programming because of "station-group joint ventures funding development of new series and advertiser-supported barter syndication, which has subsidized new program production." Again, a listing via Katz as of November 20, 1985, showed 52 programs, including 11 of various types for airing starting in the spring, 27 early fringe/prime access strips, a talk/magazine show, two late night strips and 11 weekly shows for airing in the fall. A third factor affecting the program supply cited by the INTV study was "ad hoc networks, such as the SFM Holiday Network and the envisioned Metromedia/Fox 'fourth network.'"

Barter estimates. In reviewing the barter situation, FG&K cited a recent study by David C. Butterfield that estimated revenues of \$550 to \$600 million last year and \$750 to \$800 million this year, both figures higher than most industry estimates. Further, the study called barter an "important source of advertiser support for program production." And it traced the effect in these terms: "It has lowered station out-of-pocket programming expense, and it permits an accumulation of episodes for additional stripping." However, the FG&K report, which is copyrighted by the consultant and is an update of a previous study done for another client, did not indicate there was anything controversial about barter syndication.

In illustrating the burden of rising program costs, the FG&K study examined the levels of film and tape

amortization expense, one of the standard expense items in the now-defunct FCC station financial reports and estimated their levels after 1980, the last year of the FCC station financial reports. The annual compound increase averaged 23.5 per cent for indies during the years 1976 to 1984, compared with 15.1 per cent for affiliates.

Fastest growing. The FG&K estimates on market-by-market net non-network revenue (sans network comp and after commissions) singled out the 12 fastest growing markets from '84 to '85. Ranging in growth from 16.8 down to 14.0 per cent, they are: Austin, Orlando-Daytona Beach-Melbourne, Tampa-St. Petersburg, Santa Barbara-Santa Maria-San Luis Obispo, Ft. Myers-Naples, Dallas-Ft. Worth, Houston, Seattle-Tacoma, Raleigh-Durham, Reno, Fresno and Jacksonville.

The study also projected the 12 fastest-growing markets for '85 to '90, with annual rates ranging from 17.0 down to 15.0. They are: Odessa-Midland, Orlando-Daytona Beach-Melbourne, Austin, Ft. Myers-Naples, San Diego, Dallas-Ft. Worth, Miami, Houston, San Antonio, Phoenix, Hartford-New Haven and Raleigh-Durham.

Much of the INTV's 160-page study, whose main authors were Linda Shapiro and Kim O'Neill, deals with where the stations have been since their beginning, but the preparers also take a look at the next four years, to 1990. The future is bright for independents because they will outgun their rivals in attracting advertising revenue, it asserts.

The study predicts that independent TV stations will increase their share of the revenues from the current 25 per cent to 29 per cent of the market. Actual dollars will double from the current \$2.5 billion to \$5 billion, the report estimates.

Indie pace. While industry-wide sales will increase at the rate of 12 to 13 per cent through 1990, independents will be growing faster, at about 16 per cent a year, the study says. By that time the total industry sales will be nearly \$18.8 billion, with independents grabbing a \$5.4 billion share, it says.

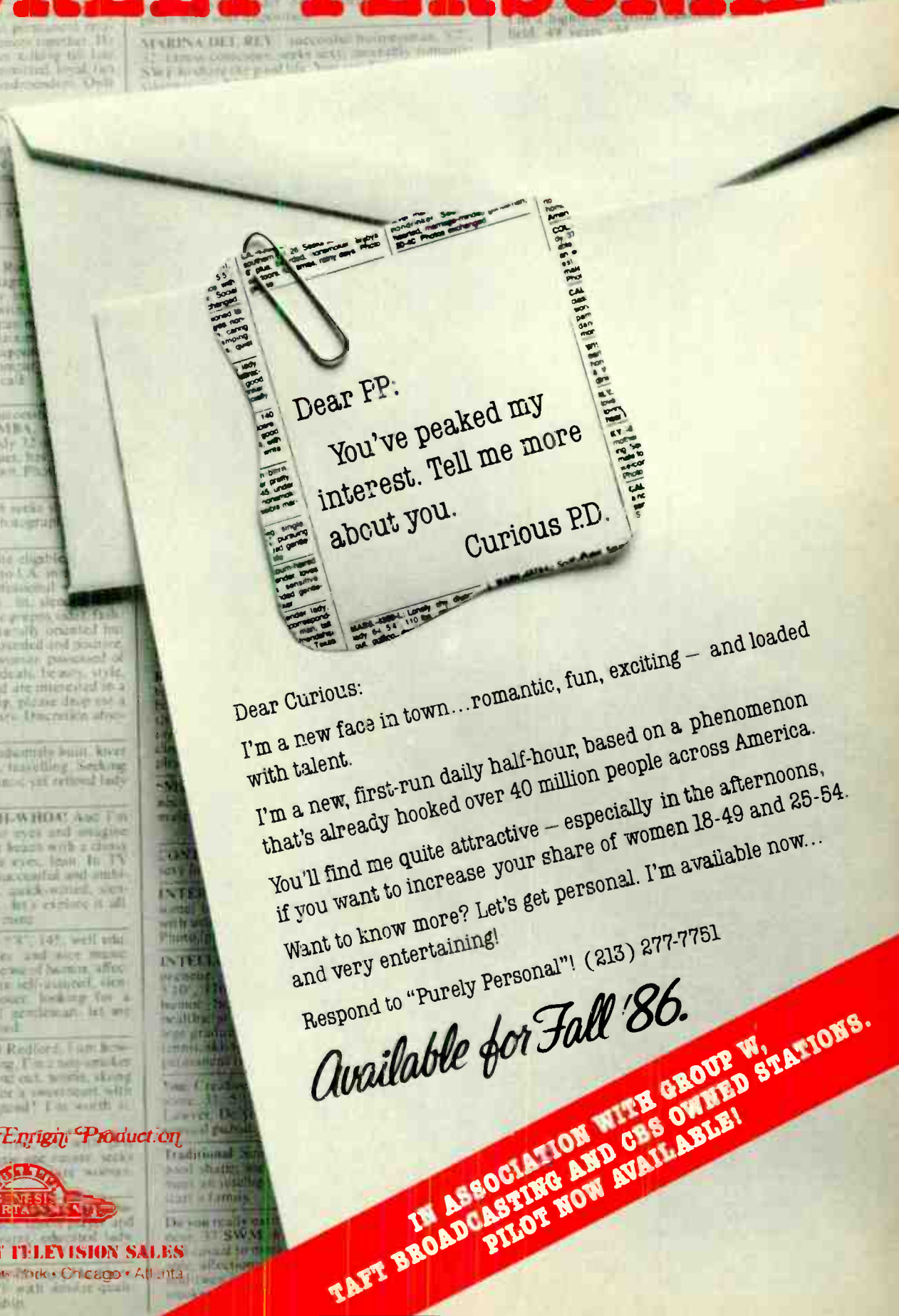
The study warns, however, that other factors beyond the control of the independents may cause those figures to be lower. One cited by the study was network sales of 15-second announcements.

That would mean, the study says, that "networks will become more price competitive with national spot television and would likely reallocate existing national spot advertising budgets to network." At the same time, it says, "local stations' time sales inventory would effectively double, driving down prices for both spot and local television advertising until demand caught up with the expanded inventory."

Increased share. The independents are expected to increase their share of the advertising pie because they also are expected to increase their share of the viewing audience. "Independent viewing share is forecast to surpass 25 per cent by 1990," the study

(continued on page 78)

PURELY PERSONAL



Dear FP:

You've peaked my interest. Tell me more about you.

Curious P.D.

Dear Curious:

I'm a new face in town...romantic, fun, exciting -- and loaded with talent.

I'm a new, first-run daily half-hour, based on a phenomenon that's already hooked over 40 million people across America.

You'll find me quite attractive -- especially in the afternoons, if you want to increase your share of women 18-49 and 25-54.

Want to know more? Let's get personal. I'm available now... and very entertaining!

Respond to "Purely Personal"! (213) 277-7751

Available for Fall '86.

A Barry & Enright Production

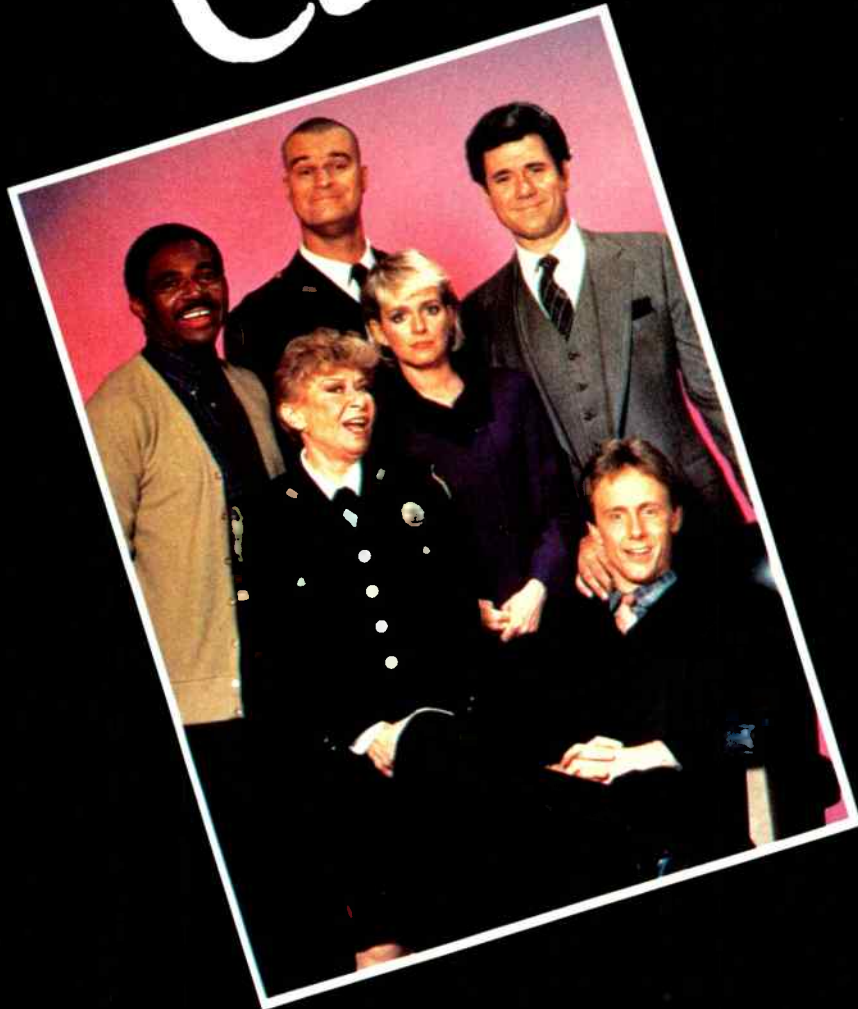


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**IN ASSOCIATION WITH GROUP W,
 TAFT BROADCASTING AND CBS OWNED STATIONS.
 PILOT NOW AVAILABLE!**

Everyone's Wild About Harry!

Night Court



WNEW-TV, New York
KCOP, Los Angeles
WGN-TV, Chicago
WTAF-TV, Philadelphia
KBHK-TV, San Francisco
WLVI-TV, Boston
KTVT, Dallas-Ft. Worth
WDCA-TV, Washington, D.C.
KHTV, Houston
WUAB-TV, Cleveland
WTAE-TV, Pittsburgh
KSTW-TV, Seattle-Tacoma
WCIX-TV, Miami
WATL-TV, Atlanta
KMSP-TV, Minneapolis
WTOG-TV, Tampa-St. Petersburg
KPLR-TV, St. Louis
KDVR-TV, Denver
KRBK-TV, Sacramento
WJZ-TV, Baltimore
KUTP-TV, Phoenix
WXIN, Indianapolis
WHCT-TV, Hartford
KPTV, Portland, Or.
KUSI-TV, San Diego
WOFL, Orlando
WITI-TV, Milwaukee
WXIX-TV, Cincinnati
KSHB-TV, Kansas City
WKRN, Nashville
WBNS-TV, Columbus, Oh.
WVUE, New Orleans
WIVB-TV, Buffalo
KGMC, Oklahoma City
KTVX, Salt Lake City
WPRI-TV, Providence
KMOL-TV, San Antonio
WYAH-TV, Norfolk-Portsmouth

WTEN, Albany
KMSS-TV, Shreveport
WNEM-TV, Flint-Saginaw
KLRT, Little Rock
WFLX-TV, West Palm Beach
WPMI-TV, Mobile
WAWS-TV, Jacksonville
KGSW-TV, Albuquerque
WXEX, Richmond
KSEE, Fresno
WHO-TV, Des Moines
WBAY-TV, Green Bay
KETV, Omaha
WUHF-TV, Rochester, N.Y.
WOC-TV, Davenport
KBVO-TV, Austin
KMSB-TV, Tucson
KDEB, Springfield, Mo.
WAPT-TV, Jackson, Ms.
WLTX-TV, Columbia, S.C.
KTNV-TV, Las Vegas
KTHI-TV, Fargo
WJCL, Savannah
WISC-TV, Madison
KNTV, Salinas-Monterey
KEYT, Santa Barbara
WLTZ, Columbus, Ga.
WCOV-TV, Montgomery, Al.
KIII, Corpus Christi
KBMT-TV, Beaumont
KOLO-TV, Reno
KMTR-TV, Eugene
KTRV, Boise
KLDH-TV, Topeka
WECT, Wilmington, N.C.
KTVL, Medford
KITV, Honolulu

METRO ADVERTISING



DANCIN' TO THE HITS

Format: ½ hour weekly
 Distribution: ITF Enterprises
 A combination of the hottest hits and smoothest moves. The most combustible weekly half hour of the 80's hosted by Lorenzo Lamas.

OFF THE WALL

Format: ½ hour late night strip
 Distribution: LBS Communications, Inc.
 A fast paced, irreverent weekly half hour filled with rollicking, hilarious, eccentric, electric comedy...devoted to satirizing today's world.

TODAY'S MOVERS AND SHAKERS

Format: ½ hour strip
 Distribution: Twentieth Century Fox
 An exciting, behind-the-headlines look at what the world's most famous celebrities are really doing. And how the powerful and influential decision makers are affecting our lives every day.



GAYLORD
 PRODUCTION
 COMPANY



Open up and let the wonder in!

America already comes home to our shows. And now we've got 6 more.

All different.

All terrific.

All from Gaylord, again.

ADVENTURES OF THE GALAXY RANGERS

Format: 65 original animated half hours
Distribution: ITF Enterprises
The first high-tech "western" in space. An action adventure show destined to be the pop phenomenon of the 1986-87 season.

ENTERTAINMENT SHOWCASE

Format: One hour musical variety special
Distribution: LBS Communications, Inc.
When Comedy meets Rock and Roll.

SCARY TALES

Format: 1/2 hour weekly anthology series
Distribution: Gaylord Productions
Suspenseful stories with unexpected endings. Week after week, there's a lot of surprises in store for fans of "Scary Tales."

Stop by and see us at NIATPE. Alan Courtney and Peter Alex.

says, up from about 21 per cent today. "The increase in number of independent outlets, available programming, and improved UHF reception quality have all contributed to the expansion of independent audience acceptance" from the 7 per cent it had in 1960.

Those trends already have been spotted by entrepreneurs, the study suggests. So far in the 1980s, it says, stations that were sold within three years of the date they went on the air, have been sold for a median price of about \$12 million. "Given the start-up cost of a typical UHF station of \$5 or \$6 million, these transactions demonstrate that there can be substantial capital appreciation for start-up projects, the study concludes.

The biggest sale during the past five years was of a station on the air three years or less was KTXA Houston, a UHF outlet that fetched \$64.4 million in July, 1984, two years after it signed on. That is better than the average 15 per cent station appreciation the study estimates occurred during the past decade.

Retail convention agenda

A number of media-related topics will be included on the agenda of the National Retail Merchants Association (NRMA) convention to be held January 12-15 at the New York Hilton and Sheraton Centre hotels in New York. Among the sessions of most interest to the broadcasting and advertising community...

■ "Sales Promotion in Small and Mid-Size Stores," January 12, 4:45-5:45 p.m. Speaker-Herb Greenwald, president, Herb Greenwald Associates, New York; moderator-John Tesorero, vice president, sales promotion, Sage-Allen & Co., Inc., Hartford.

■ "Premier Positioning: Selling the Store," January 13, 2:15-3:30 p.m. Speaker-Wallace Westphal, director of retail, Television Bureau of Advertising; moderator-Robert Goldsmith, vice president, sales promotion, F&R Lazarus & Co., Columbus, Ohio.

■ "Getting the Most Out of Ad Dollars," January 13, 2:15-3:30 p.m. Speaker-Carl Lebowitz, professor, School of Continuing Education, New York University.

■ "The Liberated Viewer: Now in Control of TV," January 13, 4-5:15 p.m. Speaker: Ted Turner, chairman, Turner Broadcasting System; moderator-John A. Murphy, vice president, sales promotion/marketing, NRMA.

■ "Innovative Marketing: Preparing for Tomorrow," January 14, 2:15-3:30 p.m. Speakers-Keith Ritter, director of marketing, ABC Owned Television Stations; Barbara Loren, retail marketing director, WXYZ-TV Detroit.

■ "Radio Advertising: The Power of Sound," January 15, 10:30-11:45 a.m. Speaker-Joyce Reed, vice president, retail, Radio Advertising Bureau; moderator-June Thursh, president, Co-op Clearing House.

Group W's sale of cable unit

The pending sale of third-largest MSO Group W Cable to a consortium of five US cable operators led by Tele-Communications Inc., American Television and Communications Inc. and Comcast Corp., brightens the financial picture for each buyer and reflects well on the industry at large.

So says Dennis Leibowitz, top media analyst at the investment brokerage house of Donaldson Lufkin Jenrette. Leibowitz says the buyers, which also include Daniels & Associates Inc. and Century Southwest Communications Corp., benefitted from an attractive purchase price because the seller, Westinghouse Electric Corp., decided to sell the unit as a whole. Leibowitz said the property, whose asset value was put by Westinghouse at about \$2.1 billion, or something more than \$1,050 per subscriber, would have brought a higher price if sold piecemeal. Cash proceeds to Westinghouse, after adjustments, are expected to exceed \$1.6 billion. Westinghouse had indicated its desire to raise cash and thus firm up its stock valuation by disposing of the unit in one fell swoop. In so doing, he said, Westinghouse in effect avoided some recapture taxes for which the buyers would have been liable.

Telmar's turnaround

Facing head-on into the teeth of the microcomputer revolution, the Telmar Group, which says it's the world's largest supplier of micro-based systems and services for the advertising/marketing industry, is seeking to turn necessity into a virtue. After 18 years of offering data from rating services and others, piped from its mainframe computers and massaged on a time-sharing basis, Telmar's new approach is for "all-analysis-on-the-micro." This means, for most, if not all, of Telmar's clients, the replacement of time-sharing charges with a fixed fee. The new system, called MicroNetwork II, includes new services and provides a "gateway" access to all industry data bases and mainframes, including Telmar's.

The latter feature is a critical component since Telmar is concerned about the prospect of data gatherers, such as Nielsen with its Megabase and Micro Services, each setting up its own direct connections to its customers.

'Serious confusion.' In a briefing to Telmar clients last month, Stanley Federman, the company's president and founder, stated: "We've got a situation in our industry today that's causing a lot of serious confusion. More and more data suppliers are seeking to establish separate computer links to advertisers, agencies and the media, or merging to accomplish a similar objective."

While Federman said he couldn't always quarrel

(continued on page 82)



presents

PAQUITO CORDERO'S
ALL-STAR WEEKLY COMEDY SERIES
AND
TOP RATED MUSIC/VARIETY SERIES
FOR SPANISH TELEVISION

COMEDY



EN CASA DE JUANMA Y WIWI



LA PENSION DE DONA TERE

MUSIC/VARIETY



ESTUDIO ALEGRE



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PLUMS

OUR PROPERTIES
OUR PROGRAMMING
OUR PEOPLE



DEMPSLEY & MAKEPEACE

**TRIBUNE
BROADCASTING
Company**

That goes for sports, too. Because this season, Tribune Independents will originate over 300 professional baseball games, along with basketball and football coverage.

There's also first-run animation, daily local news, and some hot, new specials. All fresh. All new. All first-run programming Plums that are always in season.

*Based on published 7AM-2AM program schedules for TBC stations as of November 1, 1985.

Tele-scope (continued)

with that as a business strategy, the end result, he maintains, is that Telmar's clients are finding it increasingly difficult to decide on which data base to subscribe to, or which system to install. It is an especially serious issue, he added because the "duplicated costs are substantial."

Federman's answer is to set up Telmar as the "lead technology supplier" to its clients. What this entails, he explains, is a new set of software systems that will enable Telmar's customers to perform all analyses on a micro, to link their PCs into Local Area Networks, to automatically access that "vast data" in Telmar's mainframes, "and at the same time provide a gateway to any data supplier's mainframe." Telmar calls the gateway capability Telegate and, said Federman, it "sets the technical standards that will allow electronic interconnecting of all the computer systems in our industry—between and within—agencies, clients and the media."

Conversion by March. Federman expects the conversion to MicroNetwork II to be complete by March. However, he says, any client who wants to continue on a time-sharing basis can do so. As to costs, Federman says there are too many facets to provide examples of a meaningful range or typical cases. He promises clients that services will be fitted to their needs. Unless a client is "doing nothing," he will get more value for his dollar via MicroNetwork II than through time-sharing, according to the Telmar chief.

Federman makes a special effort to establish his position that Telmar "is not against Nielsen or any other data supplier." Telmar, he points out, "has always been and remains in the data access and analysis business. Comparing Telmar and Nielsen is like comparing a soccer team with a hockey team—it's a different game."

New systems. Among the new software systems in MicroNetwork II are PC Tab, T-2000 and Keystone. PC Tab is described as "a micro-based cross-tabbing system whereby the user selects from an English language electronic code book all the elements of a survey desired for cross-tabbing." This English language coding can be used across all major syndicated studies.

The system carries the request to Telmar's mainframes and retrieves the results automatically without any time-sharing cost for further analysis on a micro. Federman calls the system "an obvious industry breakthrough."

A central micro communication and monitoring system T-2000 "allows multi-tasking, high speed, error checking and easier movement from one application to another."

Called "the most visually dramatic new development in the MicroNetwork II package, Keystone is described as an all-media and marketing, time-oriented, budgeting, flowcharting, reach and frequency and filing system. It is said to work with "blazing speed, clarity and simplicity."

Furniture store spending

Furniture retailers increased their TV spending 15 per cent during the first three quarters of 1985, according to a Television Bureau of Advertising analysis of Broadcast Advertisers Reports data. The furniture stores placed \$119.7 million of TV ads during the period, TvB said.

The leading furniture store TV advertiser was California's Brick Warehouse, formerly Cousins, which increased its spending \$5.9 million, a 168 per cent increase over the same period in 1984. But Wickes, a multi-market chain which led the category with \$4.5 million in spending during the 1984 period, cut expenditures 30 per cent and fell to fifth place.

Big-Sur Waterbed Store, another multi-market chain, was the second largest furniture advertiser on this year's list, followed by Levitz (multi-market) and Seaman's (New York).

TvB also released figures for home improvement centers, a category not broken out as such by BAR. Payless Cashways (including Furrow's, Sacramento's Lumberjack stores, and Boston's Somerville stores) was the leading advertiser in the category, with placements of \$5.1 million, up 15 per cent. The Home Depot, with a 78 per cent increase to \$3.0 million was second, and Wickes (including Builder's Emporium) third.

Leading furniture store TV advertisers—1st 3 quarters, '85

	January– September, 1985	% change
Category total	\$137,148,100	+15
The Brick Warehouse (Calif.)*	5,856,000	+168
Big Sur Waterbed Store (multi-market)	4,865,900	+49
Levitz (multi-market)	4,699,100	+26
Seaman's (New York)	3,993,200	+25
Wickes (multi-market)	3,191,300	-30
Sun Valley Waterbeds (multi-market)	2,741,800	+101
Lawhon's (multi-market)	2,094,000	+24
Ethan Allen (multi-market)	2,021,700	+65
La-Z-Boy (multi-market)*	1,971,700	+112
Waterbed City (multi-market)	1,767,300	-8
Mathis Brothers (Oklahoma City)	1,593,900	-6
Art Van (Missouri)	1,518,600	+25
Haverty's (multi-market)	1,494,400	+10
Jerome's Furniture Warehouse (San Diego)	1,490,400	+22
Ortho Factory Showrooms (multi-market)	1,434,600	-6

Source: TvB from BAR data. Top 75 markets only monitored by BAR. Co-op advertising dollars credited to manufacturers by BAR, not the above retailers. * Operated under the name Cousins in 1984. ** Does not include La-Z-Boy network tv for furniture amounting to \$541,900 in the first nine months of 1985, and \$362,200 in the like period of 1984.

(continued on page 86)



**You Don't
Have To Be
Irish To
Win This
Sweepstakes.**



WinAmerica Sweepstakes
—the new, first-run, half-hour strip where home viewers will win 6 million dollars...and studio contestants can win prizes and cash totaling as much as another 6 million dollars.

Before the new Fall season begins, 20 million WinAmerica Sweepstakes cards will flood the country by mail. Additionally, millions more will be made available through major publications, and national retail and fast food outlets to give your viewers the chance to share in the WinAmerica

Sweepstakes.*

- WinAmerica Sweepstakes is fascinating and fast-paced. It's fun to watch and fun to play. And winning is a snap.
- The host, M.G. Kelly is a fresh talent. He's M.C. of America's #1 adult contemporary radio show heard on over 300 stations with a

WINAMERICA

**THE ONLY NATIONAL
TV SWEEPSTAKES
YOUR VIEWERS CAN WIN.**

giant following of women 25-54.
• WinAmerica Sweepstakes will be supported by a multi-million dollar consumer advertising and promotion campaign from MCA TV.

You've never seen anything like WinAmerica Sweepstakes. It's fresh. It's different. It's a winner.



*No Purchase Necessary. Void where prohibited.

**INTV Century Plaza Hotel
Suite 622-628
NATPE The Westin Canal Place
28th Floor**



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Radiofrequency radiation

Now is the time for TV and radio stations to start assessing their compliance with new FCC rules on radiofrequency (RF) radiation, says Barry Umansky, deputy general counsel for the National Association of Broadcasters. The regulations, in effect, set limits on how close antennas can be to the general public and on access to the sites by station workers.

Although stations don't have to certify compliance until their next application to the FCC for license renewal or a major change, Umansky believes most broadcasters will follow a "prudent course" by acting quickly to ensure that they meet the new safety standards.

Both Umansky and the FCC feel that most stations are already in compliance.

While the FCC rules, which are based on ANSI (American National Standards Institute) recommendations, don't preclude localities from enacting their own more restrictive laws, Umansky hopes the existence of federal regulations will provide a "disincentive" for such actions.

And he hopes that eventually the FCC will establish "preemptive authority" in this area, so that local governments could not preclude stations from operating with federal approval.

In fact, the RF rules represent a case in which the NAB actually urged the FCC to impose regulations. Now, says Umansky, the Environmental Protection Agency is also taking up the issue "and we hope they also support this standard."

Analyzing shift to 15s

Although "advertiser pressure played a part in the shift to 15s," says Grey Advertising in its "Network 85: Year-End Update" report, "the networks' critical need for revenue improvement was the deciding factor."

Grey noted that the networks' previous move to "shorter, cheaper commercials"—from 60s to 30s in 1971—also marked the only other time besides last year that the networks suffered a revenue decline.

But the agency pointed out that "in the long run, only advertiser demand has the power to mandate a new standard commercial length." While the extent of such demand is still unclear, Grey noted that "if 15s become the new standard, some well-heeled advertisers may decide that longer-format ads are the best way to combat clutter and establish a strong product presence."

In fact, Grey said, "often overlooked in the furor over 15s is CBS' simultaneous decision to accept standalone 45-second commercials. . . . Looking farther ahead, the marketplace may see even more flexibility in the length of advertising spots, with networks allowing advertisers to choose the optimum length for each commercial."

Network TV up 3.0%

TV network revenues in October rose only 3.0 per cent, according to BAR figures. The total was \$877.8 million, as against \$852.6 million during October, '84. Primetime billings held up their end, however, with a 10.9 per cent increase to \$500.2 million.

The big negative was weekend daytime, which was off 19.4 per cent to \$115.0 million, down from \$142.7 million in '84.

This was offset to some extent by weekend early fringe (Saturday 6-8 p.m. and Sunday 6-7 p.m.), where revenues increased no less than 70.8 per cent to \$10.0 million. Also down was Monday-Sunday late night (11 p.m. to sign-off), which dropped from \$37.3 to \$35.2 million.

The second biggest revenue source (after prime-time)—daytime—remained just about the same (down 0.2 per cent), with revenues of \$155.6 million in October, '85, and \$155.2 million in '84.

GF boosts PM total

General Foods was factored into the Philip Morris Cos.' total for network TV expenditures for the first time in the October BAR report. The September figures showed General Foods, but not Philip Morris, in the network TV top 10 with \$14.5 million for the month and \$150.6 million for the first three quarters (See *Tele-scope*, November 25 issue)

The GF acquisition makes Philip Morris a strong Number 2 in the list of leading spenders for the 10 months, compared to previous lists. American Home Products follows as Number 3 with General Motors right on its heels.

The top 10 for year-to-date spending includes R. J. Reynolds Industries (\$157.8 million), McDonalds (\$148.2 million) and Unilever (\$130.2 million), rather than Anheuser-Busch, Pillsbury and Ralston Purina, who were previously among the leaders.

Top 10 web TV spenders, October—BAR

Parent company	Estimated expenditures	Year-to-date expenditures
Procter & Gamble Co	49,552,800	402,911,600
General Motors Corp	35,989,600	154,814,300
Philip Morris Companies Inc	32,101,200	295,778,400
Anheuser-Busch Companies Inc	22,708,000	124,515,800
Ford Motor Co	21,124,500	143,505,400
American Home Pmts Corp	20,978,300	155,543,000
American Telephone & Teleg Co	19,665,000	133,793,200
Pillsbury Co	19,190,100	84,048,000
Ralston Purina Co	16,052,700	79,987,600
Kellogg Co	15,961,200	133,994,500



If ya want the real heroes,
the real villains, the real
music all based on the
real movie,

who ya gonna call?



NAPE
PRESIDENTIAL
SUITE 2918.
WESTIN CANAL
PLACE
1986

THE REAL GH



The Real Ghostbusters could end up being the hottest kids show ever, and since it is based on the original hit movie, the characters are immediately recognizable and already loved.

So get ready to boost your ratings. 65 episodes are already in production. And there's only one place to call to get The Real Ghostbusters: Columbia Pictures Television.



GHOSTBUSTERS

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is the world's
leading broadcast
publication.

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

- 1. The largest documented circulation of any publication in the field.**
- 2. More advertising lineage than any other publication in the field over the past 20 years.**
- 3. The only publication with full staffed offices in London, New York and Hollywood, as well as active correspondents in major capitals throughout the world.**
- 4. The only publication with a digest of feature articles in three languages – French, German, Spanish, and at times in Italian.**
- 5. Produced and edited by a staff of professionals. Published by Television/Radio Age, with 30 successful years in the industry.**

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Irwin Margolis
International Managing Editor

New York

1270 Avenue of the Americas
New York, NY 10020
212-757-8400
Alfred J. Jaffe, VP & Editor
Sanford Josephson, Ed. Director

Hollywood

1607 El Centro, Suite 25
Hollywood, CA 90028
213-464-3552
Paul Blakemore, VP

NOW... THE WORLD

Television/Radio Age INTERNATIONAL NEWSLETTER

Volume 1. Number 1

London . New York . Hollywood 27 May 1985

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

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

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

Bruce Gordon, Paramount International, said that while he thought it would take some time before the new French networks were operative, he is encouraged by the increase in business in the U.K. and Western Europe. "There seems to be renewed confidence," he declared, "that the new technologies are not going to knock out over-the-air television."

While TURNER PROGRAM SERVICE was announcing its first major series sale to Eastern Bloc countries, Robert Wussler, executive vice president of the TURNER BROADCAST SYSTEMS, was in Moscow discussing programming with the Russians. "That will come of those talks is not immediately known, but it is known that East Germans have purchased the seven hour Jacques Cousteau Amazon series or airing later this year.

The syndication arm of Turner also announced a two-year agreement with the USA, Mexico's leading broadcast and cable system to provide 24 hour service which includes access to all-news CNN. Turner programs already can be seen in Australia, Germany, Iceland, Italy, Japan, Korea and the Philippines. Transmission to Europe starts this autumn.

Three major advertising agencies are producing a significant number of commercials in Britain for use in the U.S. While the three, Y & R, the world's most prominent agency, BBDO, the third largest and Ogilvy and Mather might cite the

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tells you what's happening and where it is
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Radio Report

November network radio revenues increase 16%

November revenue figures are in from Ernst & Whinney and the Radio Network Association, and November was the month that the radio webs passed the \$300 million mark. With November revenues of \$28.8 million, up 16 per cent from last November's \$24.9 million, the radio networks showed an 11-month revenue intake of \$301,650,857, which was 13 per cent ahead of the \$266,316,177 the networks had taken in by the close of November business in 1984.

On an office-by-office basis, the New York territory came in with November revenue of \$17.9 million. That was a 25 per cent jump over November, 1984 (\$14.3 million). And that was New York's biggest monthly leap forward for the radio webs since March. However, New York's 11-month increase was only 8 per cent—from \$171.2 million for the year-through November, 1984, to \$185 million for the comparable 1985 period.

Chicago results. For the Chicago territory, November showed only a 3 per cent increase, from \$6.4 million for November, '84, to not quite \$6.7 million this November. But the year-through-November gain from the Chicago area was 18 per cent, with radio network revenues climbing from \$62.8 million to \$73.9 million, year-through November.

Detroit suffered the only November reversal, with network revenue of \$2.6 million, off 6 per cent from the \$2.8 million reported for November '84. But Detroit is still doing well for the year. The territory's \$24.3 million for year-to-date is a healthy 34 per cent ahead of the \$18.2 million recorded for the similar 1984 period. And RNA president Bob Lobdell predicts that December will show a good gain out of Detroit to make up for the weak October and November.

But on a percentage basis, Los Angeles proved even healthier, though that territory still has a way to go to catch up to the other three reporting areas in actual network radio dollars. November revenue out of Los Angeles was nearly \$1.6 million, 21 per cent ahead of the previous November's \$1.3 million. That brought January–November revenue to almost \$20 million, 41 per cent ahead of November, 1984.

It's a fait accompli

Retiring as a research appointee on the Arbitron Radio Advisory Council after three years service, Ellen Hulleberg, executive vice president, marketing and communications, at The Interep Cos., laid it on the line in a memo to client stations about Arbitron's continuous measurement decision.

"Arbitron will not reconsider the decision" to add

continuous measurement to a total of some five dozen markets, she wrote. "Birch offers continuous measurement in about 100 markets, and Arbitron believes it must do so also." At another place in the memo she underscored the point, stating that "as (Arbitron begins) to get competition from Birch, they will continue to make business decisions to secure their dominant position."

But she added: "I believe it is important for (Arbitron) to remain strong. Radio needs a rating service that is considered reliable in all aspects."

Tv status ads. Hulleberg noted that an "interesting" aspect of continuous measurement was raised at the last council meeting. This was the effect on TV station budgets if continuous measurement were installed for TV. Since TV is one of radio's largest advertisers, she said, radio budgets "would increase dramatically due to increased TV promotional/advertising expenses," if TV had continuous measurement.

"Anything you can do," she concluded, "to persuade the agencies and advertisers that TV should be measured continuously will benefit us! If continuous is so good and important, *Let's Get All Media Measured That Way!*" (author's emphasis).

The Interep executive also summed up her feelings about "an issue that remains open and unresolved"—getting diaries back in the same proportion as the population. She explained that it's difficult to control, that return rates vary from book to book, county by county and even within counties.

Even if Arbitron placed diaries in the exact proportion, she said, they can "never be assured that diaries will be returned that way." But Arbitron does not always place diaries in proportion, she pointed out. Her advice: "Don't give up and try not to be impatient."

Birch signs McCann

McCann-Erickson will be using Birch Radio as its "primary" radio ratings service in the 153 local markets Birch measures "more frequently" than Arbitron but will continue with Arbitron as primary service in 164 other radio markets. Laura Sifton, McCann senior vice president, local broadcast, says the change will be implemented in the agency's regional buying offices in Atlanta, Boston, Detroit, Houston, Los Angeles, New Orleans, San Francisco and Seattle, as well as in New York.

She said that the combination of Arbitron and Birch will "now provide our clients with the most complete and up-to-date information available for their spot radio investments. Birch's audience and ethnic composition, cume duplication tables, qualitative information and county data will enable our buyers to be in a strong buying position."

And Lucian Chimene, director of media information services at McCann says he's pleased that the agency has the opportunity to support an alternative ratings service, "thereby establishing a competitive environment that has not previously existed."



BLAIR RADIO

FROM THE DESK OF:
CHARLIE COLOMBO

WBAP/KSCS - DALLAS/FT. WORTH SIGNS ON 12/9/85.

✓ PLANS - BUYERS & SALESPERSONS
TO ATTEND EVENTS OF TEXAS'
SESQUICENTENNIAL (150TH)
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TRAIN RIDE & KSCS
COUNTRY FAIR).

✓ SET UP EFFICIENCY INDEX
GRID WITH ALL SALESPEOPLE.

✓ SET UP TAKEOVER TEAM
FROM 7 OFFICES.

✓ DEVELOP SPECIAL SALES
TEAM TO MAXIMIZE
WBAP'S & KSCS'
DIVERSE PROGRAM-
MING ELEMENTS;

KELLY ON SPORTS.
DOBREZ ON SPORTS
NETWORK.

ALFORD ON
FARM.



New antennas to be tested

Construction on the test site of two prototype new technology AM antennas is scheduled to begin in March. The antenna designs provide for separate control over groundwave and skywave signals and permit the redirecting of signal energy toward the ground that is now lost to the sky.

Construction was authorized by the NAB's executive committee as part of its effort to improve AM technology. NAB Edward Fritts said the result of the new antennas should be "clearer, louder, better quality sound for AM."

The antenna designs were developed by Richard Biby, Communications Engineering Services, Arlington, Va., and Ogden Prestholdt of A.D. Ring & Associates, Washington. The test site, not yet determined, is expected to be about 40 miles west of the capital.

Torbet looks at 1986

Torbet Radio is expecting the year to wind up with 8 to 9 per cent increases for spot radio and executive vice president Mike Bellantoni says, in the rep's business outlook report for first quarter, that he's looking for the same level of increase for 1986.

By office, Torbet/New York reports general softness for January and that the merger of D'Arcy with Benton & Bowles is expected to mean a major billing shift out of New York, in line with D'Arcy's regional broadcast buying setup. On the other hand though, McCann-Erickson New York will be taking care of midwestern buying, formerly placed out of Chicago.

New offices. Torbet/Los Angeles is more bullish, because agencies like Tracy-Locke and Scali, McCabe have opened new offices there, which affects such radio accounts as Pepsi-Cola, Taco Bell and, out of Scali, McCabe, Continental West Airlines. On top of these additions, existing Los Angeles accounts such as Honda motorcycles, Midas mufflers, Farmers Insurance, Pennzoil, and a number of bank and supermarket chains are expected to order first quarter radio.

But it's not all roses, because the 15 new regional offices opened by Western International Media will mean dispersal of much of the buying Western had previously placed in Los Angeles.

Torbet/Chicago is also optimistic. Losses from Western International by the Los Angeles office and New York's losses resulting from the D'Arcy-Benton & Bowles marriage could be Chicago's gain. And Chicago is also expecting activity from accounts like Morton Thiokol water softener, Tropicana fruit juices, Allstate, Union Oil and a number of food and lawn care products.

Torbet/Detroit expects a strong first quarter and reports that automotive spending for first quarter "will be at its traditional levels at this time of year." In addition, Detroit reports radio activity from

American Dairy Association, McDonald's, 7-Eleven, AAA Travel, Eastern Airlines and Saginaw Steering, among others.

The Atlanta office figures first quarter could "go either way," to judge from early indications, and Minneapolis expects first quarter spot investments for 1986 to equal those for 1985. But both offices report brisk agribusiness. American Cyanamid, IMC/Ralgro and Ciba-Geigy are among advertisers contributing to farm radio activity out of Minneapolis and Atlanta reports American Hoechst and other American Cyanamid chemicals buying farm radio in the Southeast.

Country promos

Country music radio stations have until January 22 to submit airchecks and audio promos for display at Country Radio Seminar XVII, March 6-8 at the Opryland Hotel in Nashville. They should be submitted to Barry Mardit of (www FM) Detroit.

Country Radio Broadcasters, organizers of the seminar, also said that half-inch video promos should be sent by February 21 to Erica Farber at Interep in New York, a printed materials (t-shirts, bumper stickers, etc.) to Frank Mull of Mull-Ti-Hit Promotions in Nashville.

AT&T tops Oct. web list

AT&T topped Broadcast Advertisers Reports' top 10 list of network radio advertisers for October, with estimated expenditures of \$3.9 million for the month. That brought the telecommunications company's network radio investment, year-to-date through October, to nearly \$19.2 million. BAR's top 10 list of year-through-October investors on the radio webs includes seven of the 10 top October spenders in the medium. Ford, Tandy and Harris Corp. are the big October investors who are replaced on the year-through-October top 10 list by Anheuser-Busch, Geo. A. Hormel and Cotter & Co. Latter are 12th, 13th and 11th, respectively, on the lineup of October network radio spenders.

Top 10 web advertisers

October BAR

Parent company	Estimated expenditures	Year-to-Date expenditures
AT&T	3,901,486	19,159,622
Sears Roebuck	2,643,190	15,957,184
Warner-Lambert	2,194,674	11,797,472
Ford Motor	1,632,859	4,367,275
General Motors	1,606,285	6,536,043
Greyhound	1,531,845	12,759,752
Procter & Gamble	1,436,391	11,200,506
Harris	1,431,144	1,500,832
Tandy	1,203,037	3,029,359
Chesebrough Ponds	1,032,274	7,298,120

*This announcement is neither an offer to sell nor a solicitation of an offer to buy any of these Securities.
The offer is made only by the Prospectus.*

\$50,000,000

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14⁵/₈% Subordinated Debentures Due 1995

Interest payable June 15 and December 15

Price 100% and Accrued Interest

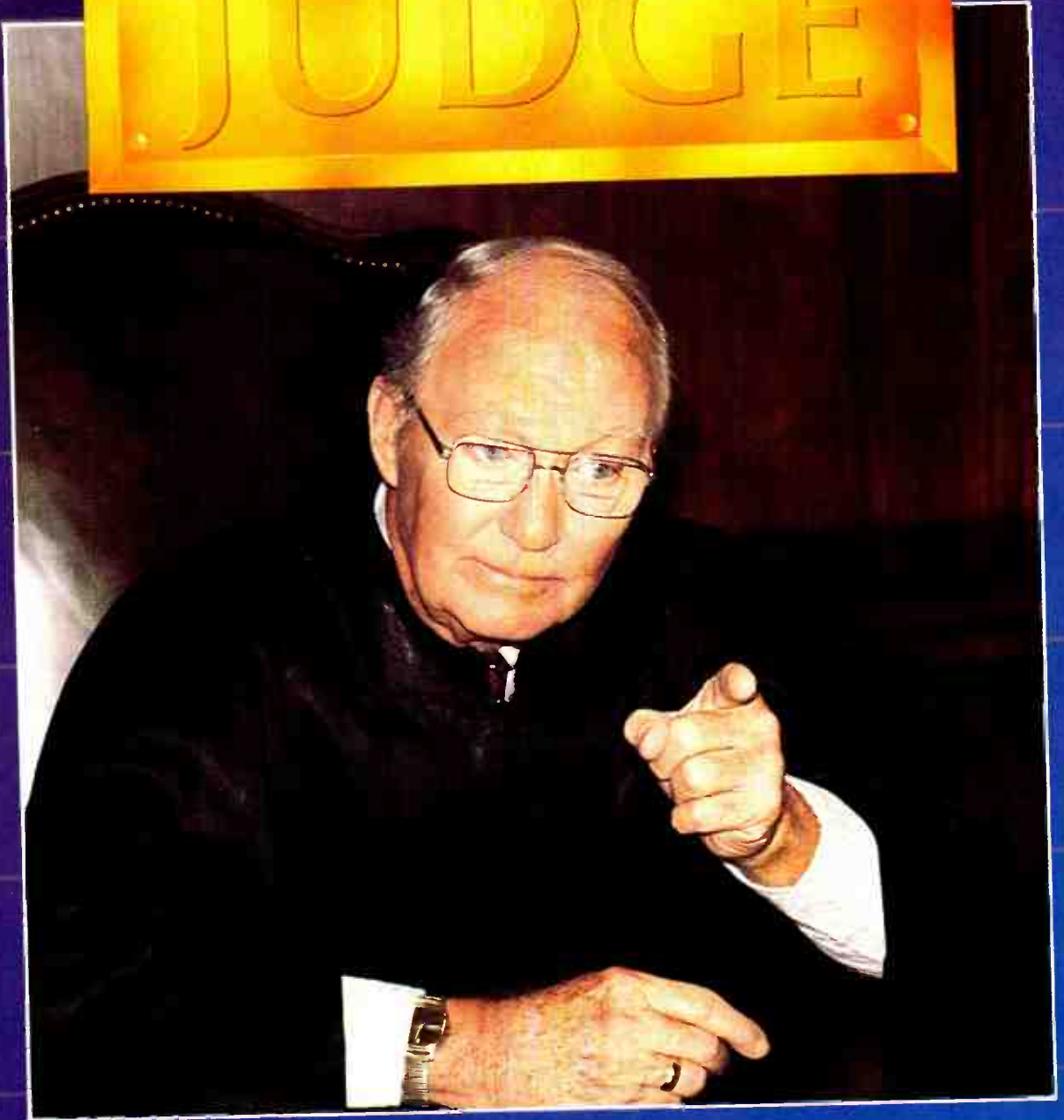
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MORGAN STANLEY & CO.
Incorporated

December 23, 1985

You Will Find The Answer to

THE JUDGE



Your Ratings Problems In Court

"THE JUDGE"—One of the country's first courtroom series is now also the only *new syndicated courtroom strip* available for fall 1986. It's a proven 12-year ratings winner that gives you a great opportunity to take full advantage of the phenomenal success of courtroom drama programs in this November's sweeps.

The November ratings generated by both "People's Court" and "Divorce Court" this season *prove* that there is unquestionably new and dramatic interest in courtroom type programming nationwide. "The Judge" will follow that lead as proven by its incredible twelve year access success story in Columbus, Ohio averaging a 21 rating and a 35 share. **It's a proven standout hit and the only new courtroom show available for fall.**

Divorce Court posts time period increases for affiliates in November

Market	Station	Time Period	Nov '84 HH Shr	Nov '85 HH Shr	Percent Increase
Detroit	WJBK	4:00pm	14	24	+60
Pittsburgh	WTAE	10:00am	18	22	+22
Dayton	WDTN	4:30pm	13	21	+61
Miami	WSVN	12:30pm	14	20	+42
St. Louis	KTVI	3:00pm	18	28	+55
Columbus	WBNS	4:00pm	19	30	+57
Harrisburg	WHTM	4:30pm	10	20	+100
Norfolk	WVEC	5:00pm	18	26	+44

Nov. 1985 NSI

People's Court is alive and well and growing for TV stations

Market	Station	Time Period	Nov '84 HH Shr	Nov '85 HH Shr	Percent Increase
New York	WNBC	4:30pm	19	22	+16
Philadelphia	KYW	5:00pm	11	16	+45
Detroit	WJBK	4:30pm	13	25	+92
St. Louis	KSDK	4:00pm	27	34	+25
Hartford/ New Haven	WTNH	4:30pm	9	17	+88
Grand Rapids	WZZM	4:00pm	22	28	+27
Harrisburg	WHP	4:00pm	5	13	+160
Louisville	WAVE	5:30pm	22	27	+22

Nov. 1985 NSI



A DIVISION OF GANNAWAY ENTERPRISES, INCORPORATED.

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She's a girl with proven appeal: five prime time and three daytime seasons as one of the top performers on the ABC Network, consistently attracting young women, teens and children.

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Robert Alda, Sid Caesar, Penny Marshall, George Carlin, McLean Stevenson, Danny Thomas, Carl Reiner, Cloris Leachman, Dick Van Patten and Milton Berle, to name just a few who are always dropping by to add to the fun.

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Source: NTI/NAC Sept. 1966-April 1971



TV station exec views quantified on takeovers, people meters, barter, 15s

Indie GM salary gains outpace those of affiliate managers

By ALFRED J. JAFFE

General managers of independent TV stations appear to be advancing faster in earnings than affiliate chiefs, as new indies continue to proliferate. At least, such is the indication from TV/RADIO AGE's latest annual surveys of TV station executives.

The earnings part of the survey, which covers in addition to general managers, general sales managers and program directors, also revealed a sizeable increase in the average earnings of TV station sales toppers. Here, too, independent station sales executives ran ahead of their peers at network-affiliated outlets.

The survey, however, found evidence of actual earnings declines in some small station categories. Data reported by general managers and program directors at stations in the under-\$5 million annual revenue bracket showed earnings averages for 1985 that were actually lower than the data reported in 1984.

Overall advances

Overall, however, all three categories of executives reported advances in av-

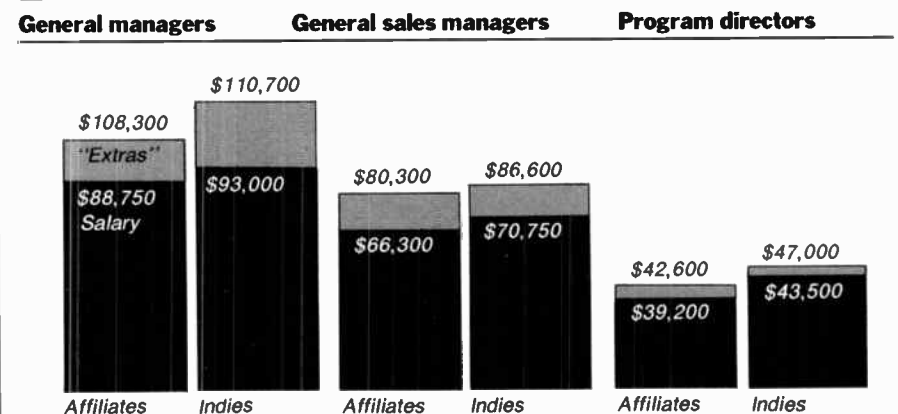
erage earnings. General managers were up 6.8 per cent, general sales managers rose 11.0 per cent and program directors' average earnings increased 4.5 per cent. While the PDs recorded the smallest rise, it was, at least, greater than that reported last year—up 1.4 per cent.

The latest TV/RADIO AGE survey also included, as usual, opinions and attitudes on the burning issues of the day. (Most of the PDs' responses will appear in the upcoming NATPE issue—January 13—as well as GMs' responses on their syndication spending.) Among the opinions and attitudes:

- GMs tend to have negative feelings about the rash of company takeovers, mergers and buyouts.
- Station chiefs are more positive than negative on people meters.
- Despite the growing acceptance of syndicated barter shows by stations, general managers still have a general aversion to the concept, a striking ambivalence.
- An overwhelming percentage of GMs and general sales managers feel that barter is taking money away from spot.

General managers still have a general aversion to syndicated barter shows and feel it is taking money away from spot.

TV station executive earnings, salaries—affiliates vs. indies



Source: TV/RADIO AGE survey, November 1985

■ Sales chiefs feel there's a limited market for split 30s or individual 15s among local advertisers in the near future but see about one out of 10 national/regional spot clients using the shorties in the near future.

■ More indies than affiliates now sell individual 15s, with about one-third of all TV stations now offering them.

■ About half of all general sales managers feel that direct access to audience information via their own computers will change selling practices considerably.

The TV/RADIO AGE '85 survey found the average general manager earning \$108,900, including "extras" (see explanation of "extras" in table). The '84 average was \$102,000.

The average GM's salary (excluding "extras") was \$88,750 last year. This compares with an average salary of

\$82,400 in '84. While that increase was unexceptional, there was a significant change in affiliate and indie GM's earnings: In the '84 survey, the average affiliate GM reported earnings of \$104,200, while the indie station chief pulled down almost \$7,000 less—\$97,400. Last year's survey showed the indie average passing the affiliate's—the indie GM averaging \$110,700 and the affiliate GM averaging \$108,300. In short, the indie GM showed an increase in average earnings of 13.7 per cent vs. only a 3.9 per cent rise for the affiliate station boss.

In previous surveys the data had already shown the independent station chief with a higher basic salary than the affiliate GM—in the '84 survey, for example, it was \$83,600 vs. \$82,600. However, that gap widened in the '85 study, in which indie GM salary averages were

calculated as rising to \$93,000, while affiliate managers' salaries rose to an \$88,750 average. Whether these data on GM salary and earnings are indicative of a trend or just a "snapshot" of GM salaries at one point in time remains to be seen.

The drop in earnings levels among general managers of smaller stations (under \$5 million in annual revenue), previously alluded to, was quite marked. The drop was from \$79,300 in '84 to \$72,100 last year, with average salary levels declining from \$65,300 to \$60,600, a change indicative of executive turnover.

Judging by the returns and in comparison with '84, the major changes were at the extreme ends of the earnings scale, with a sizeable decline in GMs reporting earnings of over \$100,000.

"What are your annual earnings from your job, including 'extras'?"*

Percentage of TV station executives in each earnings bracket, plus earnings and salary** averages

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
General managers						
Below \$50,000	16.4%	1.4%	—	5.6%	14.1%	7.7%
\$50-75,000	44.8	23.6	3.9%	22.8	16.9	21.3
\$75-100,000	31.3	36.1	7.8	24.7	18.3	23.0
\$100-150,000	7.5	33.3	49.4	31.2	28.2	30.3
\$150-200,000	—	2.8	26.0	10.2	15.5	11.8
Over \$200,000	—	2.8	13.0	5.6	7.0	5.9
Avg. earnings	\$72,100	\$99,800	\$147,600	\$108,300	\$110,700	\$108,900
Avg. salary	60,600	82,900	111,300	87,400	93,000	88,750
General sales managers						
Below \$35,000	1.7%	—	—	0.5%	3.0%	1.1%
\$35-50,000	25.0	12.1%	—	11.2	9.1	10.6
\$50-75,000	55.0	48.3	8.9%	34.5	28.8	33.1
\$75-100,000	16.7	22.4	49.4	31.5	25.8	30.0
\$100-125,000	1.7	17.2	31.6	18.3	19.7	18.6
Over \$125,000	—	—	10.1	4.1	13.6	6.5
Avg. earnings	\$62,000	\$74,250	\$98,500	\$80,300	\$86,600	\$81,800
Avg. salary	51,600	61,300	80,900	66,300	70,750	67,400
Program directors						
Under \$20,000	25.8%	11.0%	—	12.1%	10.3%	11.6%
\$20-25,000	17.7	8.2	—	8.5	11.5	9.4
\$25-35,000	40.3	20.5	—	20.1	17.9	19.5
\$35-50,000	12.9	41.1	23.4%	26.6	25.6	26.4
\$50-75,000	3.2	19.2	62.5	28.1	17.9	25.3
Over \$75,000	—	—	14.1	4.5	16.7	7.9
Avg. earnings	\$26,600	\$39,000	\$62,400	\$42,600	\$47,000	\$43,900
Avg. salary	24,900	35,900	56,700	39,200	43,500	40,500

Source: TV/RADIO AGE survey, November, 1985. * "Extras" defined in questionnaire as estimated value of bonuses, incentive compensation, profit-sharing, benefits, etc. ** Average salary in average earnings minus average percentage of earnings for "extras."

With general sales managers as a group showing the biggest raises among the three categories of executives from '84 to '85, the primary factor, again, is the independent station. Independent GSMS reported average earnings levels that at \$86,600 were 16.2 per cent above those of a year before. Affiliate GSMS climbed 8.8 per cent to \$80,300.

Basic salaries for GSMS went up by a smaller amount. Indie sales chiefs increased theirs 10.2 per cent to \$70,750, while their opposite numbers at affiliated stations showed a salary rise of 6.9 per cent to \$66,300.

As for changes in affiliate sales execs earnings by station revenue bracket, the returns show that GSMS at medium-size outlets (with revenues between \$5 million and \$10 million yearly) had the biggest rise—up 10.5 per cent to \$74,250. But basic salaries in this group went up much less—up 5.7 per cent to \$61,300.

In the other two affiliate revenue brackets, the earnings and salary increases went up about the same percentage. Among GSMS at the larger stations, the earnings and salary rises were 5.7 and 5.3 per cent, respectively.

Earnings of PDs

Back in 1983, program directors showed an average earnings increase of 9.2 per cent, but things have slowed down since then. The 1.4 per cent increase in '84 and the 4.5 per cent rise in '85 brought average earnings from \$41,400 to \$43,900 and average salaries from \$38,700 to \$40,500.

Contrary to the experience of general managers and general sales managers at independent stations, the independent station PD has shown an uneven earnings and salary situation. Both levels in '85 were actually less than they were two years ago.

The '85 earnings level of \$47,000 is less than the '83 average, which came to \$49,700. As for salary, the indie PD average was \$46,400 in '83 and \$43,500 last year. However, both salaries and earnings increased on the average from '84 to '85.

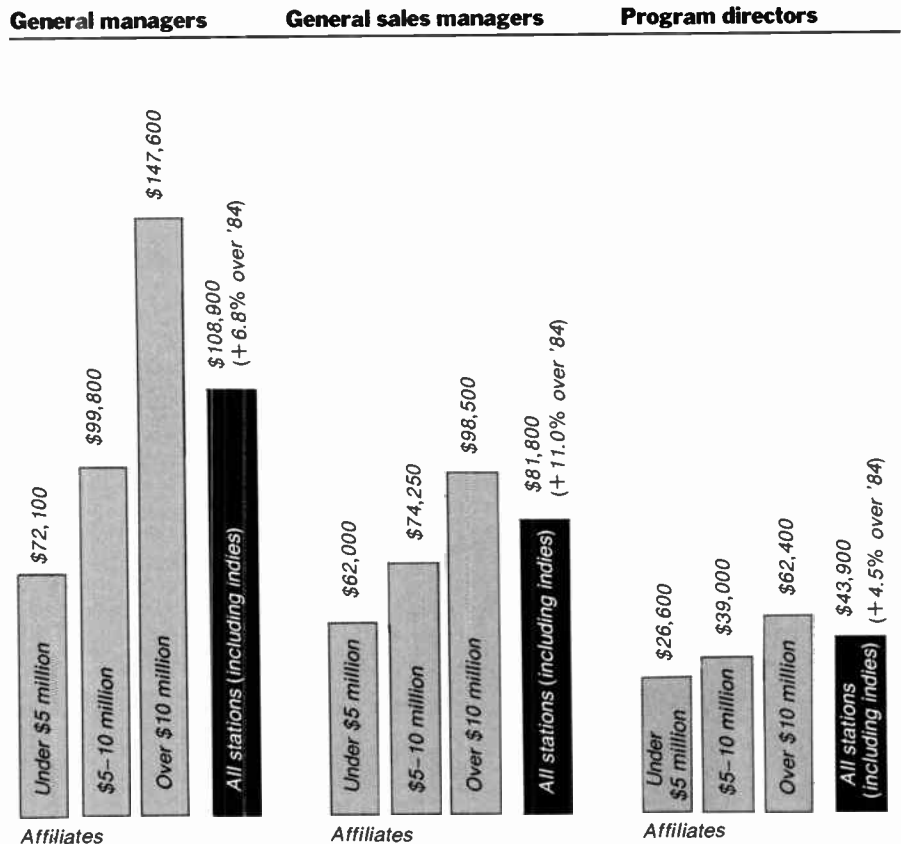
But PDs at smaller affiliated stations (under \$5 million in annual revenue) showed an average drop in earnings and salaries from '84 to '85, as noted. This group averaged earnings of \$29,600 in '83, increased this slightly to \$30,200 in '84 and then dropped to \$26,600 last year. The comparable figures for salaries were \$28,100, \$28,200 and \$24,900.

Takeover, mergers, etc.

In the category of opinions, the survey asked general managers: "How do

TV station executive earnings

Average annual earnings "extras" by annual affiliate station revenue, with '85 vs. '84 comparisons for all stations, including independents



Source: TV/RADIO AGE survey, November 1985

you feel about the current trend in TV takeovers, mergers, buyouts, etc. Is it good or bad for the industry?"

Most GMs took refuge in the pre-structured question's listed response: "It has both good and bad elements." This was the response of about two out of three (64.8 per cent). And the ratio for affiliates and indies did not differ much (62.8 vs. 70.8 per cent).

Not many GMs came out and said it was a good thing (8.6 per cent). And more said flatly that it was a bad thing (23.1 per cent).

Among affiliates in the three revenue groups, there was a slight skew toward the smaller stations (11.9 vs. 9.5 per cent for the medium and 7.8 per cent for the larger stations) among those stating that the mergers, etc., were a good thing.

People meters

With the possibility of people meters coming in the not-too-distant future, GMs were also asked: "How do you feel about the potential use of people meters? Is it good or bad for the industry?" A plurality of votes (34.6 per

cent) said it was good. The next biggest response was from those who took the cautious approach—24.6 per cent checked off: "Too soon to say." Another cautious 18.3 per cent said that people meters have both good and bad elements. Only 12.5 per cent said outright that people meters were bad and 9.0 per cent were not sure. That means that more than half of the station chiefs were on the fence—just about 53 per cent.

Affiliates vs. indies

The responses by GMs at affiliates and indies differed for the most part, not surprisingly. While 52.8 per cent of indie GMs liked people meters ("it's good for the industry"), only 28.6 per cent of affiliate managers felt the same way. Likewise, while 14.3 per cent of affiliate top execs felt people meters were bad for the industry, only 6.9 per cent of indie GMs agreed.

As for opinions about people meters among the three affiliate revenue groups, there were no clear differences except for a skew among those with negative views of people meters. The

"How do you feel about the current trend in TV takeovers, mergers, buyouts, etc.? Is it good or bad for the industry?"

Percentage of TV station general managers answering

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
It's good	11.9%	9.5%	7.8%	9.6%	5.6%	8.6%
It's bad	22.4	20.3	31.2	24.8	18.1	23.1
It has both good and bad elements	58.2	68.9	61.0	62.8	70.8	64.8
Not sure	7.5	—	—	2.3	5.6	3.1

"How do you feel about the potential use of people meters? Is it good or bad for the industry?"

It's good	32.8%	27.4%	26.0%	28.6%	52.8%	34.6%
It's bad	9.0	12.3	20.8	14.3	6.9	12.5
It has both good and bad elements	16.4	21.9	23.4	20.7	11.1	18.3
Too soon to say	28.4	20.6	24.7	24.4	25.0	24.6
Not sure	13.4	13.7	5.2	10.6	4.2	9.0

"How do you feel about the continuing growth of barter syndication? Is it good or bad for the industry?"

It's good	10.5%	1.5%	2.6%	4.6%	19.4%	8.3%
It's bad	50.8	68.9	81.8	67.9	30.6	58.6
It has both good and bad elements	38.8	29.7	15.6	27.5	50.0	33.1

"There's been a long-running dispute about whether barter is shifting money away from spot. Do you believe it is?"

Definitely	73.1%	82.4%	94.8%	83.9%	63.9%	79.0%
To a small degree	20.9	17.6	5.2	14.2	34.7	19.3
Not at all	1.5	—	—	0.5	1.4	0.7
Not sure	3.0	—	—	0.9	—	0.7

Source: TV/RADIO AGE survey, November, 1985. A small number of "no answer" percentages not included.

larger the affiliate, the more likely it was to feel people meters were "bad for the industry." Among the below-\$5 million revenue respondents, 9.0 per cent were negative; among the \$5-10 million group, the ratio was 12.3 per cent, but among the \$10 million-and-over bracket, it was 20.8 per cent.

Barter questions

Because of the continuing controversy about barter syndication, questions on the subject were directed in the survey to both general managers and general sales managers. Both categories of executives were asked whether such "advertiser-supported" programming was shifting money away from nation-

al/regional spot.

The responses of both groups were quite similar for the most part. Among all GMS, 79.0 per cent said that it was "definitely" shifting ad money away from spot. But affiliate GMS were more convinced about this than indie station chiefs (83.9 to 63.9 per cent). And among affiliates, the biggest stations were the biggest believers. Among station chiefs at \$10 million-and-over outlets, no less than 94.8 per cent said they believe that barter is shifting money away from spot. The mid-size station respondents registered an 82.4 per cent figure, while among smaller station GMS, 73.1 per cent saw barter attracting spot money.

General sales managers at affiliates

showed the same leanings by annual revenue brackets, but the percentages for affiliates and indies overall were, unlike those for GMS, quite close.

For all stations, 76.2 per cent of responding GMS recorded their belief that barter would lure spot money away from stations. The figure for affiliates only was 76.8 per cent and for indies alone it was 74.2 per cent.

By revenue bracket, the ratios of affiliate GMS who see themselves losing spot money to barter were: below \$5 million, 59.6 per cent; \$5-10 million, 79.6 per cent, and over \$10 million, 87.3 per cent.

Spot leakage

Another question on barter, this one directed to general managers only, asked whether they felt that the continuing growth of barter syndication was good or bad for the (TV) industry. The answers to the question about spot "leakage" indicate how the answers came out.

Overall, only 8.3 per cent of all GMS said they felt barter was good for the industry. Conversely, 58.6 per cent said it was bad. The remainder concluded that barter syndication has both good and bad elements (33.1 per cent).

But the differences between affiliate and independent GMS were striking. While a mere 4.6 per cent of affiliate GMS said "good," the ratio for indie station chiefs came to 19.4 per cent. On the other side of the coin, 67.9 per cent of affiliate GMS said "bad," while the comparable figure for indie station heads was 30.6 per cent.

That leaves 50.0 per cent of indie GMS maintaining that barter has both good and bad elements, with 27.5 per cent of affiliate GMS saying the same.

Among affiliates themselves, the tendency was for smaller stations to be more positive toward barter than larger stations. Even so, only 10.5 per cent of GMS running outlets with under \$5 million in annual revenue felt that barter was good. The larger station percentage was 2.6, while the in-between bracket came up with a miniscule 1.4 per cent.

The reverse side of the coin—those affiliate GMS who feel barter is "bad"—was correspondingly sizeable, with the smaller station GMS recording a 50.8 per cent vote, the larger station toppers voting 81.8 per cent for "bad" and the in-between bracket coming up with an in-between figure—68.9 per cent.

The chill factor

One question for GMS unrelated to business had to do with the growing number of libel suits won by plaintiffs.

“There’s an increasing fear that libel suits are having a chilling effect on investigative reporting. Is that true of your station?”

Percentage of TV station general managers answering

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Definitely	11.9%	6.7%	23.4%	14.2%	8.5%	12.8%
To a small degree	47.8	52.7	46.7	49.1	22.5	42.6
Not at all	40.3	37.8	29.9	35.8	57.8	41.2

Source: TV/RADIO AGE survey, November, 1985. A small number of “no answer” percentages not included.

It read: “There’s an increasing fear that libel suits are having a chilling effect on investigative reporting. Is that true of your station?”

It may be that the wording of the question made general managers defensive. In any case, only a small minority of station managers answered “Definitely.” That overall ratio was 12.8 per cent, with 14.2 per cent of affiliate GMs admitting that libel decisions are affecting their news departments and 8.5 per cent of indie GMs also so admitting. The latter’s lower percentage probably reflects the smaller news staffs at indies.

Large-market concern

By the same token, the higher percentage of larger-market affiliate GMs (23.4) who responded that the libel suits *did* have a chilling effect was probably a reflection of their larger, more active news staffs, whether they had “I-teams” or not. Among the other two affiliate brackets, 11.9 per cent of the under \$5 million group checked off the “definitely” response while only 6.7 per cent of the \$5-10 million group did so.

However, almost half of the GMs (42.6 per cent) responded that the libel suits affected their investigative reporting “to a small degree,” while the percentage among affiliates only was 49.1.

Of the indie GMs those answering “to a small degree” amounted to 22.5 per cent of their total respondents.

The remainder of the respondents to the libel question answered “not at all” as to the presumed chilling effect. That amounted to 41.2 per cent of the general managers, with the breakdown between affiliates and indies being 35.8 and 57.8 per cent, respectively.

15s, split 30s

Among the questions asked of general sales managers was: “Your best estimate: What percentage of spot and local advertisers are likely to buy 15-second spots or split 30s in your market in the near future?” Respondents were asked to check if they sell individual 15s.

The percentages were not high. On average the GSMs expected 10.2 per cent of their spot advertisers to place 15s in some form in the near future. The figure for indie sales chiefs (13.0 per cent) was only a little higher than

ond spots or split 30s in your market in the near future?” Respondents were asked to check if they sell individual 15s.

“There’s been a long running dispute about whether barter syndication is shifting money away from spot. Do you believe it is?”

Percentage of TV station general sales managers answering

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Definitely	59.6%	79.6%	87.3%	76.8%	74.2%	76.2%
To a small degree	35.1	16.7	12.7	20.5	22.7	21.1
Not at all	5.3	1.9	—	2.1	3.0	2.3
Not sure	—	1.9	—	0.5	—	0.4

“Your best estimate: What percentage of spot and local advertisers are likely to buy 15-second spots or split 30s in your market in the near future? Check if you sell individual 15s.”

Spot	9.5%	8.4%	9.6%	9.2%	13.0%	10.2%
Local	3.7	2.0	3.2	3.0	4.5	3.4
Sell individual 15s	21.0	25.9	35.4	28.4	42.4	32.0

“Will direct access by the station to audience information via computer change selling practices much?”

Definitely	46.4%	53.7%	45.5%	48.1%	53.0%	49.4%
To a small degree	46.4	44.4	53.3	48.7	27.9	45.8
Not at all	1.8	1.9	—	1.1	4.6	2.0
Not sure	5.4	—	1.3	2.1	4.6	2.8

Source: TV/RADIO AGE survey, November, 1985

that for affiliates (9.2 per cent). And the ratio of affiliates in all three revenue brackets was strikingly similar—9.5, 8.4 and 9.6 per cent.

As for expectation regarding local clients, GSMs expect few to want to run 15s—only 3.4 per cent on the average. The indie figure was a little higher than the affiliates level, but not enough to be significant.

On the subject of selling individual 15s, 32.0 per cent of GSMs reported their stations offer them. The figure for independents (42.4 per cent) was considerably higher than that for affiliates (28.4 per cent). Among affiliates, the responses indicated that the larger the station, the more likely it was to offer individual 15s.

Another question for GSMs was: “Will direct access by the station to audience information via computer change selling practices much?” Responses were mixed. Practically half of all GSMs (49.4 per cent) responded “Definitely.” But 45.8 per cent said, “To a small degree.” □

Consultant Dick Gideon sees local passing spot in time sales in late '80s

Spot TV projection: up 8.5% in '86, with local +13.7%

National/regional spot TV billings will rise at about the same rate this year as they did last year while local business will drop a little in its rate of growth.

These are the projections made for TV/RADIO AGE by Dick Gideon of Dick Gideon Enterprises, who also updated his outlook figures for the next five years from his year-ago estimates (see TV/RADIO AGE, December 31, 1984).

Gideon figures that spot will climb 8.5 per cent in '86, compared with his estimate of an 8.6 per cent increase for 1985. That would put the '86 spot vol-

ume at \$5,555 million, compared with \$5,120 million for last year.

As for local, Gideon projects an 11.3 per cent climb this year as against his estimate that local went up 13.7 per cent in '85.

Working on the base of TV Business Barometer figures published by this magazine, Gideon puts the local time sales total for '86 at \$5,260 million, compared with \$4,725 million last year.

The consultant's estimates for '84 (made when the Barometer data were reported for the first three quarters of the year) came quite close to the final

totals shown by the Barometer sample of stations. Gideon projected spot to be \$4,716 million; it actually came to \$4,715 million in the Barometer tally; he estimated local to be \$4,269 million; it turned out to be \$4,216 million.

Network compensation for '84 had been estimated at \$425 million. The final Barometer figure was \$424 million. Network comp for '85 was estimated by Gideon a year ago at \$437 million. He's revised that upward a little to \$443 million.

But Gideon's spot and local estimates for '85 are slightly lower than his year-ago projections. The former ad sector was projected to be \$5,221 million; the new projection is, as noted previously, \$5,120 million. Local was originally \$4,854 million; the figure now is \$4,725. These data represent a drop in the projected '85 increase in spot from 10.7 to 8.6 per cent and a drop in the estimated local increase from 13.7 to 12.1 per cent.

Lowered spot figure

Gideon also lowered his expectations for spot in '86 compared with his year-ago estimate. The latter was put at 10.5 per cent, but now Gideon thinks, as noted, the increase will more likely be 8.5 per cent.

The consultant hasn't changed his mind about local's rate of growth in '86. His year-ago estimate was, as now, for an increase of 11.3 per cent.

The lowered spot expectations for '86 affect the estimates for the following few years, reducing the various estimated annual levels for spot time sales during the 1987-90 period from \$275 to \$400 million.

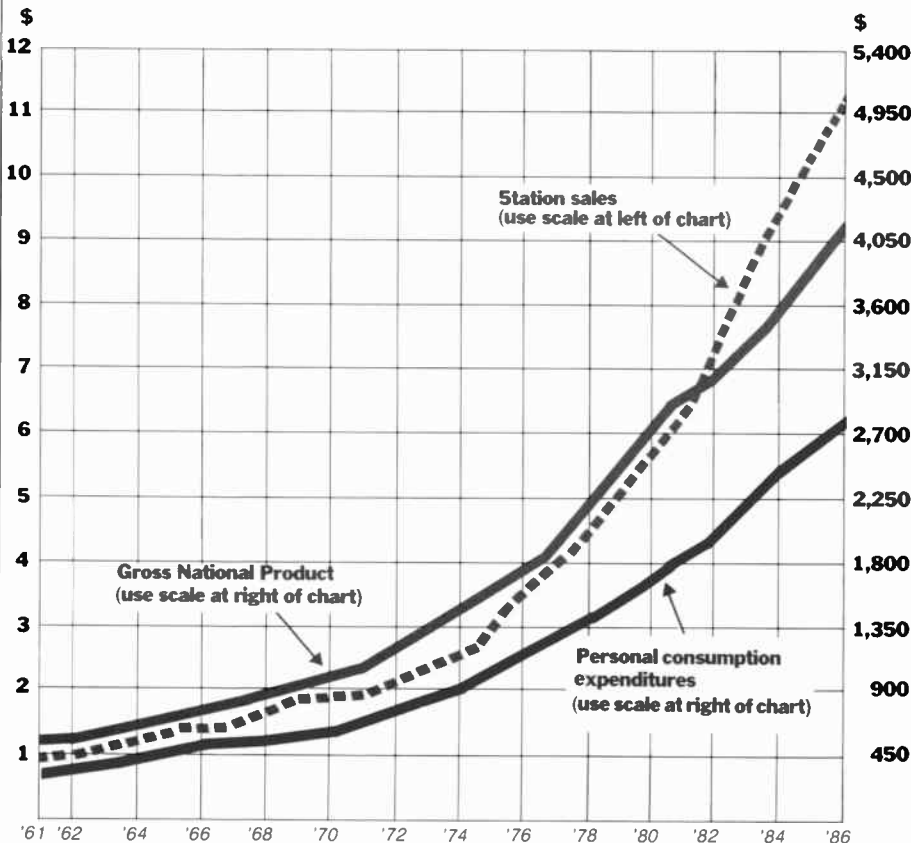
As a matter of fact, because of the spot reduction, Gideon's projections now show local business surpassing the spot total for the first time in 1989. In that year, the Gideon estimates show spot with a total of \$7,675 million and local with a total of \$7,775 million, \$100 million higher.

In the year-ago estimates, spot in 1989 was figured to be \$8,044 million, while local remained less: \$7,969 million. In the final year of his projections a year ago, spot remains ahead of local in 1990: \$8,881 vs. \$8,862.

The current projections for 1990 show spot at \$8,475 million and local at \$8,640 million. Adding 1991 to the projections this year, Gideon estimates that spot and local will both cross the \$9 billion boundary, with national/regional business coming in at an estimated \$9,240 million and local time sales totaling \$9,570 million.

Looked at from a broader view, the Gideon estimates for spot and local time sales on TV stations show a gradually declining growth rate from the

Broadcast sales of U.S. television stations related to national economic statistics, 1961-1986 (billions of dollars)



Sources: FCC TV Financial data, 1961-1980; TV/RADIO AGE Business Barometer, 1981-1984; U.S. Department of Commerce, Bureau of Economic Analysis, 1961-1984; Dick Gideon Enterprises, 1985, 1986. Note: Sales and GNP scales are equated.

U.S. TV station sales related to national economic statistics, 1961-1986

Year	Total station sales	% change	Gross national product	% change	Personal consumption expenditures	% change
(billions of dollars)						
1961	\$0.86	2.4%	\$524.6	3.6%	\$335.0	3.1%
1962	0.98	14.0	565.0	7.7	355.2	6.0
1963	1.06	8.2	596.7	5.6	374.6	5.5
1964	1.20	13.2	637.7	6.9	400.5	6.9
1965	1.32	10.0	691.1	8.4	430.4	7.5
1966	1.46	10.6	756.0	9.4	465.1	8.1
1967	1.48	1.4	799.6	5.8	490.3	5.4
1968	1.70	14.9	873.4	9.2	536.9	9.5
1969	1.88	10.6	944.0	8.1	581.8	8.4
1970	1.90	1.1	992.7	5.2	621.7	6.9
1971	1.88	-1.1	1,077.6	8.6	672.2	8.1
1972	2.17	15.4	1,185.9	10.1	737.1	9.7
1973	2.35	8.3	1,326.4	11.8	812.0	10.2
1974	2.56	8.9	1,434.2	8.1	888.1	9.4
1975	2.78	8.6	1,549.2	8.0	976.4	9.9
1976	3.58	28.8	1,718.0	10.9	1,084.3	11.1
1977	3.83	7.0	1,918.3	11.7	1,204.4	11.1
1978	4.63	20.9	2,163.9	12.8	1,346.5	11.8
1979	5.15	11.2	2,417.8	11.7	1,507.2	11.9
1980	5.77	12.0	2,631.7	8.8	1,688.1	10.7
1981	6.46	12.0	2,957.8	12.4	1,849.1	10.9
1982	7.34	13.6	3,069.3	3.8	1,984.9	7.3
1983	8.24	12.3	3,304.8	7.7	2,155.9	8.6
1984	9.36	13.6	3,662.8	10.8	2,341.8	8.6
1985	10.29	9.9	3,895.0	6.3	2,520.0	7.6
1986	11.27	9.5	4,150.0	6.5	2,715.0	7.7

Sources: FCC television financial data, 1961-1980; TV/RADIOAGE "Business Barometer," 1981-1984; U.S. Department of Commerce, Bureau of Economic Analysis, 1961-1984; Dick Gideon Enterprises, 1985 & 1986

mid-70's to the beginning of the '90s.

During the past 10 years through '84, spot has shown a compound growth rate of 13.5 per cent, climbing from \$1,329 million in 1974 to \$4,715 million in 1984. In breaking up the decade into two parts, calculation shows that the growth rate during the 1974-79 period comes to 14.0 per cent, while the rate for the 1979-84 period was 13.0 per cent. But for the five-year period 1986-91, the rate, according to Gideon's estimates, will slow down to 10.7 per cent.

A somewhat similar picture is shown for local time sales. During the past 10 years through '84, local business climbed from \$979 million to \$4,216 million. That's a compound growth of 15.7 per cent. Breaking that down into five-year periods, the growth rates are seen to be sharply different. During the 1974-79 period, the rate of growth was 18.1 per cent each year on the average. But during the 1979-84 span, it

dropped to 13.4 per cent.

Nevertheless, Gideon sees another drop in the growth rate for local business, though a relatively small one, for the 1986-91 period. It is estimated at 12.7 per cent.

Network compensation

Meanwhile, what's been happening to network comp? It continues to drop, of course, as a percentage of the TV station revenue pie but continues to climb in dollars. Gideon's estimate for '84 as noted, was \$425 million, and when it came in at \$424 million the percentage increase dropped from 2.2 to 1.9.

However, for the most part, Gideon has revised his network comp projections upward. The '85 revision amounts to an increase in the increase: rising from 2.8 to 4.5 per cent over '84. Likewise, '86 was originally estimated to be up 3.0 per cent; now it is up 3.4 per cent,

or from \$450 million to \$458 million. In '88, the increase was revised from 3.0 to 3.2 per cent; in '89, from 2.9 to 4.1 per cent; in '90, from 2.7 to 3.2 per cent. In '87, the revision was a slight drop—from 2.7 to 2.6 per cent. In 1991, network comp is projected at \$535 million, up 2.7 per cent over '90.

Still, single digit percentage increases for network comp don't compare with the percentage numbers for spot and local. An examination of the 10-year figures, 1974 to 1984, shows a 5.5 per cent annual growth rate for network comp. Again, with the 10-year span broken into two parts, the growth rate shows a decline. From 1974-79, the rate was 6.8; from 1979-84, it was 4.3 per cent. As for the coming five years, 1986-91, the rate estimated by Gideon is only 3.2 per cent.

If the station total in spot and local advertising time sales plus network comp is added, it shows, for 1991, a share for network comp of only 2.8.

This compares with 4.5 in '84, the last complete year of *Business Barometer* figures, 6.4 at the beginning of this decade (1980), and 21.3 in 1961. (However, additional station breaks given by the networks over the years offset to some extent the drop in the importance of network comp.)

As network comp's share has declined over the years, local's share has gone up. Back in 1961, local had a 23.1 share and this didn't change much during the first half of the '60s. However, during the late '60s it started to climb and by 1973 the local share was 38.1 against 53.9 for spot and 12.2 for network comp.

Local remained at about the 38 per cent level for about four years, then began climbing slowly—41.4 in 1977, 43.0 in 1980, 45.1 in 1984. This year Gideon estimates it will be 46.6 and by 1991, 49.4, with spot at 47.8 and network comp, as previously stated, at 2.8.

Spot's share hasn't changed much in recent years. During the 1974-84 period, the range was from 49.8 (in 1979) to 53.7 (in 1976). The drop from '76 to '79 was a reflection of local's increasing share.

Spot had a 55.6 share back in 1961. This climbed to a 59.6 in 1965 and 1966 and then dropped to a 52.0 in 1973. Thus from 1961 to 1984, spot's share

was in the 50s every year except one—1979.

Station ad sales depend on a number of factors, economic conditions being only one of them. Hence, a comparison of station sales with gross national product and personal consumption expenditures does not always correlate. Looking at some recent statistics, one might infer there is a close relationship. For example, GNP rose 10.8 per cent in '84 and total station sales rose 13.6 per cent.

Then in 1985, the GNP increase dropped to 6.3 per cent and the station sales increase dropped to 9.9 per cent. Gideon estimates a GNP rise of 6.5 per cent in '86, while he projects a station sales increase of 9.5 per cent.

But GNP rose only 3.8 per cent in '82 while station sales climbed 13.6 per cent. And while GNP rose 11.7 per cent in '77, station sales rose only 7.0 per cent. And then when GNP rose a little more to 12.8 per cent in '78, station sales zoomed up 20.9 per cent.

Consumption expenditures

The personal consumption expenditure (PCE) figures appear less volatile than GNP levels, but they are also less volatile than station sales, again indicating little correlation. Thus, while

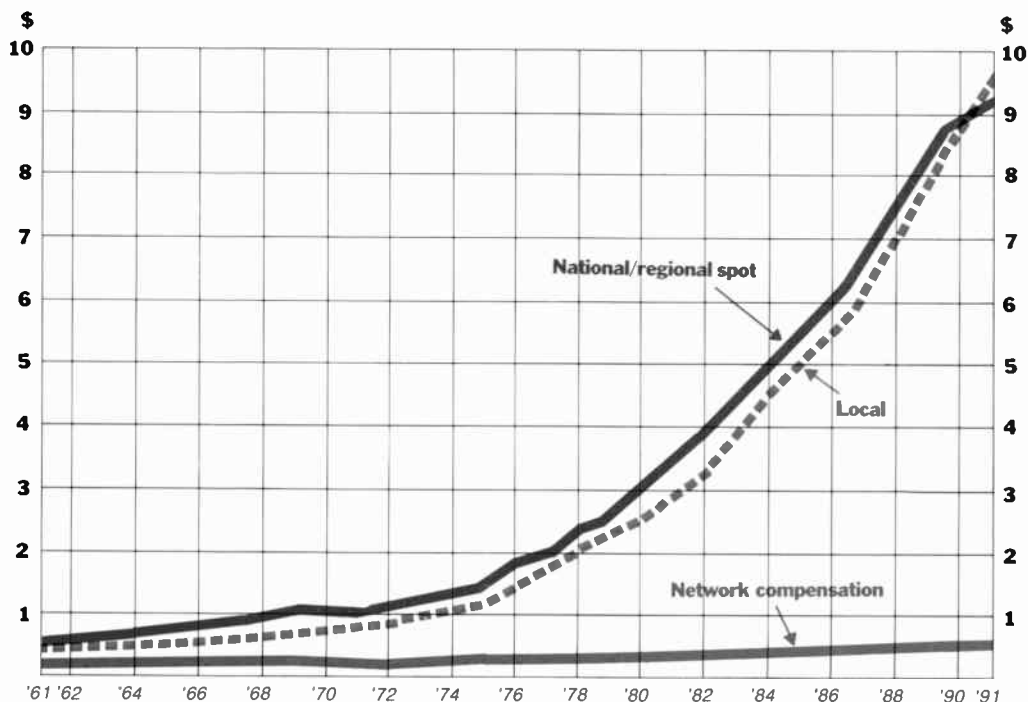
PCE increased 11.1 per cent in 1977, 11.8 per cent in 1978 and 11.9 per cent in 1979, station sales rose, respectively, 7.0, 20.9 and 11.2 per cent in those years.

One of the patterns in the station sales picture that is watched, particularly by reps, is how each month's or each quarter's spot billings changes over the years as a percentage of the full year. The *TV Business Barometer*, the only published source of monthly spot TV data, has been providing such information for well over two decades and has been tracking national/regional spot patterns for almost as long.

A major analysis of spot TV data from the *TV Business Barometer* by TV/RADIO AGE in 1974, covering the 1962-73 period, has provided a benchmark for tracking monthly and quarterly spot TV station sales. This showed that October and November were the biggest spot months—both being over 10 per cent of the full year's spot billings, while January, July and August were the smallest, all three being under 7 per cent. (A straight average is 8.3 per cent.)

The 12-year study showed the following shares for the four quarters, in chronological order: 22.7, 26.9, 21.7 and 28.7 per cent. In 1984, the last full year in which *TV Business Barometer* esti-

Broadcast sales of U.S. television stations by advertising category, 1961-1991 (billions of dollars)



Sources: FCC TV financial data, 1961-1980, TV/RADIO AGE "Business Barometer," 1981-1984, Dick Gideon Enterprises, 1985-1991

Sales of U.S. TV stations by advertising category, 1961-1991

Year	Network compensation		National/ regional spot		Local	
	Amount	% change	Amount	% change	Amount	% change
	(millions of dollars)					
1961	\$184	11.5%	\$480	4.6%	\$200	-7.4%
1962	202	9.8	554	15.4	228	14.0
1963	203	0.5	616	11.2	241	5.7
1964	214	5.4	711	15.4	276	14.5
1965	230	7.5	786	10.5	303	9.8
1966	244	6.1	872	10.9	346	14.2
1967	246	0.8	872	0.0	365	5.5
1968	248	0.8	998	14.4	453	24.1
1969	254	2.4	1,108	11.0	519	14.6
1970	240	-5.5	1,092	-1.4	563	8.5
1971	230	-4.2	1,013	-7.2	637	13.1
1972	224	-2.6	1,167	15.2	778	22.1
1973	233	4.0	1,221	4.6	896	15.2
1974	248	6.4	1,329	8.8	979	9.3
1975	258	4.0	1,441	8.4	1,080	10.3
1976	270	4.7	1,920	33.2	1,390	28.7
1977	288	6.7	1,960	2.1	1,586	14.1
1978	315	9.4	2,326	18.7	1,987	25.3
1979	344	9.2	2,564	10.2	2,245	13.0
1980	369	7.3	2,920	13.9	2,484	10.6
1981	393	6.5	3,302	13.1	2,767	11.4
1982	406	3.3	3,846	16.5	3,088	11.6
1983	416	2.5	4,211	9.5	3,611	16.9
1984	424	1.9	4,715	12.0	4,216	16.8
1985	443	4.5	5,120	8.6	4,725	12.1
1986	458	3.4	5,555	8.5	5,260	11.3
1987	470	2.6	6,055	9.0	5,830	10.8
1988	485	3.2	6,920	14.3	6,850	17.5
1989	505	4.1	7,675	10.9	7,775	13.5
1990	521	3.2	8,475	10.4	8,640	11.1
1991	535	2.7	9,240	9.0	9,570	10.8
5-year growth rates:			5-year growth rates:		5-year growth rates:	
(1974-1979)	6.8%		(1974-1979)	14.0%	(1974-1979)	18.1%
(1979-1984)	4.3		(1979-1984)	13.0	(1979-1984)	13.4
10-year growth rate:			10-year growth rate:		10-year growth rate:	
(1974-1984)	5.5		(1974-1984)	13.5	(1974-1984)	15.7
5-year growth rate:			5-year growth rate:		5-year growth rate:	
(1986-1991)	3.2%		(1986-1991)	10.7%	(1986-1991)	12.7%

Sources: FCC television financial data, 1961-1980; TV/RADIO AGE "Business Barometer," 1981-1984; Dick Gideon Enterprises, 1985-1991

mates for all 12 months are available, the monthly and quarterly shares followed the patterns of recent years. These were not unlike those of the benchmark years, but differed in certain respects.

For example, the second and fourth quarters remain the biggest, but with the three months of spring gaining in

share of billings, and the fall's three months losing some share.

The April-June period in '84 accounted for 28.7 per cent of the year's spot billings, quite in line with the earlier years of the '80s. This is almost two share points higher than the 1962-73 figure, a significant change. April and May of '84 were the only months that

year with shares higher than 10. An examination of the early '80s shows that April had 10-plus shares also in '80, '81 and '82, while May had 10-plus shares in '80, '81 and '83.

The fourth quarter came up with a 26.5 share, more than 2 points below the 1962-73 average (28.7). November was able to achieve shares of 10 or more

National/regional spot TV time sales, 1976-85

(millions of \$)

	1985	1984	1983	1982	1981	1980	1979	1978	1977	1976
Jan.	296.4	296.7	271.7	237.3	189.4	174.2	149.2	141.0	122.0	105.2
Feb.	295.3	283.7	254.9	242.3	203.6	180.5	158.8	148.9	134.7	127.3
Mar.	406.8	361.6	340.2	319.1	275.3	234.3	200.5	186.8	165.3	151.7
April	507.0	485.6	417.5	403.0	341.8	299.6	267.2	232.3	185.4	180.6
May	512.0	478.5	427.6	373.8	338.3	290.6	254.8	222.9	191.0	193.3
June	451.2	391.3	354.4	296.6	265.5	239.6	218.6	193.9	159.8	165.4
July	459.7	422.1	370.3	328.3	270.9	238.7	218.9	187.7	147.5	148.0
Aug.	373.5	329.4	298.4	271.0	236.9	213.0	186.2	155.7	129.7	129.6
Sept.	463.9	417.3	358.5	318.4	284.8	258.4	215.3	182.1	165.8	170.5
Oct.	425.5	406.0	360.9	342.7	281.6	250.5	227.3	206.9	182.5	180.0
Nov.	—	445.6	408.8	390.8	344.9	292.8	257.5	232.3	205.4	201.3
Dec.	—	396.7	347.1	322.9	269.3	248.0	210.1	204.1	171.2	163.0

Source: TV RADIO AGE "Business Barometer"

Local TV time sales, 1976-85

(millions of \$)

	1985	1984	1983	1982	1981	1980	1979	1978	1977	1976
Jan.	265.7	236.0	201.5	185.7	168.7	144.7	130.6	109.1	90.8	76.8
Feb.	264.0	251.4	208.3	178.5	168.4	160.5	136.8	112.4	98.2	88.5
Mar.	424.3	358.4	305.8	267.8	242.1	230.6	193.2	162.1	140.4	117.4
Apr.	430.0	386.7	313.4	275.6	246.7	232.5	206.0	178.3	140.9	122.9
May	450.0	407.6	346.0	274.6	244.1	214.9	205.3	170.6	134.9	115.6
June	337.9	299.0	253.6	202.7	187.5	165.8	154.4	135.7	104.7	97.4
July	356.7	317.9	277.4	222.3	198.5	176.0	168.5	150.2	112.0	101.9
Aug.	383.8	343.0	278.9	243.4	221.7	192.6	173.6	157.3	120.3	107.3
Sept.	415.2	370.7	327.2	275.4	242.0	209.5	198.6	177.9	146.9	123.4
Oct.	504.9	455.7	395.9	366.2	293.7	270.2	242.6	223.5	172.6	160.0
Nov.	—	414.4	372.3	306.4	281.9	241.6	220.8	208.6	164.6	140.9
Dec.	—	374.8	330.2	288.9	271.3	244.9	214.4	191.3	160.1	137.5

Source: TV RADIO AGE "Business Barometer"

in '80, '81 and '82, but dropped to 9.7 in '83 and 9.5 in '84.

Despite the efforts of the station reps to promote business in January and February, when viewing is high and availabilities plentiful, there has been no improvement since the 1962-73 period. Compared with the 22.7 share

during the benchmark years, the first quarter shares during the first four years of the '80s were: 1980, 20.2; 1981, 20.2; 1982, 20.8, and 1983, 20.6. In 1984, the January-March share fell to 20.0, with January recording a 6.3 share, February, a 6.0 (the lowest of the 12 months) and March a 7.7.

The summer quarter has improved in shares from the '60s and early '70s, with the early '80s pulling down shares mostly between 24 and 25 (compared with 21.7 during the benchmark period).

In '84, the summer quarter hit a record high for the '80s—24.8.

First-run series in short supply; off-net sitcoms, action shows limited, expensive

Slim pickings seen in late-night product offered to stations

By DAN RUSTIN

Independent stations shopping for replacement parts for their late night schedules at this year's NAPTE International Convention will find no increase in the supply of off-network sitcoms and action drama in the distributors' showcases. And, more imperative, those seeking first-run product will find the shelves painfully bare, as usual.

The number of shows for late night, old and new, is also a consideration for affiliates as more of these stations are delaying or preempting their network feeds. Influencing the supply of product are the economies of late night—low set usage and resulting low spot prices which limit stations' programming budgets and, thus, hold down producers' investments.

Only three new entries made exclusively for late night are known to be ready for introduction at the annual event January 17-21 in New Orleans. From King World is *Nightlife Starring David Brenner*, a Monday-Friday half-hour strip; From Four Star is *Matchmaker*, another strip, and also from King World, *Rock 'n Roll Weekend News*, a once-a-week news/music hour for teens and young adults. The first two shows are being sold under a cash and barter arrangement; the third is straight barter.

Two possible routes

Making the shortage of new product even more painful for independent is the possibility that *Nightlife* may be withdrawn from the syndication market at any moment; ABC has taken an interest in the show. Negotiations between the network and the distributor have been in progress since late November. If an agreement is reached, the talk/variety vehicle will likely be ABC's long-sought counter to Johnny Carson.

Before ABC took an interest, the

program, a collaborative effort between King World and Motown Productions, had been sold in over 20 markets, according to Sid Cohen, president of King World's domestic TV distribution division. These include Dallas, Atlanta, St. Louis, Baltimore, New Orleans and Denver. All syndication agreements are being written with the stipulation that a network deal might cancel the station sale. Deadline for an ABC takeover is the day before NATPE begins, January 15. In the event the ABC negotiations fall through and the show goes into syndication, an official go-ahead announcement of production of 195 episodes is expected in New Orleans during the meeting.

Virtually all the reps and station managers who have screened the show agree that the pilot is excellent. Not all, however, have decided to pick up *Nightlife*. Some feel its humor is too "New York" for their markets, and some question the wisdom of lodging another talk show against Carson at 11:30 p.m. (ET)—its most logical position. King World is selling the show without restrictions as to where it can be played and, says Cohen, is encouraging stations to play it opposite *Tonight*.

David Brenner's "Nightlife" remains a question mark, as King World has indicated it could be withdrawn from syndication to run on ABC.

Regardless of which way the program jumps, Cohen is certain *Nightlife* will be on the air in some form in fall '86. "There's no question in my mind that it's a go," he asserts. "I have no qualms about it at all." Of the pilot, he claims: "I've been in this business quite a while, and this is the first pilot I've taken out that I feel is airable as is."

Under the syndication deal, stations are being offered 5½ minutes for sale with one minute withheld by the distributor for national advertising.

In addition to Brenner, who has made 150 appearances on *Tonight*, 80 of them as host, *Nightlife* features musician Billy Preston, who has performed with The Beatles and The Rolling Stones.

Rock 'n Roll Weekend News has also been sold in an excess of 20 markets, according to Cohen. These include Atlanta, Seattle, St. Louis, Dallas, Phoenix, Kansas City and Buffalo. The 12 commercial minutes in the hour are evenly divided between the station and distributor. The program is described as a youthful version of *Entertainment Tonight*, specializing in rock culture, and hosted by seven regulars.

Matchmaker, hosted by Dave Hull, is described as a zany game strip. Hull interviews contestants that he never gets to see, then matches them up.

The possibility exists, of course, that other new first-run projects may be introduced at NATPE for fall '86 premiere. A few station sources report having heard rumors of new-product debuts and have even been told by distributors, "Wait—we'll have something new for you for late night." So far, however, these appear to be promises on which nothing material has been delivered. The INTV convention, which began January 5 in Los Angeles and has become a "little NATPE" for independent stations, could be the launch site of some of these announcements as well.

"Nightlife" star David Brenner





Dave Hull hosts "Matchmaker"

Those seeking off-network programs at NATPE will have only a slightly more varied choice of titles for late-night stripping. It's doubtful, however, that many stations, especially independents, would consider running these big-dollar entries in late night, at least on first airing. Among the dramas becoming available for the first time are *Magnum, P.I.*, *Knight Rider*, *Falcon Crest* and *The Fall Guy*. *The Facts of Life* and the "lost" episodes of *The Honeymooners* are two new sitcom entries ready for stripping in the fall. A new strip package of *Tales of the Unexpected* is also being readied for sale.

So, how serious is the shortage of original product for late night. "I know everybody is in the market for it," says Ed Trimble, vice president and general manager of KHTV(TV) Houston. "For independents," adds Jim Major, former director of programming at Petry who recently moved to WFTS-TV Tampa, "probably one of the greatest needs at the moment is late night."

"This is the last great frontier of waiting for the next *Mary Hartman*," observes Robert Friedman, program director of WNEU-TV New York. "There's plenty of off-network shows that perform adequately in late night, but there hasn't been a really hot first run show since *Mary Hartman*. Everybody's waiting for the next one because you have a little more creative freedom. you have a tremendous revenue potential. You can do it, perhaps, on a more

limited budget because of the expectations of late fringe. So it's a tremendous area of opportunity and one where it's been demonstrated that you *can* have a big hit."

"I'd like to see something else put on the market," agrees Sandy Pastoor, program director, WTTG(TV) Washington. "We're all still waiting for the next *Mary Hartman*, and I just think it's a matter of what's there hasn't hit anybody's hot button yet."

Other independent station managers, like Steve Bell, at KTLA(TV) Los Angeles, who has been enthusiastic about trying out original programs in the past, may be running out of patience. "I've seen so many first-run attempts over the years that I'm a little jaded at this point," he notes. "Most of them haven't done well. Ever since *Mary Hartman*, it has been a field littered with attempts to emulate the great success of that show. I think the problem is that copycat programming usually doesn't work. I think anybody would applaud an original and exciting show like *Mary Hartman*. We'd love to see more things in the vein of *Benny Hill*. But they haven't come along. Timidity is the rule of the day, and you don't win in late night with timid approaches."

"By and large, our experience has been that the programming developed for late night has not been effective," agrees Dean McCarthy, vice president and director of program services at

Contestants who cannot see one another are matched up on "Matchmaker," syndicated by Four Star International.

Harrington, Righter & Parsons. "Going back as far as you want with the various efforts that have been tried, we would have to classify them as being marginal at best, more likely as failures."

Economic limitations

The economics of the time period, naturally, play a large part in stimulating or suppressing the creative effort. "Because of the sets in use factor late at night, it doesn't really demand a big spot dollar," explains Rusty Durante, vice president and general manager, KVVU(TV) Las Vegas, who, nonetheless, sprang for the David Brenner program. "To go into first-run for late night is very expensive, and they would have to hit the stations up for some pretty good bread when the spot revenue is just not there. So it's a lot easier and a lot cheaper to take some of the older classics, like *Burns & Allen* and *The Honeymooners*." Durante says *Nightlife* cost him a little more than one of the vintage shows, but "is still reasonable for the time period."

Despite the pessimism, many observers think stations will continue their search for originality in the time period. "I don't think stations are willing to call it quits and go back to old reruns and old network shows," argues John von Soosten, vice president and director of programming at Katz Television. "But I think the distributors are going to have more and more of a challenge to get the stations either to put up participatory money or to clear the time period unless they come up with a hit pretty soon. To date, there haven't been too many of those."

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"Rock 'n Roll Weekend News," youth-oriented program from King World, already has been sold in over 20 markets.

Crew gathers for "Rock 'n Roll Weekend News"



Emphasis is on market research as key tool in attracting new advertisers

Tv stations predict local sales gains of 10-15% next year

By SANFORD JOSEPHSON

Compared to the soft national advertising picture, prospects for local TV business in 1986 look bright, with most group and station executives predicting increases in the low double-digits (10-15 per cent).

Some of this is cyclical: When spot is slow, stations naturally pay more attention to the local marketplace. But there are a number of other factors as well, not the least of which is broadcasters' realization that, over the long haul, their well-being is dependent upon their ability to attract new clients to television.

There are also a number of local categories that have either rebounded or emerged as major factors for the first time. And the development of the latter is being accelerated by increased emphasis at the station level on market research, designed to uncover new growth opportunities, and on vendor support and co-op programs. In addition, more and more stations are devising promotional events designed to bring in first-time advertisers, some of whom can then be converted into regular clients.

Local billings gains

For the first 10 months of 1985, TV/RADIO AGE's *Business Barometer* shows local billings up 11.9 per cent to

For the first nine months of 1985 advertising of medical/dental services has risen 34 per cent, according to TvB/BAR.

\$3.8 billion. Most station executives interviewed expect to do at least that well for the year, with some projecting gains significantly higher.

Acknowledging that "when national softens, we have to work that much harder," William Moll, president, Harte-Hanks Television Group, says local "is going to be stronger than either network or spot. We're looking for solid double-digit growth."

In Washington, John Long, vice president, director of sales, at WJLA-TV, says, "Local will be up 10-12 per cent [on an existing business basis] in 1986, but when you factor in new [television] business, we'll probably be up 13-14 per cent."

Long points out that the Allbritton station made a major commitment to local market development three years ago. At that time, he says, the ratio of national to local business was 60-40. "Now," he adds, "it's real close to 50-50. It won't be too long before the lines cross and local passes spot."

Spot on WDIV(TV) Detroit



Henry Ford Hospital
AND SPECIALTY CENTERS

More specialists make us
more than a hospital.

876-3400

WJLA-TV is working with Pittsburgh-based Marshall Marketing & Communications to conduct consumer research that impacts on potential advertisers. "Before we conduct research," Long explains, "we get together with a group of business people to find out what they want to know about themselves."

The station is currently involved with the Metro local transit service on just such a project. "They have real good ridership within the District of Columbia," Long points out, "but our research indicated that the lines weren't being heavily used outside the District. We showed them how their dollars could go farther to reach those potential riders."

In April, WJLA-TV conducted a full-day marketing symposium at the National Institute of Health for hospitals, health and medical care companies. The subject: "How do you market yourselves?" Says Long: "We flew in experts, had a full-day discussion and seminar; and almost overnight we had a reaction."

Marshall Marketing & Communications currently works with 22 TV stations that utilize its Target Dollar\$ program, designed to open up a dialog between broadcasters and decision-makers at major businesses in each market. According to Patty M. Comini, marketing manager, the program, using market research as its base, helps clients discover who their customers are, where they shop, why they buy what they buy and what they read, listen to and watch.

When working with a station, the first step, she says, is to determine 20-25 target accounts. Then MM&C interviews these accounts, processes the resulting data and, with the station, presents the data at a major meeting.

Ultimate goal, says Comini, is to "develop a better communications plan for the decision-maker to reach more targeted customers and sell more products. In other words, have television re-

Medical sponsor at WCPX-TV Orlando

Reconstructive surgery is no longer just for the rich and famous. Today's surgeons can contour and repair the body from head to toe. From ear sets, surgery to breast reconstruction to knee and hip repairs and arthritis, the body can be successfully rebuilt. Tonight, *Watch 6 Health*, Specialized Chiropractic and Dr. Norman Glenn Rinker host a two-hour live call-in special to examine the body rebuilt. Witness surgery on a patient, conducted during the program and observe the startling result at the conclusion of the show.

427-WCPX Open Line to our panel of doctors.

THE BODY REBUILT
Tonight, 8 p.m.

Sponsored by
FLORIDA HOSPITAL
MEDICAL CENTER

WCPX-TV ORLANDO

Station ownership, syndication in TV take black publisher into new areas

Essence broadening broadcast interests

By LES LUCHTER

Adding TV station ownership to its diverse interests by seizing an opportunity presented by the Capital Cities/ABC merger, Essence Communications Inc. has taken one more step toward its stated goal of becoming a minority-owned version of Time Inc.

Essence doesn't yet control a communications empire, as its president and CEO Edward Lewis envisions. But the company, which began life solely as the publisher of a black women's fashion magazine in 1970, now also encompasses a weekly syndicated TV series, a clothing licensing venture, a mail-order catalog, and—thanks to the FCC's requirement that CapCities divest properties in order to merge with ABC—a say in the management of Buffalo's WKBW-TV.

Essence pulled together a group of mostly minority investors into Queen City Broadcasting Inc., which succeeded in buying the ABC affiliate for \$65 million. And WKBW-TV has become the largest of the 13 minority-owned TV stations in the U.S.

Although Essence's share of the purchase price has been estimated at as low as 5 per cent—and Bruce Llewellyn, black chairman of the Philadelphia Coca-Cola Bottling Co., is the majority shareholder—the publishing company quickly thrust itself into the spotlight when the deal was announced in July.

Syndication triumph

And the spotlight is exactly where Essence likes to be. Why else take the risk and independently distribute a TV show the syndication "experts" tell you can never work?

That happened two NATPE conventions ago, and defying the odds, *Essence, The Television Program* is still in business and heading into its third season. The half-hour show airs over 55 stations, 39 of them network affiliates, and in nine of the top 10 markets. Its penetration of the black marketplace exceeds 70 per cent, and Essence executives hope to push the figure to 85 per cent by next season.

That depends on getting into about

nine or 10 more markets, an effort which will be in full swing at the New Orleans NAPTE—complete with a jazz party at WDSU-TV's facilities in the French Quarter. The NBC affiliate is one of the outlets that has been most successful in selling *Essence* on a local level.

An 'easy sell'

According to Raymond Horn, the New York-based independent syndicator who now handles *Essence*, the program is an "easy sell" for stations because there are few other opportunities to specifically target the local black population on TV. "Before *Essence*," he says "agencies were having a hard time finding a place to put their messages.

Horn happens to also represent one of those other opportunities—Uniworld Productions' *America's Black Forum*, now seen on 30 stations and on cable's Black Entertainment Television. But that show, although also ad-supported, is essentially a news and public affairs vehicle. *Essence*, on the other hand, is done in a lively magazine format, often featuring celebrities from the entertainment world.

The series that most parallels *Essence*, in concept at least, is produced by another leading black publisher. Johnson Publishing Co.'s *Ebony/Jet Showcase*, this season's reincarnation of the previous *Ebony/Jet Celebrity Showcase*, and now in 61 markets, is represented in the syndication marketplace by Chicago's M. K. Thomas and Co., which had handled *Essence* during

"Essence" TV show has a 70 per cent penetration of the black marketplace and is shooting for 85 per cent.

its first season. And, like *Essence*, Johnson has also delved into other media. It owns radio stations in Chicago and Louisville, and its chief, John H. Johnson, was originally reported to be an investor in Queen City but then dropped out.

The ideal time period for *Essence*, says Clarence Smith, president of Essence Communications and co-founder of the company with Ed Lewis, is week-end primetime access. Only a couple of stations have taken that route so far, but a good number have scheduled the show in another time period Smith is "quite comfortable" with—Sunday mornings, between 10 a.m. and noon.

Perhaps the worst time period *Essence* has accepted is 6:30 a.m. Saturdays on KTTV(TV) Los Angeles. But Davis says that station, part of Metro-media's sale to Rupert Murdoch, wants to change the timeslot.

KTTV, in fact, will air a special *Essence* episode, geared to Dr. Martin Luther king's birthday, in primetime, on Sunday, January 19, at 8:30, the day before the national holiday.

New York success

Essence has no problems at all in New York. WNBC-TV, one of three NBC O&Os and 19 NBC affiliates carrying the show, not only airs it Sundays at 10 a.m., but sells out the ad time to such sponsors as Potamkin (a Cadillac dealer), Sears, Crest and local black businesses. And, as part of *Essence's* contract with the station, studio portions of the show are produced at NBC's Studio 6-B in the RCA Building.

This comfortable setup is one *Essence* hardly foresaw when it began as a local New York show on Tribune Broadcasting's WPIX(TV) a few seasons back. "They came to us and we jumped at it," recalls Clarence Smith. Although WPIX seemed to want a public affairs show, *Essence* gave the station an ad-supported effort much like the present program, albeit on a smaller scale.

Ad sales were poor, but ratings en-

Bishop Desmond Tutu, I., with Felipe Luciano





Clarence O. Smith, president of *Essence Communications*, says ad dollars for its TV series are coming mostly from black agencies and advertiser demand.

couraging, according to Smith. *Essence* wanted to take the show into syndication, but talks with Tribune Entertainment did not pan out. So *Essence* took the independent route.

Different rules

A minority-oriented program must live—or die—by different rules than other syndicated fare. For instance, there is no need to achieve 70 per cent national market penetration to be a viable advertising entity; 70 per cent of the black audience is really what's needed. And, concurrently, the Nielsen Black American Reports are much



Edward Lewis, *Essence* publisher and CEO, hints that *WKBW-TV Buffalo* is not the last station *Essence* will buy into, and he indicates the company will initiate a radio program that has been on hold.

more important than the national *Cassandra* ratings.

In last May's ratings, *Essence* achieved an 8 rating/29 share among New York's black households. Detroit received an 8/27, Baltimore 8/50, Chicago 3/8, Philadelphia 3/14 and Washington 4/15. This season, *Essence* estimates, the show is achieving a 4.5 to 5 rating nationally among black homes. That translates to over a half-million households. "We're not talking about social responsibility," Smith stresses. "We're talking about sales." He points with pride to *Essence's* impressive list of national sponsors including AT&T, Carson Products, Coca Cola, General Mills, Johnson Products, IBM, Burger King and the U.S. Army. *Essence* includes three minutes of national time and three minutes for local sale.

Source of advertising

But Smith notes that most of the commercials are coming out of black ad agencies and that the top six black agencies combined have annual billings of only \$155 million. "One would think it would be relatively easy to sell one black program," Smith complains. Although there are scores of companies with a "very strong purchase-support base from the black consumer market," he notes, "most of the sales made, other than those from black advertisers, have been client-directed." The dollars also usually come out of minority budgets, not national TV budgets.

Smith feels that the "junior executives" at ad agencies are "more CPM-oriented than judgment-oriented. Not much imaginative thinking takes place. Brand managers and marketing directors have to provide the initiative for that kind of thinking."

Education job

Part of the problem is that neither advertisers nor stations are accustomed to syndicated non-public-affairs black programming. "We've had to convince stations that black programming can work in areas other than primetime," says Davis.

"The biggest problem is presenting us as a show that is a ratings winner and not just a time filler," explains Horn. And Davis says, "We're reintroducing the concept of this kind of a show as a moneymaker . . . We walk in the door [at stations] and say, 'This is not a public affairs show!'"

It is a magazine-format show, hosted by *Essence* magazine editor-in-chief Susan Taylor and former *WNBC-TV* reporter Felipe Luciano. It tackles both news features and personality profiles. This season, the show has gone on-location to nine U.S. cities and overseas,



Gene A. Davis, director, corporate and creative services, says it is stressed the *Essence TV* show is a station moneymaker, not another public affairs show.

and has taken on a harder edge—with reports on such topics as the homeless, teen pregnancy and AIDS.

Broader target

And now, *Essence*—which unlike the magazine it's derived from, has always targeted black males as well as black females—is starting to seek an ethnic crossover audience. Steven Spielberg, director of *The Color Purple*, has already been filmed for a February show, and other whites have been invited to appear during the rest of this season. They include Joan Rivers, Linda Ronstadt, former President Jimmy Carter, Hall & Oates and Boy George.

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Raymond Horn, syndicator, says the *Essence TV* show has been an "easy sell" for stations because there are so few other opportunities to target black audiences.

Viewpoints

Ben Hoberman



Outgoing president, ABC Radio, in a recent speech before the Oregon Association of Broadcasters at the Eugene Hilton, Eugene, Ore.

Radio station cost control: Impact on public service, news, innovation examined

While stations are examining bottom lines, they will be also looking to maximize functions requiring little capital outlay. There is one function that doesn't cost much in terms of dollars. It may not be easy. It may require effort. It may even cause some stations to take a stand.

What I'm talking about is community involvement, a cornerstone of any successful radio station. And what's better, it costs very little in dollars. Even music stations are going to find it more important. Editorials, public service campaigns and personal involvement by each member of a station's staff in community groups will pay off handsomely in the long run.

I believe that good community relations does impact on ratings. It does increase station awareness. It does increase listenership. It is one of the best promotional vehicles. You don't need a million dollar giveaway. Help a local group raise money. Tackle a major community problem or issue with editorials, public affairs programs and personal appearances. Put your station in the spotlight with community involvement. Take a stand!

I hope that in their rush to cut costs, entrepreneurs don't forget the essential elements of our business. Cut to the bone, not to the marrow. Be lean, not anorexic. In radio and television, programming is everything. If you don't have the product, you have nothing to sell.

Unfortunately, radio stations in the coming years, will be less willing to take chances. They will not have time to let a new format develop. That's tragic. Without creativity and bold programming initiatives, radio will stagnate. We all can't be CHR or AOR stations. We need a broad spectrum of formative approaches to serve all segments of the audience.

AM: Source of innovation

AM radio especially needs a lift and may, out of desperation, become the source of innovation. I hope so. Radio needs a constant infusion of creativity. Just as 25 years ago a station in Los Angeles experimented with an all-talk format, so we need a modern KABC willing to take a bold new approach and stick with it.

One particular area that appears to be in danger is local news. As you know, a survey by the RTNDA found that stations are reducing news staffs and news airtime. As head of a division that includes six news-oriented radio networks, I am delighted that many stations are coming to rely on networks for national and international coverage. However, I am deeply disturbed by stations that feel network news is all they need.

Local news is as important to a station as its format. It's a bond with your listeners. It's what distinguishes radio from a stereo or cassette player. Radio is an umbilical cord to the world, be it Eugene, Washington or Ethiopia. Abandoning local news is a form of radio suicide. I hope that won't happen.

What will continue to take place, however, is a reduction of news staff among music stations. To news people that's particularly disturbing. I can understand their feelings, but I don't think economic realities will allow the trend to be reversed.

Era of specialization

Radio today is synonymous with choice. Radio offers listeners news, talk, top 40, MOR, AOR, CHR, country, classical. I can go on, and on and on. Radio is vertically structured. That is, radio stations are specialized. Most people have two or three stations that they listen to on a regular basis. Most radio stations no longer can afford to be all things to all listeners. Economically it will be difficult for new entrepreneurs to even attempt it.

That doesn't mean stations should abandon local news or information. Community affairs programs are important and must be continued. News is as much a part of radio as the dial.

It does mean that music stations may have smaller news staffs and leave broader news coverage to the specialists: the news, information and talk outlets. Smaller markets which cannot sustain all news or talk will, of course, have stations with more generalized formats. All of us will have to be more creative, more innovative in our on-air presentation.

I know that news people are not going to be happy with the changes. But with the economic realities facing new owners, there may be no alternative. The clock is ticking. The debt must be paid.

In fact, a couple of years from now we may be all talking about churn. Churn is a term closely associated with cable, or with making butter. Churn may become an appropriate way to describe radio in a few years. Today's entrepreneurs who haven't planned properly or made necessary economies or can't meet their projections may have to sell. They will be replaced, in turn, by new owners facing the same difficult challenges.

Programming/Production

Fox sets new '9 to 5' episodes; other series

Twentieth Century Fox is going back into production of *9 to 5*, the former ABC series, and will offer the new episodes in an unusual marketing arrangement, combining both barter and cash, for airing beginning next fall.

Sally Struthers, longtime co-star of *All in the Family*, is joining the original *9 to 5* cast members in the new episodes. Twenty-six shows per season over the next two years are planned, says Mike Lambert, executive vice president of Fox's TV syndication arm, with Fox keeping three minutes each half hour." Additionally, the original 33 episodes of *9 to 5*, which went off ABC in the 1983-84 season, plus the 52 new segments will be offered on a cash basis for stripping in 1988.

Why the renewed interest in *9 to 5*? Lambert says advertisers and at least 17 stations inquired about buying the 33 segments produced for ABC. Also, he adds, "When I got here, I studied our inventory and chose it as a product I was excited about and wanted to go forward and market." He claims that *9 to 5* is "the strongest situation comedy that has ever accumulated that many episodes and did not go forward."

Also, Fox is looking to sell two other first-run series and a theatrical film package.

One of the new series is *Banko*, half-hour game show strip, that Lambert says, "gives away a quarter of a million dollars every week to viewers at home. It's a variation of *Bingo*. The viewers pick up a *Banko* card at their supermarket, gasoline station or convenience store. We are going to distribute no less than 25 million cards each week. And we will guarantee that we will give away \$250,000 each week." The amount of cash prizes will depend on the number of winners. Viewers play the game along with contestants on the show. It's being sold for cash, plus a 30-second spot for Fox. Wink Martindale is host of *Banko*, targeted for fall, 1986, start.



Frame from "9 to 5," which was shown on ABC. Fox will produce new episodes for syndication.

Dreamgirl U.S.A. is another new project from Fox. It's a weekly, half-hour beauty pageant which features winners of contests held across the country in cities with stations that carry the production. The *Dreamgirl* winner is chosen after 25 weeks of competition. The final episode will be a one-hour pageant. The program is offered via barter for two runs and is being offered for airplay beginning in September.

Fox's feature film package is *Century 13* (TV/RADIO AGE, December 23), a lineup of 26 films that includes *Romancing the Stone*, *Commando*, *Revenge of the Nerds*, *Mr. Mom*, and *Bachelor Party*.

Gaylord's huge stake

Gaylord Production Co. is allocating about \$46 million for the development and production of TV shows, series and specials for the networks, syndication and for at least one pay service.

Alan Courtney, executive vice president of Gaylord Production Co. and president of Gaylord's TV division, says the company's plans represent "the new emphasis on the output of Gaylord productions. We are going very aggressively into the development and production of first-run syndication, in addition to our efforts in network and cable. We'll start with a total of six shows for syndication which we'll introduce at NATPE."

That product list is *Adventures of the Galaxy Rangers* (TV/RADIO AGE, November 11), *Dancin' To The Hits*, *Today's Movers and Shakers*, *Off The Wall*, *Entertainment Showcase*, and *Scary Tales*.

Galaxy Rangers, 65 animated half hours, is being co-produced with ITF Enterprises and Transcom Media, Inc. *Rangers*, described as "the first high-tech western in space," represents \$25 million of Gaylord's proposed expenditure on development and production. *Ranger*, as announced previously, makes its debut in the fall, 1986. It already has been sold, "in a little better than 60 per cent of the market. We hope to get 10 per cent more out of NATPE," says Courtney. The show is being distributed by ITF.

Lorenzo Lamas, a *Falcon Crest* star, is hosting *Dancin' To The Hits*, a weekly half-hour music and dance series that Gaylord is making with Together Again Productions. The series also features *The Street Talk Dancers*, a group of nine hoofers who perform to

new recordings each week. ITF Enterprises is distributor.

Power and fame are the themes of *Today's Movers and Shakers*, being produced by Arbus/Merlis/Putman Productions in association with Proctor & Gamble. The half-hour strip "looks behind the headlines at the activities of rich and powerful personalities."

Movers and Shakers is hosted by Bob Berkowitz, who's supported by correspondents in Los Angeles, New York and Washington. There are also "contributing correspondents," Twentieth Century Fox Television is distributing the program.

Gaylord's *Off The Wall* is a half-hour weekly national series aimed at a late-night timeslot.

Also, Gaylord has *Entertainment Showcase*, a one-hour special which features a mixture of comedy and rock and roll. The show was co-produced by Bob Stivers and Associates and Gaylord, with LBS Communications as distributor.

Scary Tales, a half-hour anthology series, features suspense stories. *Scary Tales Inc.* will produce with Gaylord. LBS Communications is distributor.

In the network area, Courtney says Gaylord has a pilot deal with CBS for *Fremont Place*, a medical series starring Cicely Tyson, and a Christmas Holiday show for NBC's 1986 schedule. In Pay-TV, Gaylord has a co-production deal with Shelly Duvall for a Showtime series, *Shelly Duvall's Tall Tales, Myths and Legends*, which is already in production.

MCA viewer game show

A national at-home sweepstakes, said by the distributor, MCA TV, to be the first of its kind, is being offered to stations for airing next fall. The show, *WinAmerica Sweepstakes*, is a first-run half-hour strip, whereby viewers at home "will win \$6 million while studio contestants can win cash and prizes totaling up to another six million," according to Don Menchel, MCA TV president. The program will be previewed at both the INTV and NATPE conferences and will be sold on a cash-plus basis.

Host of the show is M. G. Kelly, TV talent who is host of America's leading adult contemporary radio show, heard on more than 300 stations nationwide, the company points out, with a "massive" following of women, 25-54. Home viewers will receive cards beginning July 1, 1986, when 20 million *WinAmerica Sweepstakes* cards will flood the country by mail, while millions more will be available through national

publications, retail and fast-food outlets.

All home viewers need do to win a cash prize is to watch for their number to be called during the game show. The winner receives the cash by simply presenting the sweepstakes card. The *WinAmerica Sweepstakes* game is "fast-paced studio competition where two players vie to play the valuable bonus round, and it's while the game is in progress that winning sweepstakes numbers are flashed on the screen and viewers at home can win," says MCA.

One person can win \$500,000 during Supersweepstakes, which will be held each November, February, May and August, and every day a viewer can win \$10,000, which if not collected, builds in daily increments of \$10,000 until a winner is found. MCA TV will spearhead a multimillion-dollar consumer and promotion campaign in support of *WinAmerica Sweepstakes*. The game show is produced by Noreen Conlin, in association with MCA TV Enterprises. Conlin's past credits include *The Newlywed Game* and *The Dating Game*.

TEN program moves

The Entertainment Network, which is making its reputation through a number of successful music shows and animation product, will not only be ex-

panding in both areas, but will also introduce a miniseries and a new movie package for the NATPE convention. The expansion by the company is being spurred by a Texas real-estate investor who has pumped in additional funds for new ventures. In the animation arena, TEN will highlight its new strip, *The Adventures of Dan Cougar*, 65 half hours, a joint venture with Scorpio Productions, described by Drew Levin, president of TEN, as a high action, non-violent series, for airing next fall. While 20 of the episodes have been on Japan airwaves, 40 of the 65 will be new shows produced for the U.S.

The story line will center on five animals, featuring a cougar, as heroes combatting evil. The show will be offered via barter over two years. A top licensing company will support the series, says Levin. This end of the business will be handled by TEN Media, a separately-owned media buying and selling company formed a few months ago.

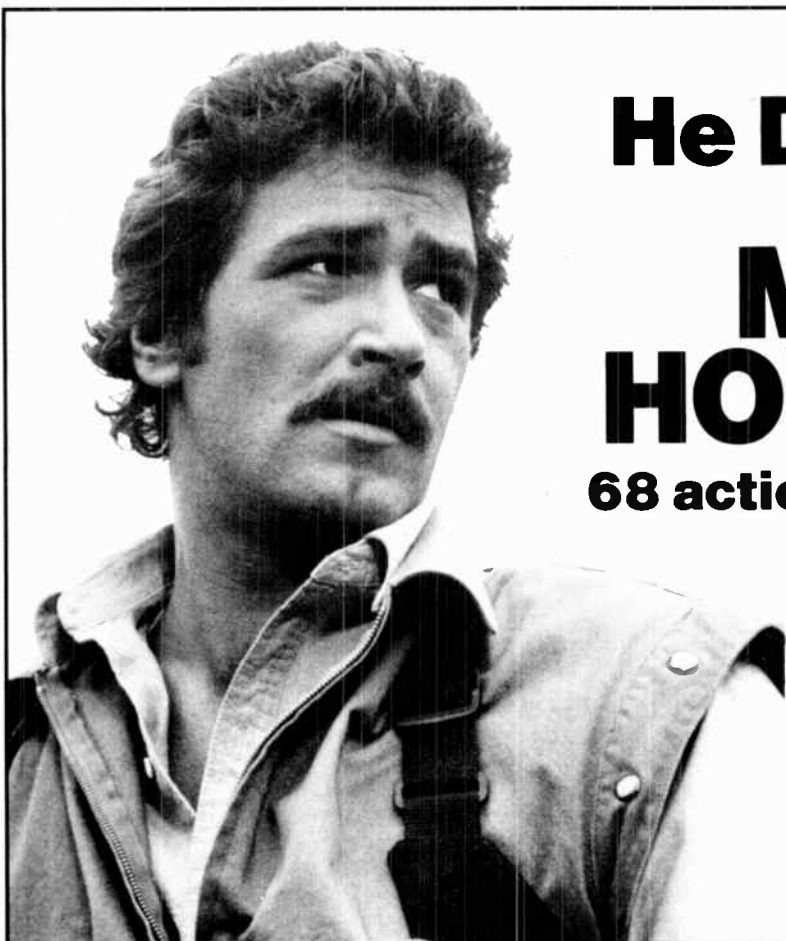
Regarding the miniseries, TEN Media, in association with KCET(TV) Los Angeles and Dr. Carl Sagan, has produced *Cosmos—In the Year of the Comet*, six hours based on Sagan's acclaimed series shown on PBS. The stations are expected to run the miniseries over three nights. The miniseries utilizes state-of-the-art electronic images

and special effects. The barter split for each two-hour segment is 12 and 12, notes Levin, with a window of six weeks, between February 28 and April 13.

As a bonus, TEN Media has developed a series of 30 *Cosmos Minutes*, one-minute inserts highlighting significant elements of the universe. The "mini-programs" can be used as ad-supported vehicles by the stations. Airings are within a 10-week window beginning April 13.

On the music front, TEN will offer the British equivalent of the Grammy awards, the International British Record Industry Awards, two-hour barter special, which has a 12 minutes national and 12 local sales split. TEN is looking for U.S. airing in primetime for the first run around February 14, two days after the BBC showing. At this point, the special has about a 65 per cent coverage, including all the Metromedia stations and WPHL-TV Philadelphia. Levin expects an 80 per cent U.S. coverage by play time. A major advertiser is Pepsi-Cola, which has four and-a-half-minutes in the show.


Next summer, TEN will introduce a Super Rock package, consisting of three Home Box Office specials, for syndication. These are Ritchie and the Commodores; Elton John in his Central Park performance; and Hall &



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Programming/Production

(continued)

Oates. In addition, TEN will offer a Frank Sinatra special, taken from his home video release. Also, a return engagement at TEN will be the 1986 Montreaux Golden Rose Rock Festival, two-hour special, whose 1985 show had 85 per cent coverage, projected by Levin as reaching as high as 90 per cent this year. Stations have the option of airing the show live via satellite in May or on a delayed basis later.

Levin says he's negotiating to obtain the home video rights on the Montreaux special.

Regarding the movie package, called Hollywood Television Theatre, the dozen titles include *Conflict: Man of Destiny*, *The Andersonville Trial*, *This Lady's Not for Burning* and *The Hemingway Play*.

INN service expands

The Independent Network News, a division of WPIX(TV) New York, will expand its daily news service to both network affiliates and indies via the new RCA Satcom K-2 satellite, put into orbit the past Thanksgiving day. Expansion will call for transmitting its daily news feeds to four hours per day, with the first feed set for 4 p.m. (EDT) to allow usage in affiliates' early local news shows. More hours will be added as necessary as breaking news stories occur.

INN is expected to reach 172 stations by the beginning of this month, a peak since it began operation in June, 1980. The total includes stations taking INN's nighttime edition, midday edition, midday edition (Inday News), the INDX news service, or weekend public affairs programming including the *Editor's Desk* and the *Christian Science Monitor*. INDX is the daily daytime and nighttime the daily satellite news service provided by WPIX to indies which produce their own news programs. Beginning in 1986, the service will also be offered to network affiliates.

Announcement of the expanded news feeds came from Leavitt J. Pope, president WPIZ Inc., and by John R. Corporon, president, INN. INN newsgathering and distribution has been done basically by using C-band satellites. INN and INDX will utilize both C-band and Ku during this year. Initially, feed times for the expanded INDX service will be at 4, 7, 9 p.m. and midnight, allowing stations to be up-to-date on their locally produced news late afternoon and evening broadcasts.

INN and WPIX, as part of Tribune Broadcasting, will get material from the news operations of its sister sta-

tions in Chicago (WGN-TV), KWGN-TV Denver and KTLA(TV) will be part of the West Coast newsgathering lynch pin supplementing the INN in Los Angeles.

SETN expands

Special Events Television Network, company which essentially is known for its auto racing sports production and distribution, is spreading its wings. First off is a project, which is still in negotiations, that represents a dramatic departure from its previous direction. Scheduled to be introduced at the NATPE International convention in January will be a Canadian-produced sitcom strip, *Snow Job*, which has been running successfully in Canada, and which will be offered for the first time in syndication for the U.S. The strip contains 57 half hours and will go the cash route, according to James Wiglesworth, president and one of the principles, and Richard Ozane, vice president of the company.

Also, SETN is negotiating to produce and syndicate a two-hour special commemorating the 45th anniversary of the USO, with the organization underwriting the production costs. Shooting is scheduled for the latter part of May, on an entertainment gala affair, to be held in Washington with an all-star cast. The special will be offered for showing around July 4 with an eight or 10-day window, says Wiglesworth, with a barter spot split of 10 minutes for national sale and 10 for local.



James Wiglesworth

Meanwhile, back in the auto sports pit, SETN is looking to burn up the tracks with two additional shows. One, *This Week in Motor Sports*, a weekly half-hour magazine show, which will start in March. The show will be hosted by a male and female co-anchor team, still to be chosen, and subjects will focus on various motor sports, including motorcycle racing, says Wiglesworth.

The barter program will have 2½ for national and 3½ minutes for local sale.

Wiglesworth continues that he has one minute already committed from an advertiser. The weekly show will be transmitted via satellite, by using the uplink facilities of WRAL-TV Raleigh-Durham. Also upcoming is a 90-minute special reviewing the 1985 auto racing season and previewing the 1986's. Its coverage of auto racing will be extended from 10 to 12 shows. The 1985 lineup consisted of 115 stations, covering 70 per cent of the U.S. Each of the 12 90-minute shows is tape-delayed, offered in month-long windows and sold via barter. Goodyear, the major sponsor in 1985, has renewed for 1986.

Syndication shorts

Television Program Enterprises has renewed its weekly hour-supported series, *Lifestyles of the Rich and Famous*, for the fourth season beginning September 26, 1986, and has officially announced a half-hour strip version of *Lifestyles*, premiering in September (TV/RADIO AGE, November 25). In the strip shows, 130 half hours will be available on a cash license basis.

Fries Distribution Co. is planning to open an Atlanta office, to be headed by **Wendy L. Levin**, recently named southeastern sales manager.

The Tribune Entertainment Co. has renewed *Dempsey & Makepeace* for another season for the U.S. The weekly series will begin production this month with London Weekend Television. The series, besides being aired in Britain, is also seen in more than 30 countries, including Finland, Ireland, Jordan, Belgium, and Canada.

M&M Syndications Inc., Voorhees, N.J., has acquired the rights for *Kreskin's Quest*, series of one-hour specials. The first episode, which will be shown at NATPE, is *Never the Twain Shall Meet*. The series features the well-known mentalist. Subjects in the series range from occult to parapsychology.

King World has sold *Jeopardy!* in five markets, for a present lineup of 169, representing more than 93 per cent of U.S. homes. New licensees are WBSF-TV Gainesville-Ocala, KTVB(TV) Anchorage, KESQ-TV Palm Springs, WTAP-TV Parkersburg, and KVAL-TV Eugene.

Prijatel Productions' *Memories of Martin*, 45 shorts which feature celebrities talking about Dr. Martin Luther King Jr., has been sold to six stations: WMC-TV Memphis, WABC-TV New York, WCSC-TV Charleston, S.C., WMAR-TV Baltimore, WTKR(TV) Norfolk-Portsmouth-Newport News-Hampton and WSYM-TV Lansing.

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Programming/Production

(continued)

King Features Entertainment will preview *Defenders of the Earth* in an hour-long telecast in April. *Defenders of the Earth* will begin airing as a strip next September. The 65 half-hour episodes, being produced by Marvel Productions, has already cleared 80 per cent of the U.S.

Lionheart Television has racked up 14 markets for *Threads*, for a current total of 56, covering more than 60 per cent of the U.S. households, including eight of the top 10. New clearances included KXRM-TV, Colorado Springs, KUHT-TV Houston, WAWS-TV Jacksonville, WSYM-TV Lansing, KTNV-TV Las Vegas and WDRB-TV Louisville.

Promark has cleared 86 stations representing 55 per cent of the U.S. household for *Ricky Nelson and Fats Domino, Live*, one-hour special, being offered for broadcast this month. The special was taped live at the Universal Amphitheater, Los Angeles, and was recorded in 24-track Dolby stereo sound. The special is offered via barter, in a 50/50 split. Promark is expecting a 75-80 per cent coverage and is projecting a NTI 6-7 rating.

Blair has 8 specials

Blair Entertainment will launch eight specials for airing in 1986, all in stereo and offered on a straight barter basis with specific play windows: *The Sixth Annual National Songwriters Awards*, two-hour live telecast from Nashville on January 13, one run during a two-month window, January 13-March 13, with a barter split of 11 local and 10 national; *Dreesen Street*, half-hour tour to an adult version of *Mr. Rogers' Neighborhood*, with comedian Tom Dreesen as guide, two runs over during one-month window, February 28-March 31, barter split, four for stations, two for Blair; *The Disc Jockey Awards*, two-hour live show on April 14, featuring celebrity deejays presenting awards to name music performers, one run during six-week window, April 14-May 31, 11 minutes for stations and 10 for Blair.

Also, *20th Annual Music City News Country Awards*, two-hour live telecast from Grand Ole Opry, Nashville, on June 9, with one run during seven-week window, June 9-July 31, 11 minutes for stations, 10 for national; *Marty Robbins: Some Memories Just Won't Die*, two-hour tribute to the late country singer, one run, two-month window, with 11 minutes for local sale and 10 for national; *Celebrity Interviews*, one hour show, with a two-month window

beginning September 1, with a five and five barter split; *New Faces*, two hours, one run, two-month window beginning October 1, 11 station, 10 Blair split; and *The Statlers' Christmas Present*, 90 minutes, one run during December 1986, split of nine minutes for local and eight for Blair.

Regarding *Songwriters, Disc Jockey Awards* and *Music City News*, the licensee may take the satellite feed live; tape it off the bird for later play during the barter window; or request tape from Blair.

Telepictures shows

The four Lorimar-Telepictures series set for this year and beyond are getting healthy clearances. *The Million-Dollar Chance of a Lifetime*, game show strip which will air January 6, has wrapped up 36 markets representing about 41 per cent of the country as of presstime, and, according to Peter Temple, vice president, public relations, the company expects a 50-60 per cent coverage by airdate. Of the 36 stations, only two are indies, WOR-TV New York and KHJ-TV Los Angeles, he says. More than 67 per cent of the stations are airing the program in access.

The first episode of *Perfect Match*, the insurance replacement for *Catch Phrase*, has been taped and is being shown to stations on satellite feed. *Match* starts on January 13. More than 100 stations aired *Catch Phrase*, and it's likely that most of the outlets will take *Match*, according to Temple. *The Comic Strip*, kid block offered for 1987 for Saturday fare or for stripping, has a current lineup of 80 markets, representing 70 per cent of the U.S. households. And *Alvin & The Chipmunks*, according to Temple, has been sold in 80 markets, covering 75 per cent of the country. The off-network series is offered for fall, 1988.

ITC acquires Amos

ITC Entertainment has acquired *Amos* for worldwide TV distribution. The CBS telecast, one of the highest rated motion pictures televised this season on the networks, got a Nielsen rating of 24.5 and a 37 share. Film stars Kirk Douglas, Elizabeth Montgomery, Dorothy Maguire and "Pat" Morita. *Amos* marks the latest deal by ITC in acquiring TV distribution rights to properties.

Other motion pictures acquired for worldwide TV distribution by ITC, are, *Into Thin Air*, telecast by CBS, starring Ellen Burstyn; and *Blackout*, an HBO telecast, starring Richard Widmark, Keith Carradine, Kathleen Quinlan and Michael Beck. In addition, ITC wrapped up the U.S. distribution rights to five Peregrine Film

Distribution properties: *Aurora*, starring Sophia Loren and Dan Travanti, which aired on NBC; *Sessions*, another NBC telecast, which stars Veronica Hamel and Jill Eikenberry; and two CBS shows, *Packin' It In*, featuring Richard Benjamin, Paula Prentiss and Tony Roberts; and *Deadly Encounter*, with Larry Hagman and Susan Anspach.

The fifth property, *Manions of America*, is an ABC miniseries featuring Pierce Brosnan, Kate Mulgrew, Kathleen Beller, David Soul, and others.

Zooming in on people

Joe Levinsohn has been appointed managing director, ABC Sports worldwide sales and marketing. Prior to this appointment, Levinsohn for three years was director, TV sales, ABC Pictures International, Inc. He joined ABC in July, 1980, as director of marketing services, TV sales, ABC Pictures International. Before that, he had worked for United Artists Television International in various managerial positions, including assistant director of international operations, his most recent post prior to joining ABC.



Joe Levinsohn

Two executives have been added to the research department at **MCA TV**. **Nadine Tekula** is research manager/advertiser-supported sales, and **Tom Russo** is research manager/off-network sales. Tekula comes to MCA TV from Seltel, Inc., where she held various positions, including programming manager, research manager and research analyst. Russo most recently was a program analyst at MMT Sales.

Anthony Dwyer and **Daniel Garzes** have been named central division managers at **Group W Productions**. Dwyer comes to Group W from Four Star International, where he was midwest sales manager, domestic television distributions. Garzes was western and southwestern sales manager at On the Air.

James Waltz has been promoted to vice president, finance and administration at **WW Entertainment**. He had been director. His previous affiliation

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Programming/Production

(continued)

was at United Artists Television for more than a decade.

Robert Elliot Hammer has been named director of creative services at **The Entertainment Network**. Hammer comes to TEN from Group W Productions, where he was writer, producer and consultant to the company's creative services department. Before that, Hammer was an account executive at Stone/Hallinan Associates in Los Angeles. Also at TEN, **Cynthia Barrett** has been named director of syndication services. She comes to TEN from Lorimar TV Distribution, where she was sales service manager, TV traffic manager and contract administrator.



Richard Hammer

Bob Dahill has been promoted to vice president, advertiser-program sales, at **Paramount Domestic Television**. Dahill has been director of ad program sales since March, 1985. Before joining Paramount, he had been with ABC, where he was an account executive for TV network news sales and *Good Morning, America*.

Kathy Zeisel has been named western regional sales manager at **Harmony Gold**. Before joining Harmony Gold, Zeisel was the West Coast sales rep at Acama Films. Before that, she was western division sales manager at WW Entertainment.

Francie Beougher has been promoted to the new position of director, distribution operations, Embassy Telecommunications. Additionally, **Jerry Leifer** has been promoted to manager, distribution operations, also a new position. Beougher joined Embassy in 1981 as assistant sales service manager and most recently was manager, sales service. Leifer has been a booker in the sales service department since September 1983.

Joan W. Ahlheim has been appointed a station sales account executive at LBS Communications.

Viacom MTV shows

Viacom Enterprises will distribute two TV properties, the *MTV Awards Show*

and the *MTV Top 20 Video Countdown*, MTV-produced weekly series, on a barter basis. The latter's projected start date is this April. The barter split, according to a Viacom spokesman, is 5½ national and 6½ local minutes in each hour. Viacom will handle the station clearances, and MTV will sell the national minutes. LBS Communications had cleared stations on the two previous annual shows.

The *Video Countdown* series airs weekly on MTV: Music Television, on Fridays at 11 p.m., and will be available for airing on broadcast over the next day or two, beginning at 8 p.m. The two-hour cable show, which is hosted by Mark Goodman, and features news, interviews and the week's most popular videos, will be edited from the two-hour-plus cable version to one hour for syndication.

Odyssey films offered

Odyssey Film Sales, a part of Television Services International, one of Europe's largest facility houses, is offering four feature films and a music package at the upcoming NATPE. Included in the catalog are four feature films: *Breakfast in Paris*, *Detroit 9000*, *Angels in Hell* and *Summer City*, starring Mel Gibson. Programs in the music catalog, which are from Polygram, include Dire Straits, Tears for Fears and David Bowie.

Central TV package

Central Television, one of the major independents in the U.K., is going into this year's NATPE with an impressive lineup of 450 hours of programming in all categories, ranging from drama to entertainment to children's educational and arts programming. Included in the package is a major new drama series, *Heart of the Country*, a six-parter with each episode running 52 minutes.

Other shows include *Coming Through*, 78-minute film drama; *Boon*, 13-part drama; *Strangers Abroad*, six 52-minute documentaries and *Automania*, 13 half-hours. Central was the first U.K. TV company to pre-sell a drama series, *Kennedy*, simultaneously in 30 different countries. Other programs which have been sold in the U.S. include *Vietnam*, *Last Place on Earth* and *Spitting Image*.

TBS, Viacom deal off

The year 1985 has not been the best for the Turner Broadcasting System. After unsuccessfully attempting to acquire CBS, and having talks fall through on selling a stake in its Cable News Net-

work to NBC, the latest setback is that a previously announced joint venture with Viacom International involving some assets of MGM/UA Entertainment has been called off. According to TBS, both parties were unable to successfully conclude their negotiations on the joint venture within the time constraints of the merger with MGM/UA Entertainment, which is scheduled to close on or about January 21, 1986.

Because of the timing, TBS will file amendments with the SEC, updating its original financing plan. TBS has been advised by its underwriters that it will proceed on the basis of that financing plan, notwithstanding the outcome of Viacom discussions.

Also, TBS says it intends to pursue the possible sale of all or part of MGM's motion picture and TV production, distribution and laboratories business, including real estate and the home video operation, but excluding the MGM library, which TBS will retain. TBS is expected to continue the operation of these businesses if they are not sold.

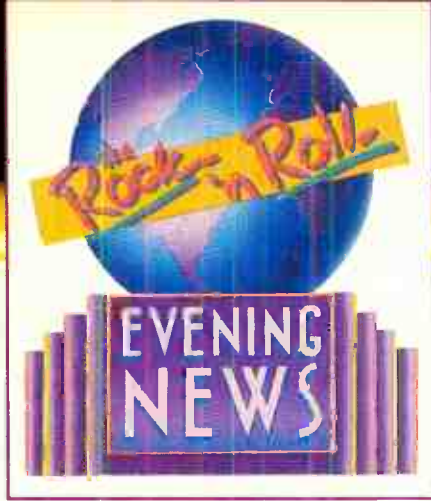
'ABC NewsOne' to roll

"ABC NewsOne," a cooperative news exchange among the network's affiliates, is expected to be in full operation by summer. The service will distribute three times as much material to stations as the present DEF (Daily Electronic Feed) it replaces, according to the network.

Don Dunphy, Jr., vice president of affiliate news services for ABC news, explains in an interview that "NewsOne" will divide the country into five regions, but that all stations will have access to all material. The southwestern service, already in operation, has signed 25 of the 26 stations in its area since it began last April. An ABC News person in Dallas coordinates the feed, which includes about 20 affiliate stories daily.

Similar operations will be set up for the other four regions, Dunphy says, and the regional feeds of news, sports and features will be supplemented with national and international reports and features from the network. Marketing to the other regions is now underway, with the Pacific Mountain area set to start in January, Midwest in February, Southeast in March, and Northeast in April and May.

According to Dunphy, "NewsOne" has resulted from a changing emphasis in local news. "Stations no longer just concentrate on their own markets," he explains. "They will really go anywhere in the world to gather material they think is of interest to the viewers."



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(continued)

Also helping the stations in this new quest, will be ABSAT, a mechanism which will establish KU-Band uplinks and mobile trucks at affiliates around the country. Cost of the mobile units will be shared equally by the network and stations.

Designed to provide live coverage of breaking news to both the network and the "NewsOne" service, ABSAT is planned initially to start in the top 50 markets in mid-1986, with eventual rollout to as many of the network's 214 affiliates as possible.

Radio staff changes

Dick Sader has been named manager at the Donrey Media Group's KOCM(FM), Newport Beach, Calif. He had been an account executive at KWIZ, Santa Ana, Calif.

Carey Curelp, program director at WLLZ Detroit, has rejoined WYNF Tampa-St. Petersburg, as program director. He programmed WYNF from 1983 to January, 1985. Previous to that, Curelop programmed WSUN, WABX Detroit and KFMG Albuquerque.

Kevin Murphy has been appointed director at WSUN, CBS-owned country music station in Tampa-St. Petersburg. Murphy joined the station in 1981 as an air personality, and most recently was music director and afternoon drive personality.

Joanna Ghiggeri has become executive vice president and general sales manager at WLIR(FM) Garden City, N.Y. Long Island Radio Communications, the new management group which began operating the "New Music" station in December. Ghiggeri comes to the station from WADO-FM New York, where she held a key executive post in national sales since 1975. At various times, she has been a media director, and research director and an executive at a major media buying service.

Morning show host Steve Gannon has returned to WNIC Detroit. Gannon, a veteran of Detroit radio, has been a co-host of WNIC Detroit morning show from March, 1982, to February, 1985.

Owen Spann has returned to KGO San Francisco, in the 11 a.m.-noon slot, which was hosted by Dr. Dean Edell. Edell takes over the 1-2 p.m. hour, and Jim Eason continues from 2-4 p.m. Ronn Owens, 9-11 a.m. talk block and the noon-1 p.m. news with Ken Beck and Melanie Morgan stay the same.

Greg St. James has joined WRIF(FM) Detroit. He first came on the Detroit radio scene in 1978 as a deejay at WABX.

WELI New Haven has named Art Barrett, morning news anchor, as permanent host of the 6-9 p.m. weeknight phone program. He had been hosting the show on a temporary basis since September, when Jerry Dunklee was appointed professor of broadcast journalism at Southern Connecticut State University. WELI news director Bill White replaces Barrett on the morning news desk.

George H. Thomas has been appointed program director and morning personality at WTMG(FM) Murfreesboro/Nashville. He had held management positions at WCSC-TV and WCSC Charleston, S.C., and other stations.

Radio syndication

The Callahan/Summer Radio Report, a new syndication company in Boston, has produced one-minute radio features on various topics. The company is currently offering 35 different features, ranging from sports to entertainment to travel and gardening tips. All the features are researched and are available for daily use, with five different reports, or features each week.

Alex Haley will host 238 one-minute features of *The Voices of Tennessee Homecoming*, honoring Tennessee Homecoming '86, the Governor's statewide celebration. Features include famous entertainers, leaders in business and the arts, as well as elected officials telling about Tennessee and Tennesseans. Producer is **Radio Syndication Inc.** Madison.

Edens Broadcasting, Phoenix, has signed WINZ-FM Miami to contract with its Q-ZOO consultants. The Q-ZOO morning radio show concept was developed in 1981 at Edens' WRBQ-FM Tampa. Since that time, some 100 stations have taken the name to represent their morning shows.

Palmer Payne, a radio newsman, has been appointed vice president and executive of **R&R Syndications Inc.**, New York producer and distributor of news and information programming. Payne joins R&R from the ABC Information Network and WINS New York. R&R is a subsidiary of Robbins & Ries.

Charles Quinn, recently program director at CBS-owned WHTT(FM) Boston, has joined Drake-Chenault as a national programming consultant.

All Star Radio is servicing more than 300 stations, according to the Los Angeles-based company. The firm is offering its newest series, *The United Spots of America*, for a limited time at \$17.76 per week.

The series, which was produced by the Los Angeles based comedy team of Proctor and Ward, contains 130 commercial parodies.

ACT accepts entries

Action for Children's Television has begun accepting entries on two categories, programs and public service announcements, for its 1985-86 Achievement in Children's Television Awards. Programs to be considered must be designed for and directed to children or young adolescents and be part of an ongoing series of at least five new parts first aired between January 1, 1985, and December 31, 1985. A single children's "special" is not eligible for consideration, nor are programs less than 15 minutes in length.

In addition, a sample 3/4-inch video cassette or radio tape should be sent, and photos of from their production should be submitted as well. Each submission in the program category should be accompanied by a \$185. Non-refundable entry fee as well as a program entry form, which can be obtained from ACT, Newtonville, Mass.

In the PSA category, submissions are open to all producers of PSAs directed to young people. PSA must be designed and directed to young people and have aired after January 1, 1985. A copy of the PSA, a script or storyboard and information about where or when it aired should be submitted, with a \$100. non-refundable entry fee and a PSA entry form should accompany each submission in the PSA category.

Teleconference planned

A unique teleconference on agricultural imports will be simultaneously broadcast on March 6 from Pullman, Wash., Lincoln, Neb., and Athens, Ga. According to the teleconference coordinator, Dawn Reynolds, it marks the first time that a multi-origination teleconference has been simultaneously broadcast from three sites, and the teleconference is the first that the Department of Education has funded in agriculture.

The signal will be transmitted via Westar IV and Spacenet 1 satellites to 300 colleges and universities in the U.S., which are members of the National University Teleconference Network. The signal, however, will not be scrambled and anyone with a receiving dish may tune in without cost. The teleconference is being sponsored by Washington State University, with a \$100,000 grant from the Department of Education, and \$25,000 from WSU's center for International Marketing Program for Agricultural Commodities and Trade, and \$5,000 from the Washington State Department of Agriculture.

The three uplink sites will be Washington State University, the University of Nebraska and the University of Georgia.



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MST, NAB plan

The Association of Maximum Telecasters and the National Association of Broadcasters are considering fostering sponsorship of a series of demonstrations of advanced television systems. The showings would highlight the terrestrial performance of such recent innovations as an improved NTSC system, and an enhanced 525-line scanning system and high definition television.

The goal of the demonstration would be two-fold: to highlight potential improvements in TV service to the public, Congress and the FCC; and to make the needs of the local broadcasters known to the broadcast equipment manufacturers.

CBN Nielsen study

Nielsen's first national metered ratings analysis of the top religious TV shows has been completed for the Christian Broadcasting Network and finds that *the 700 Club* is the most widely viewed religious program. CBN plans to commission the studies three times a year.

Survey results were jointly unveiled by CBN and Nielsen at the recent convention of the Society for the Scientific Study of Religion in Savannah. *The 700 Club* reached 16.3 million unduplicated households last February, according to the study.

CBN notes 61 million people watched at least one of the 10 measured programs during the same month. The other shows measured were Jerry Falwell's *Old Time Gospel Hour*, Rex Humbard, Oral Roberts' *Expect a Miracle*, Robert Shuller's *Hour of Power*, Jim Bakker's *PTL Club*, Kenneth Copeland, *Day of Discovery*, Jimmy Swaggart and Swaggart's *A Study in the Word*.

Rather to emcee

Dan Rather has been named master of ceremonies for the 44th annual Alfred I. duPont-Columbia University Awards in Broadcast Journalism, to be broadcast live by PBS on February 5.

The *CBS Evening News* anchor will be joined on the telecast by the following awards presenters: Janet Murrow, widow of the famed CBS newsman Edward R. Murrow; John Palmer, of NBC's *Today*; CBS TV and radio anchor Douglas Edwards; Charlayne Hunter-Gault, national correspondent for public TV's *MacNeil/Lehrer NewsHour*; and David Hartman, host of ABC's *Good Morning America*.

RCA seminars

The RCA Broadcast Systems Division has scheduled a series of customer technical training seminars covering some of the company's selected products. The seminars, which are set for early 1986 at the company's Gibbsboro, N.J., facility, will cover TK-47 triax and multicore cameras, the CCD-1 camera, VHF G line transmitter, TK-29 and TK-290 telecine cameras and several other equipment. The seminars are part of RCA's customer commitment even though the broadcast system's division is phasing out of operation. Complete details and a schedule of the seminars can be obtained by contacting Theresa Laviano, RCA Broadcast Systems Division, P.O. Box 900, Gibbsboro, N.J., 08026.

ITEJ names Flaherty

Joseph A. Flaherty, vice president and general manager, engineering and development at CBS Operations and Engineering, has been named an honorary member of the Institute of Television Engineers of Japan. His honorary membership was granted for his "outstanding contributions to the establishment of electronic newsgathering and the development of digital television technologies."

The ITEJ was founded in 1946 and made some significant contributions to the advancement of broadcast engineering and the science of audiovisual electronics. It is one of the largest academic societies in the field of telecommunications and information. Its membership is nearly 7,500 engineers, and it is allied with the IEEE in the U.S.

Production notes

Lee Remick is the star of CBS' TV movie *Of Pure Blood*, a Warner Bros. picture being shot in Germany. Bill Link, Richard Levinson and David Greene are co-executive producers of the suspense movie. Remick portrays a woman who discovers she's a product of the Nazi's population breeding program of the 1930s and '40s.

Australia is the location site for the CBS picture *The Blue Lightning*; which co-stars Robert Culp and Sam Elliott as detectives. It could also become a series.

NBC starts production in early 1986 on *L.B.J.*, a three-hour movie which the network says will take a look at the personal and political life of the late President Lyndon Baines Johnson and his wife, Ladybird, who has been consulted on the film being written by Ken

Trevey and produced by Will Rudolph.

James Komack, creator and producer of *The Courtship of Eddie's Father*, *Chico and the Man*, and *Welcome Back, Kotter*, has signed a contract to produce for Procter & Gamble Productions. "Basically, I'm going to develop half-hour primetime TV shows for them," Komack says. "They've never had any half-hours for primetime. They've had specials, daytime shows and awards shows."

Komack, who's been concentrating on theatrical movie production in recent years, says he "decided to go back into television. I find TV faster. It's financially better, and it's more creative. You can say more. You can get more across than you can in movies."

Fries Entertainment Inc. is producing *Children of Times Square* in New York for ABC. Howard E. Rollins Jr. co-star of the theatrical films *Ragtime* and *A Soldier's Story*, is starring in the picture. He plays a drug dealer who hires runaway kids to peddle his dope. Joanna Cassidy portrays the mother of a runaway, played by Brandon Douglas.

Robert L. McCullough, a producer who has been associated with Aaron Spelling Productions and Lorimar, has joined NBC Productions where he'll develop miniseries, movies and series.

Jack Klugman, star of the new Home to Roost comedy series that NBC plans to put on the air later this season, is being joined by one of the co-stars from that British show upon which the network production is based. Elizabeth Bennett is coming to America to play Jack's housekeeper, the same role she portrayed in the British version of *Home to Roost*. It's the story of a divorced man who is forced to renew his relationship with his teenaged son after they've been separated for many years.

Universal Television is producing *Outlaws*, a TV movie and series pilot for NBC, which co-stars Richard Roundtree, William Lucking and Charles Napier. Nicholas Corea is executive producer of *Outlaws*, a contemporary western.

Agent Gibson: Undercover F.B.I. is one of the movie projects being developed for CBS. It's the true story of a female F.B.I. agent who infiltrates the underworld.

Faux, a CBS movie set in Aspen, co-stars Elliott Gould and Mike Farrell. It's a drama about a man, played by Farrell, who kills his wife and attempts to make it appear as if she died in an accident so he can collect on her life insurance.

Bill Bixby is the star of CBS' movie *Two Young People*, about a couple whose son and daughter from previous marriages fall in love and want to wed.

PEOPLE METERS

Third AGB Boston
Test shows high level
of accuracy/131

SELLER'S OPINION

Moving closer
to truth in
ratings/135

MEDIA PRO

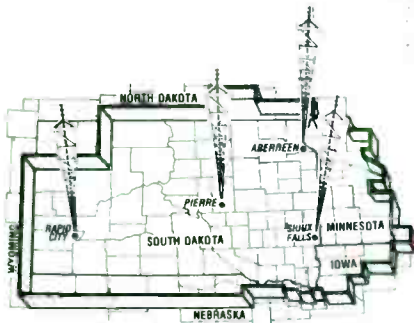
Why merging
companies use
network TV/136

TELEVISION/RADIO AGE

Spot Report

January 6, 1986

KELO-LAND
Multi-billion dollar market.
And Kelo-land TV
has it covered!



Tell your advertising story on KELO-LAND TV. You'll be talking to some 100 counties at once. More important, your message will be seen, heard — and acted upon — by hundreds of thousands of people in one of America's key markets. A big, bountiful midwestern market that's considered a must for any true national advertising campaign. There is no other selling force to match it!

 **kelo-land tv**

KELO-TV Sioux Falls, S.D. and satellites KDLO TV, KPLO TV plus Channel 15, Rapid City

Represented nationally by **SATEL** in Minneapolis by WAYNE EVANS



EXCUSE US FOR TAKING A MOMENT TO SMELL THE ROSES.

We've worked extra long and hard at KHJ-TV to make a contribution to community affairs. We probably produce more shows that deal with community concerns and people problems than any other VHF station in Los Angeles. So, it's a pleasant feeling to be awarded with recognition by the International Film and Television Festival of New York. Every award we received was presented for work that addressed a community concern. We're always thinking of the L.A. community.

It's nice when the TV community thinks of us.

SILVER AWARD

Magazine format, "Camera Nine"
Executive Producer: Stephanie Brady
Producers: Wendy Gordon,
Dan Medina, Jim Murphy

SILVER AWARD

Promo spot, "Jump and Jive"
Producer: Gail Choice

GOLD AWARD

Public Affairs Program, "Changing Family: Child
Abuse, The Day After"
Executive Producer: Walt Baker
Producers: Lynn Montgomery, Phil Reeder

RKO TELEVISION
A Division of RKO General, Inc.

9 KHJ-TV
LOS ANGELES

Spot Report

January 6, 1986

Third test shows high accuracy for people meter

A third identical validation test by AGB Television Research regarding pushbutton accuracy among panel members in the Boston test of its people meter again showed a high level of accuracy, the research firm reported last week.

The test, fielded between November 11 and 25, employed a telephone coincidental survey of panel members, whose responses about viewing were then checked against their people meter usage—which was known—at the exact time the phone call was made. According to AGB, the TV usage levels among panel members were “almost identical” with the people meter data registered by these respondents.

The November test repeated validation tests carried out in March and July, 1985. Reported the research firm: “There has been virtually no change in pushbutton accuracy from March to November, 1985, with between 91 per cent and 93 per cent of the panelists using the PeopleMeter accurately during that period.”

Checked by demo. TV usage levels among panel members was checked by age and demographics, and the closeness of the telephone and meter data was found to be true “for all age and sex groups.” Among all persons 2+, the average viewing levels for the time periods measured were 43.9 per cent via the coincidental test and 44.1 per cent according to the people meters. Comparable data for other broad demos were: men, 45.9 and 46.1 per cent; women, 48.3 and 49.1; teens, 34.5 and 33.6, and children 2–11, 40.8 and 39.5.

As a check against panelist “fatigue,” the research firm compared the people meter performance of longterm panel members—that is, those surveyed in March, July and November—and found that they press the people meter buttons “as faithfully as people who have been on the panel for a shorter period of time.” The November accuracy figure for longterm panelists was 92 per cent on the average. This compared with 92 per cent for the same people in March and 93 per cent in July.

Dropouts steady. Dr. Stephen Buck, CEO of AGB Television Research, U.S. arm of the British-based parent, AGB Research, also reported that there has

not been any increase in the number of dropouts from the panel. He said the turnover rate of the sample has remained at about 2 per cent per month since the beginning of the project. The total dropout for the first year came to 20 per cent with almost half of that (40 per cent) due to people moving, technical problems or panel members becoming ill.

The president of AGB Television Research, Dr. Joseph Philport, stated that the test phase of the people meter effort in Boston has been concluded. “We are now in the process of implementing our plans for a national television audience measurement service while seeking industry support for that service. In that context, we will continue our Boston panel and will use it as a prototype in developing our national measurements.”

Inventory management

IGC/Direct Response Networks has appointed Advanced Broadcast Management, Inc. of Alexandria, Va., as its affiliation representative to line up radio and television stations, networks and cable outlets for IGC’s existing direct response operation. The IGC direct response arm manages commercial inventory for stations, broadcast groups, networks and program syndicators “to expand their share of direct response advertising dollars.”

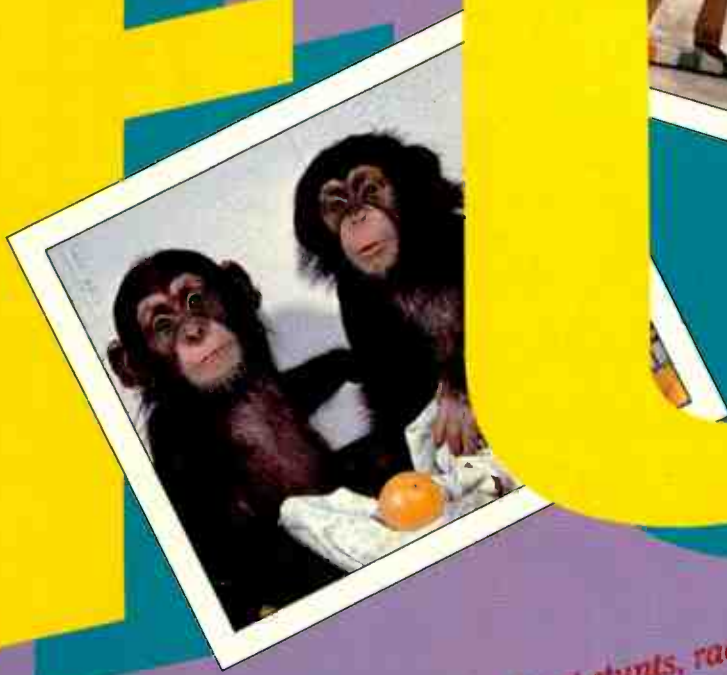
Frank Russell, president and general manager of IGC/Direct Response Networks says that “commercial inventory management” is less a matter of time banking than “a way for station to use their unsold inventory profitably—for themselves and for our clients—so the time doesn’t go unused just because it’s unsold. It’s presold to us.”

IGC maintains a library of taped commercials for its clients on hand at the stations. Russell says the company depends on the stations to keep his people informed when they have unsold time available, “and if we feel it’s appropriate for our direct response or per inquiry clients, we give them the okay and they plug the client or clients we designate into those time slots.”

Russell says that most of IGC’s arrangements have been with radio stations and state networks where the company’s contacts have been strongest, and that the same is true of ABM, an independent company that now acts as IGC’s affiliation arm in recruiting new stations and regional networks. So far, Russell reports that ABM has added 30 more stations and eight to 10 more state radio networks to IGC’s growing lineup of available stations.

At the same time, IGC also uses Urban General Corp. of Fairfield, N.J., to place clients on television, “because they are already well established as one of the largest direct response agencies working with TV, and their contacts give our clients greater entree to television.”

**IN A YEAR OF GAMES THAT LOOK ALIKE,
SOUND ALIKE AND PLAY ALIKE,
SEE THE ONE SHOW THAT'S OUTSTANDINGLY,
OUTRAGEOUSLY DIFFERENT!**



**Game players bet on the wildest, wackiest stunts, races and events ever dreamed up.
And the fun never stops for viewers. No other show offers such broad-based appeal.
We'll bet you can't help laughing when you see Fun for the Money at NATPE.
The hilarity starts September 1986**

**Produced in association with Woody Fraser Productions
and B&E TV Productions, Inc.**



For The Money

Host:
BOB HILTON

*Physical Competition
That Pays Off in
Big Laughs
30 Minutes a Day*



GROUP W PRODUCTIONS
WE'RINGHOUSE BROADCASTING AND MEDIA INC.

Spot Report

Campaigns

AMTRAK, TV

*Needham Harper Worldwide/
New York*

RAILROAD RIDING is being advertised for six to 10 weeks starting in early January in a long and nationwide lineup of television markets. Negotiators selected from a wide range of dayparts to reach all adults.

Adolph Coors Co., TV

Foote, Cone & Belding/Chicago

PREMIUM and LIGHT BEERS will be using four to five weeks of spot exposure starting on various late December or early January air dates in a long and coast-to-coast list of television markets. Buying team lined up fringe, primetime, sports and news avails to appeal to men in various age brackets, depending on label.

Creomulsion Co., TV

Liller Neal, Inc./Atlanta

COUGH REMEDY will be advertised for 10 weeks starting in early January in a good many sunbelt markets from Florida to Texas. Media group placed fringe and daytime inventory to reach women 18 and up.

Ground Round, RADIO

Ingalls Associates/Boston

RESTAURANT CHAIN is scheduled for 12 weeks of radio advertising that started in late November in a wide-spread lineup of eastern and midwestern markets. Media arranged for line-ups to attract mothers 25 and up.

Hardee's Food Systems, TV

Ogilvy & Mather/New York

FAST FOOD RESTAURANTS are set for

New book

Two companies are placing spot broadcast in this country for *A Time for Peace*, the new book by Soviet leader Mikhail S. Gorbachev. IGC/Direct Response Networks of Union, N.J., is buying spot and network radio, and Urban General Corp. of Fairfield, N.J. is placing spot television in approximately 20 markets, plus advertising on cable systems, to reach adults 18 and up. Radio buy involves some 50 stations in about 30 markets. Initial broadcast schedules are set to air through February, but if sales response warrants, schedules will be renewed for continued exposure.

13 weeks of first quarter spot advertising that started in late December in a long lineup of midwestern and south-eastern television markets. Buyers placed fringe, primetime and sports adjacencies to reach both men and women 18 and up.

Geo. A. Hormel & Co., RADIO

BBDO/Minneapolis

LITTLE SIZZLERS SAUSAGE is being advertised for 12 weeks that started in early December in a long list of sunbelt radio markets. Demographic target is women 25-plus.

Lever Brothers Co., TV

Ogilvy & Mather/New York

SELECTED BRANDS are set to share 13 weeks of first quarter spot appearances that commenced in late December in a long lineup of western, midwestern and sunbelt television markets. Media rounded up a full range of dayparts to reach both men and women 18 and up.

Jeffrey Martin, Inc., TV

Saatchi & Saatchi Compton/New York

TOPOL SMOKER'S TOOTHPOLISH broke out new 15 and 30-second television commercials in mid-December, and they're scheduled for showing throughout 1986. They're designed to tell a target audience of smoking adults about the physical and social benefits of Topol's ability to whiten smokers' stained teeth. The product was previously advertising on network radio.

Taco Bell Corp., RADIO

Tracy-Locke/Dallas

MEXICAN FOOD RESTAURANTS are set for year-round radio advertising for 1986 in a great many markets from coast-to-coast. Primary target audience is listeners 18 to 34.

Worlds of Wonder, TV

Chiat/Day/San Francisco

TALKING TEDDY BEAR is being featured via 13 weeks of first quarter spot appearances that began after Christmas in a good many eastern and midwestern television markets. Media set schedules including daytime, early fringe and weekend inventory to appeal to kids.

Wm. Wrigley, Jr. Co., TV

BBDO/Chicago

VARIOUS CHEWING GUMS are scheduled to share 26 weeks of first half advertising in a long and coast-to-coast lineup of television markets. Buyers lined up daytime and fringe spot to reach both men and women.

Appointments

Agencies



David Berger, corporate director of research of Foote, Cone & Belding, Inc., has been promoted to executive vice president of the company. Berger joined FCB/Chicago in 1959 as a research analyst and by 1980 was national director of research. As executive vice-president, he'll continue as chairman of the FCB Research Committee, which consists of all of the agency's research directors.

Elizabeth Michaels has joined Carr Liggett, Inc., Cleveland, as media director. She had been media director at Communicators, Inc., and before that was manager of media services at Dix & Eaton, also Cleveland.

Sharon Davis has been elected a senior vice president of BBDO. She came to the agency in 1977 as a research group head, was elected a vice president in 1979, and became associate director of research services in 1981. Before coming to BBDO Davis

Mighty Dog returns

Spot television in major markets is backing the network debut of the new commercial for Carnation Company's Mighty Dog Beef for Dogs that broke December 30. Agency is SSC & B:Lintas USA. The commercial is scheduled for primetime and daytime on both spot and network TV and combination fringe spot, and plans call for it to run "at least through first quarter 1986."

The agency says that since the initial Adventures of Mighty Dog, launched one year ago, recall on the spots "has been high, and projected sales goals have consistently been met."

The new spot, third in the series, features the "Guardian of Good Taste" who comes to the rescue of canine students at Schnauzer State University, who have been grouching about "the by-products and fillers found in other brands."

had been with Dancer Fitzgerald Sample; D'Arcy Masius Benton & Bowles; and Needham Harper Worldwide.



Kathleen Crowley is now media director with the Philadelphia office of Al Paul Lefton Co. She moves in from Lewis, Gilman & Kynett where she had been a planner/buyer.

Jon S. Millenson has been appointed director of marketing and research for Y&R National, the group of U.S. affiliated agencies of Young & Rubicam. Millenson joined the agency in 1969 as a marketing research executive, was elected a vice president in 1979, and was named senior vice-president and associate research director last year.

Jonathan Arm has joined SSC&B: Lintas USA as a network supervisor. He had been with William Esty Co. for the past three and a half years.

Chuck Wutke has been promoted to media planner at W.B. Doner & Co., Southfield, Mich. He joined the agency a year ago and now advances from junior planner.



Keith Eubanks has joined Cargill, Wilson & Acree, Inc. in Atlanta as computer input operator in the media department. He comes to the agency from the Atlanta office of McCann-Erickson where he had been a broadcast account coordinator.

Laurie Rechholtz has been promoted to media planner at Foote, Cone & Belding/San Francisco. She joined the agency in 1984 and reports to **Bill Kuffel**, director of media and marketing services at FCB/San Francisco.

One Seller's Opinion



Boehme

Rep researcher lists ways to move closer to truth in ratings

To analyze competitive strengths and weaknesses of radio stations within a sales environment, it is important to understand whether a station's rating position represents a valid reading of its true performance. We all depend on the "numbers" to support our decisions regarding station performance. But when the results of a rating report are open to question, we must be able to adjust the figures logically and consistently, to present our stations effectively and accurately.

Given their statistical shortcomings, it is surprising that we allow the numbers to assume such a black-and-white role in determining a station's position. Arbitron and Birch measure persons 12-plus, and their respective sample sizes and weighting procedures may not look bad on a 12-plus basis. But individual demographics are another matter.

Core demographic targets usually consist of one or two age cells; a station's entire audience can often be found within a five to 10-year age group. The small sample sizes within core age cells, spread across several metro counties and multiple survey weeks, mean that ratings are subject to statistical fluctuations more than any ratings company would care to admit. When using these numbers to buy and sell radio, how can we be sure they represent an accurate reading? Try these helpful criteria:

- **Past performance:** One of the easiest ways to judge a station is by its past history. Any gains or losses should be explainable by actual program changes.
- **Format/demo competition:** Programming or promotional shifts by competitors can influence ratings. But if no changes occur in a market, audience performance should be relatively consistent from book-to-book.
- **National format averages:** The sound of a station with a specific format may vary by market, but our studies show that such audience characteristics as age skew, time spent listening, and audience flow between dayparts, remain consistent among all stations of a given program type. Sudden rating changes that don't conform to format expectations are probably due more to statistical fluctuation than to actual performance.
- **General radio trends:** Our experience enables us to make educated decisions about the medium and how it works, and which ratings results to believe.
- **Qualitative information:** Neither Arbitron nor Birch includes qualitative data in their standard quarterly surveys. But there are several sources that do provide such data, which can be used to position a station's audience favorably. Advertisers don't want listeners; they want consumers.

One of the arguments in favor of continuous measurement states that, if surveys are released more often, the amount of time a seller is forced to deal with a ratings "wobble" is reduced. But we are able to assign a weight or adjust ratings now, according to any criteria the advertiser wants. If the printed rating can be proved too high or too low, we can apply a percentage based on consistent evidence to produce a new, more accurate figure. In reality, what we're doing is using the advanced resources at our disposal to arrive at a closer approximation of the truth.

—**Gerry Boehme**, vice president, director of research, Katz Radio.

Media Professionals

Why merging companies use network television



Monica Shaffer

*Senior vice president,
Media director
Biederman & Co.
New York*

Monica Shaffer, who heads media at Biederman & Co., sees the use of network television for corporate advertising increasing. She points out that although there is no real, accurate way to track this increase, "because," she says, "BAR (Broadcast Advertiser Reports) doesn't separate a company's corporate advertising from the advertising it does for its products and services," she's convinced nevertheless that "If we *could* track it, I'm sure we would see plenty of evidence that this growth is already underway."

Shaffer is not basing this solely on the activity of Biederman's own clients, such as ITT, which is heavily invested in network television to get its message across. On top of this, she points out that shareholders as well as customers of major corporations tend to

be spread across the entire country, "so these companies need more than the few spot markets where their plants and offices are located. And in today's climate of multiplying mergers and acquisitions, one after another, with no end in sight, the resulting corporate combinations that come out of all these takeovers need a fast way to get their new name, new direction and new capabilities across to the public quickly, in order to keep confusion to a minimum."

Shaffer recalls that the new corporate entity, Allied-Signal, Inc., resulting from merger of Allied Corp. with The Signal Companies, "took on a whole new personality, with a new power base, in terms of the expanded number of products and services the new company can now offer. And though Texaco has its legal problems now, back when it first acquired Getty, Texaco almost overnight became an entirely new force in the oil industry that was reflected in its advertising."

Similarly, she notes that now that Beatrice has acquired Esmark and International Playtex, on top of the whole range of products that Beatrice offered before these acquisitions, "We see them close each commercial for whatever product or group of products is featured with the logo reminder that, 'We're Beatrice'."

Shaffer points to the importance to such changing companies of getting out the message quickly on their new identities and capabilities, "because they don't want to leave their shareholders, customers, suppliers and employees hanging, wondering whether or not the new version of the company is going to continue to require *their* products and services, and continue to offer the products and services that the public has long come to expect from them. Network television can give them the fast reach to quell all the doubts and rumors quickly."

Media Services



Jill Cohen has been elected a vice president of Media Basics, New York. She has been supervisor of national account buying for over five years.

Karen Schneider has been promoted to project associate with Advanswers Media/Programming, Inc., the media service subsidiary of Gardner Advertising Co., St. Louis. Schneider joined the company last December and now her responsibilities will include plan-

ning for Ralston Purina brands, Southwestern Bell Publications and Hollywood Brands PayDay/Chocolat PayDay.

Representatives



Marty Miller has been named senior vice president/central regional manager for Seltel, Inc., based in Chicago. He comes from Metro TV Sales where he had been vice president and manager of both Metro's Chicago and Los Angeles offices.



Beverly Shelby has been named regional manager of the San Francisco sales office of Hillier, Newmark, Wechsler & Howard. She was formerly an account executive with KYUU(FM) San Francisco, and before that was media director at both Cunningham & Walsh and at Dancer Fitzgerald Sample.

Michael Moran has been promoted to vice president, manager of the Atlanta office of Katz Radio. He joined Katz Radio in Detroit in 1980, and in 1983 was named sales manager of the rep's Houston sales office.

Joseph Canty has been appointed vice president/sales manager of the New York office of Independent Television Sales. Canty has been with ITS since its inception in 1984 and now moves up from group manager of the rep's Mercury sales team.

Nelson Trotter has been named a divisional vice president of the Katz Television Group's Washington, D.C. sales office. He first came to Katz in New York in 1977 from WVNY-TV Burlington, Vt.-Plattsburg, N.Y., returned to Katz in 1979, assigned to the Cleveland sales office, then became general sales manager of WLWT(TV) Cincinnati before coming back to Katz as manager in Washington in 1983.

Tom Vannelli has been appointed sales manager of the Minneapolis office of Petry Television and Petry National Television. He was with the sales staff of Lanier Business Products before coming to Petry's Minneapolis office as a sales trainee in 1983.

Chris Matthews has been named sales manager of the new Denver sales office opened by Selcom/RAR. He was formerly an account executive with Christal Radio. Telephone number of the new office is (303) 393-1828.

Vicki Crumpler has been appointed an account executive with the Atlanta sales office of Petry Television. She had been selling for Blair Television, also in Atlanta.

Doyle Dane shifts

Peter Falcone has been named president of Doyle Dane Bernbach/New York and Brian Bowler moves up from executive vice president to president of DDB/Detroit. Barry E. Loughrane, who had held the New York presidency, continues as president and chief executive officer of the DDB Group. Falcone had been vice chairman and director of corporate development at DDB/New York.

Moves follow notice of resignation by Arie L. Kopelman, also a vice chairman of DDB/New York, to join long-time client Chanel, Inc. as vice chairman and chief operating officer. Resigning from the DDB Group's board of directors are Thomas A. Gallagher, retired former president of DDB/New York; Ted H. Factor, retired vice chairman of the board and founder of DDB/West; and Nicolai von Dellingshausen, who remains as president of DDB Europe.

Stations



Joseph Berwanger has been promoted to vice president and general manager of Group W's KDKA-TV Pittsburgh. He steps up from vice president of sales and marketing at the station to succeed **Carolyn Wean**, now vice president, general manager of Group W's KPIX(TV) San Francisco.

Ted Jones has stepped up to vice chairman of Charles River Broadcasting Co., parent company of WCRB(FM) Boston. He is succeeded as president of Charles River by **Richard L. Kaye**, who has been executive vice president of the company, whose subsidiaries also include WCRB Sound Systems and WCRB Productions.

Robert Munoz has been elected president and general manager of KCIK-TV El Paso and appointed to the board of directors of parent company Cristo Rey Corp. Munoz has been vice president, general manager of KCIK-TV for the past two and a half years.

Walt Davis has been named general manager of KVEO-TV Brownsville, Texas. He was formerly an executive with the Walt Disney Broadcast Division in Fresno, Calif.

Steve Stewart has been promoted to station manager of WSPD/WLQR(FM) Toledo. He joined the company in 1980 as news director and was named operations manager for both stations in June 1984.

Brian R. Holmes has been named general sales manager of KOIN-TV Portland, Ore. He joined Lee Enterprises in 1970 and now moves up from local sales manager at KOIN-TV.

Richard M. Steele has been appointed general sales manager of WTMG(FM) Murfreesboro-Nashville. He comes to the station, acquired in August by TransColumbia Communications, Ltd., following management and marketing posts with WQUE AM-FM,

WBYS(FM) and WRNO(FM) New Orleans.



Brooke Sectorsky has been appointed station manager of KTVU(TV) San Francisco-Oakland. He had been station manager at Cox Broadcasting's WSB-TV Atlanta, and before that he had been director of programming at KTLA(TV) Los Angeles.

Stephen M. Peskin has been named director of marketing for KPIS(TV) San Francisco. He is promoted from general sales manager of the Group W station. Before coming to San Francisco he had been vice president and general manager of WRLH-TV Richmond.

Philip M. Johnson has been promoted to senior vice president and director of sales and marketing for WCIB(FM) Falmouth, Mass. He came to the station in 1983, shortly before its purchase by Justice Broadcasting, Inc., as vice president and senior account executive.

Advanced 4As course

Harold Levine, chairman of Levine, Huntley, Schmidt and Beaver, Inc., has been named program director for 1986 for the Institute of Advanced Advertising Studies, a project of the New York Council of the American Association of Advertising Agencies. The program is scheduled to kick off the evening of Tuesday, February 4, with participation limited to 30 students.

Chester Gore, chairman of the New York Council and president, creative director of Chester Gore/Eric Mower and Associates, says the 16-week course "provides bright, young agency people with exposure to every facet of the agency business and the opportunity to interact with industry professionals."

The program is open to all young professionals employed by 4As agencies, whether in creative, media, research or account work, "so long as they are professionally committed and eager to learn beyond the demands of their immediate job," says Levine.

THE RADIO LIST

Lets you select the specific exec you want ...GM, GSM, PgM ... their individual names updated weekly.

THE RADIO LIST

Means flexibility. Top 70 mkts., top 200 mkts., or smaller mkts., AM or FM, daytime or full time.

THE RADIO LIST

Get labels for 1 or all of 18 talk and music formats ... alphabetized by mkt., call letters or zip-code.

THE RADIO LIST

Order pressure sensitive labels, your own imprinted labels or envelopes, or individualized letters.

THE RADIO LIST

Basic cost (market order): **\$75.** per thousand pressure sensitive labels. Add \$30./M for zip-coding.

THE RADIO LIST

The only mailing list maintained by BF/Comm. Services -publishers of RADIO PROGRAMMING PROFILE.

THE RADIO LIST

"Received more response from top 200 mkts. using list than I ever achieved before." - From Studio B.

THE RADIO LIST

"I have not had such successful direct mail experience in my 14 years..." - O'Connor Creative Svs.

THE RADIO LIST

Get order forms from Bill Fromm, THE RADIO LIST - (516) 676-7070. 7 Cathy Ct., Glen Head, NY 11545.

Thomas McGinn has been named director broadcast operations, for the CBS Radio Networks. He came to CBS in 1958 and had been manager, broadcast operations before becoming assistant director, broadcast operations in 1984.



John D. Beam has joined Beam Communications Corp. in Key Biscayne, Fla., as marketing and development specialist. He moves in from Tatham-Laird & Kudner, Chicago, where he had been a management supervisor, partner, and director of the agency's account management training program.

Lee Zeldin has been appointed to the post of national/regional sales manager for KXTV(TV) Sacramento-Stockton. She moves in from MMT Sales where she had been an account executive in both its San Francisco and Los Angeles sales offices, and before that she had been with Belo's WFAA-TV Dallas-Fort Worth.

Mutual's doubles

When Westwood One, Inc., assumed ownership of the Mutual Broadcasting System, Inc., from the Amway Corp. on December 2, Mutual acquired a second transmission system and a second president. Mutual president Jack Clements, based at the network's Arlington, Va., headquarters, just outside Washington's news center, now has a second president, Art Kriemelman, based in Mutual's sales center in New York. Kriemelman, previously Mutual's vice president sales under Amway, and later president of the Radio Network Association, has most recently been vice president, marketing for Mutual's new parent company, Westwood One.

Mutual, the first radio network to switch from land lines to satellite distribution, started with an analog transmission system, beamed by way of Western Union's Westar 4. Now, under its new Westwood management, Mutual retains the Westar link and has added digital transmission via RCA's Sat-Com 1-R.

Chuck Conrad has been promoted to the new post of assistant sales manager at WGNX(TV) the Tribune Broadcasting station in Atlanta. He is succeeded as local sales manager by **Jack Crumpler**, who had been regional sales manager for the station.



Alfonso Araya has been named program director of KVEA-TV Los Angeles. Before coming to the new Spanish language station, Araya had been with the programming department of KSCI-TV, also Los Angeles, and before that he had been program operations manager for Embassy Pictures.

Charles R. Boush is now national sales manager at WDBJ-TV Roanoke-Lynchburg. He came to the station 21 years ago and now steps up from manager of sales and market development.

Judy Gardel has been appointed sales manager at WKOX Framingham (Boston).

Waters joins BMSI



Jo F. Waters has joined Broadcast Media Services, Inc., Tampa, as director of development. The company specializes in acquisition, development and construction of radio and television stations, and Waters will assist in acquisitions with market and financial analyses, investor development and relations, and in public relations for the company.

BMSI president Ian N. Wheeler is also managing and general partner of Family Group Television, which recently acquired WGBA-TV Green Bay, Wisc.; WLAX-TV LaCrosse, Wisc.; and WFTX-TV Cape Coral, Fla., which began broadcasting October 14, 1985.

Mary Ann Skinner has been promoted to regional sales manager of Belo Broadcasting's KOTV(TV) Tulsa, handling accounts located in Oklahoma outside of Tulsa. She came to KOTV in March 1985 as an account executive after working in sales at KUSA-TV Denver. She brings to KOTV nine years of experience in radio and television sales.

New Stations

Under Construction

KSCH-TV Sacramento, Calif.; Channel 58; ADI, Sacramento-Stockton. Licensee, Schuyler Communications, Inc., 1111 Howe Ave., Suite 450, Sacramento, Calif., 95825. Telephone (916) 921-5858. William H. Schuyler, president. Represented by Independent Television Sales. Target air date, March 1986.

Buyer's Checklist

New Affiliates

Mutual Radio Network has added WIOD Miami as a basic affiliate. WIOD's sister station, WAIA(FM), already carries Mutual's *National Music Survey*.

New Representatives

Blair Radio has been named national sales representative for Capital Cities Communications' WBAP and KSCS(FM) Dallas-Fort Worth. WBAP is a personality MOR station featuring country music, news and sports. KSCS developed the original "three-in-a-row continuous country music" format.

Independent Television Sales has been named national sales representative for KTHT-TV Houston and for KONG-TV Seattle-Tacoma. Both stations signed on in December, and both stations become the fourth independent in their markets.

Masla Radio has been appointed to sell nationally for WLZR(FM) Lafayette, Ind. The station broadcasts contemporary hits.

Hillier, Newmark, Wechsler & Howard have assumed national sales representation of WTOP-WTKS(FM) Washington, of WBAL-WIYY(FM) Baltimore, and of WOAI-KAJA(FM) San Antonio. WOAI offers an all news-talk format, and WTOP programs all-news. KAJA

airs country music, WTKS offers the Transtar 41 adult contemporary sound and WIYY features adult contemporary music. WBAL programs a personality news-talk format.

Transactions

TVX Broadcast Group Inc. of Virginia Beach has agreed to acquire the assets of **Channel 38 Associates**, owners of WNOL-TV New Orleans, for a purchase price equivalent to approximately \$13.7 million.

Group W Radio has completed the sale of WIND Chicago to **Tichenor Radio of Chicago, Inc.** for approximately \$6.8 million. Transfer of the license was approved by the FCC in December, and Tichenor will convert the format to Spanish language programming.

TM Communications, Inc. has agreed to purchase KECK and KHAT(FM) Lincoln, Neb. from **J.P. Enterprises** for "in the neighborhood of" \$1 million. TMC says this is only the first of several station acquisitions the company hopes to make.



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World Radio History

Local sales (from page 114)

mation about how they can increase their sales and marketing share through the use of specific media. Then we provide a marketing plan which uses TV very aggressively and which has as its objective the building of dominance in their merchandise category or categories."

The plan, he says, can range "from a 52-week program for a supermarket chain to flights for an apparel retailer or appliance store."

Management involvement

Eckstein emphasizes that every attempt is made to "involve top management at the retail level because we're changing the marketing direction of the store."

Once the new approach is in place, then, "we work with the store to develop a presentation for its suppliers, to motivate them to participate in the marketing plan."

In addition to his firm's local development work, Eckstein is under contract to MMT Sales to work with multi-market retailers that buy national spot.

The power of vendor support was addressed at the TvB annual meeting where executives from independent stations such as Gaylord's WUAB(TV) Cleveland and Malrite's WXIX-TV Cincinnati were featured speakers.

Talking about WUAB's first vendor support experience, with a small discount store chain, Bill Scaffide, general sales manager, said the station raised \$95,000 in six weeks and, "We never had to talk about cost-per-1,000s, cost-per-points, reach, frequency, etc. All we had to do was say that we could move merchandise and we would make the cash register ring—and we did it!"

Since September, 1985, WXIX-TV, according to Bill Jenkins, vice president, general manager, "raised a total of \$176,000 from four accounts for the fourth quarter, of which approximately \$75,000 was invested in our station. We have 15 additional programs in various states of development and more coming. Our goal for 1986 is \$500,000—new dollars for our station from vendor."

Hospital/health care

Of all the product and/or service categories at the local level, the one that seems to be growing the fastest is the hospital/health care segment.

For the first nine months of 1985, according to TvB calculations based on Broadcast Advertisers Reports data, advertising in the medical and dental services category increased by 34 per cent to \$60.9 million. For the entire year of 1984, expenditures in this clas-

sification totaled \$62.1 million, and that was a 51 per cent jump over 1983.

In Detroit, Christopher Rohrs, general sales manager of WDIV(TV), describes the hospital/health care category as "explosive. Each month it's up 200-300 per cent. There's a lot of activity among hospitals and health maintenance organizations (HMOs), and I expect that to stay with us as an active category."

WCPX-TV's Hurt recalls that medical advertising was "unheard of five years ago. Now hospitals are marketing their special services—from family counseling to birthing units to stop-smoking clinics."

In the Seattle-Tacoma market, KOMO-TV, two years ago, targeted health care as a new business category to be developed. According to Monty D. Grau, vice president, general manager (also a speaker at the TvB annual meeting): "We saw a 248 per cent increase in health care advertising during 1984. In the first six months of 1985, the category was up an additional 348 per cent. It totaled slightly over \$500,000 in revenues through June of this year."

The largest percentage gainer among the top 25 local categories in the TvB/BAR nine-month tally was local


education services, up 43 per cent to \$52.2 million. It was followed by appliance stores, up 38 per cent to \$74.8 million, and legal services, up 37 per cent to \$28.1 million.

Four of the top five local categories, volumewise, were up over the first three quarters of 1984. The one declining classification among the leaders was number 4, banking, savings & loans, down 6 per cent to \$138.2 million. The other top categories: Number 1, restaurants and drive-ins, up 18 per cent to \$504.6 million; (2) auto dealers, up 27 per cent to \$237.8 million; (3) food stores and supermarkets, up 4 per cent to \$183.8 million; and (5) furniture stores, up 15 per cent to \$137.1 million.

Roger Rice, TvB president, commenting on the 43 per cent increase in local education services points out that "people are having less children, and the colleges are no longer jammed. Now they have to advertise for students."

WDIV's Rohrs says the Post-Newsweek station has enjoyed hefty increases in several key categories in addition to the previously-mentioned health care. Among those areas showing strong growth: fast-food restaurants, department stores (including chains and off-pricers such as J. C.

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BECOME A MAN, AND A MAN WHO LEARNS
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Bill Beindorf, WVEC-TV Norfolk: *"Historically the newspapers are accepted as the primary research source . . . We wanted something that would establish and position the station as the 'source.'"*

Penney and T. J. Maxx but not hard goods retailers), car and truck dealer groups and utilities and phone companies. The latter category, he points out, has been helped by the "intense competition in long distance business and should continue into 1986."

Many of the station executives interviewed have noted a shift in automobile money from national advertising to local dealer groups.

"Automobile money that previously came from Detroit or New York is coming from dealer associations in individual markets," points out Jonathan Klein, general sales manager at WBZ-TV Boston. "A lot of money is coming from them, and this continues to be very strong."

Adds WGAL-TV's Kroll: "Auto business has been tremendous—from dealer groups and individual dealers."

New entries into the market have been important factors for a number of stations including KTVU(TV) San Francisco, WAWS-TV Jacksonville and WLS-TV Chicago.

In San Francisco, Jay Sondheim, local sales manager at KTVU, says traditional retail business has been helped by some new players in the off-price fashion category. One is the Ross Stores, a multi-unit operation that added stores; the other is Marshalls, "which just opened downtown." He observes that established department stores such as Macy's and Emporium-Capwell also increased their TV spending.

In the home improvement area, the Cox station benefited from the entry of

Pack & Save, a Seattle-based chain; and in consumer electronics, the arrival Federated Electronics Stores from Los Angeles meant new dollars.

Lynn Fairbanks, general manager of WAWS-TV, says the home improvement and appliance businesses in Jacksonville "have both gotten very competitive because there have been some new entries into the market."

And Phil Sweeney, director of sales and marketing for the ABC Owned Television Stations, says the entry of New York Carpet World into Chicago proved a boon for WLS-TV there.

Overall at ABC stations, Sweeney says strong categories have been health services, home improvement stores, the auto aftermarket, jewelry centers, real estate companies, drug chains and furniture stores.

Aside from taking advantage of market trends, stations are creating special events and/or promotions to attract new advertisers and to stimulate business during slack periods.

In Richmond, WWBT(TV) staged an All-Star Car Sale involving 10 local auto dealers. Says Ellen Shuler, general sales manager: "We tied it into a sales schedule that included live spots over a period of a few days."

During the holiday season, the Jefferson-Pilot station created a Christmas catalog featuring merchandise and services of a variety of retail companies. The station coordinated the printing and mailing and then put together a television advertising package utilizing a donut approach.

KTVU is conducting "A Fit and Healthy" campaign this month, aimed at advertisers associated with good health and/or health-related activities and products—such as spas, sporting goods stores, health food retailers. The idea, says Sondheim, is to attract business—particularly new advertisers—at a time of the year when the station has a lot of inventory. "We will probably do something tied to vacation time in July or August," he adds.

The "Fit and Healthy" promotion begins January 8 and runs 3½ weeks. Advertisers must come in with 60 spots spread over five days. The station then runs between 15 and 25 spots per week promoting participating stores as a location to register for prizes, which include free stays at the Sonoma Mission Inn and Spa. Cost to each retailer is \$8,500.

Although many of the clients will be coming on for a one-time shot, it is Sondheim's hope that once they get "the taste of television and feel the benefit of the traffic, they will eventually become regular advertisers."

Harte-Hanks stations, according to Moll, have been successful with "Ultimate Warehouse Sales," a method of

"creating an event to move merchandise." Two of the Harte-Hanks outlets are running "Ultimate After-Christmas Warehouse Sales" this month.

"You rent out a convention center," explains Moll, "and you sell local retailers space, which also includes television promotion and other support such as direct mail and other media. You try to create a market for them in which to set up shop. One weekend last summer, one of these sales drew 70,000 people."

Items sold, he says, can range from \$6 dresses to satellite dishes, but "each retailer agrees to discount at a certain rate. It's a way of generating first quarter retail business that normally wouldn't be there."

Dave Sankovich, general sales manager of H-H's KENS-TV San Antonio, says the first station in the group to put on a warehouse sale was WFMY-TV Greensboro-Winston-Salem-High Point. But he credits Group W's KDKA-TV Pittsburgh with originating the idea.

The advertising, he says, starts about six weeks ahead of the sale weekend, but the big push is the last three weeks. And there are prizes—a trip for two to Hawaii or a Dodge Charger, for instance.

"The real idea," Sankovich says, "is to generate new business. Someone normally spending \$15,000 on the station in January doesn't automatically get in on the warehouse sale. Their ex-



William Moll, Harte-Hanks Television: *Local "is going to be stronger than either network or spot. We're looking for solid double-digit growth."*

penditure has to be x amount greater than the previous year."

Another way to attract new-to-TV advertisers, says Moll, is self-promotion, running spots that sell the station as an advertising medium. "TvB," he says, "is encouraging us to use our own air to promote the sale of advertising. We're doing a lot of that kind of promotion and getting a good response. Our stations' spots have been saying, 'call the station or your local ad agency.' By adding the agency, he says, "we avoid a potential problem, and we can't lose a thing by doing it."

Another station selling itself on-air is WCCO-TV Minneapolis-St. Paul (see *Retail Report*, November 25). The station produced a 60-second commercial extolling the merits of WCCO-TV and its Production 4 Studios. Says Ellen Cote-Tomas, retail sales manager: "It's directed business-to-business, aimed at newspaper advertisers, someone who's never used television."

The ad, which runs during the Midwest Communications outlet's 6 and 10 p.m. news, was selected as best all-around commercial and best "on-air" commercial in the 1985 TvB/Sales Advisory Committee station commercials competition.

TvB's Rice says his organization transmits a monthly satellite feed "with about 25 minutes of ideas stations can go out and make money on. Most of these ideas come from stations."

Regardless of their methods, it is apparent that many television stations are approaching the local/retail marketplace differently than they have in the past. They are determined to be less dependent on ratings; and they are training their salespeople to put the emphasis on overall marketing strategy rather than the quick sale of a few spots.

The key to the future, says WAWS-TV's Fairbanks, is "to stop being cannibals, stop saying, 'my 4 rating is better than his.' Rather, we should be using research to get people to use television because it's the right place to be."

At WDIV Detroit, Rohrs says the local sales force has been expanded to 12 account executives who are "out there working with local businesses, trying to learn their needs and using tools like vendor support and production to show retailers how TV can work for them."

Eglon Simons, vice president, sales, at the CBS Television Stations, says that group's goal is to get account executives "to think in terms of marketing products. People shouldn't just be reps."

Adds WCPX-TV's Hurt: "The spot jockeys are a dying breed. They are the reason broadcasters never could work with retailers." □

Late-night (from page 112)

At last year's NATPE, two first-run late-night comedy strips were put on display for the first time along with one original weekly hour. The new shows were *Comedy Tonight* from Orbis Communications, *Comedy Break* from Viacom, and King World's *Dick Clark's Nighttime*. In addition, *Carson's Comedy Classics* was considered virtually a new show because restrictions against its use at 11 p.m. were removed by the distributor, MCA, so a lot of stations which had passed on it earlier suddenly took an interest.

So far, say the experts, performance of all four shows has been disappointing, except in isolated instances. An analysis of new syndicated shows from Petry, based on Nielsen Television Index overnights of the first 10 weeks of the season, shows *Comedy Break* with a 1.9 national rating of 41 stations and *Comedy Tonight* with a 0.9 rating on 89 stations. *Dick Clark's Nighttime* did slightly better—2.8 on 99 stations, but its NTI rating had dropped nearly 33 per cent to a 3.4 from 4.5 four weeks earlier. *Carson's Comedy Classics*, not covered in the Petry report because it was not a new show, was averaging about a 3 (NSI) on 22 measured outlets

in late night but performing better in access time. For example, it scored a 7 rating and 12 share at KTVU(TV) San Francisco, in one Arbitron report, playing in early fringe.


Farrell Meisel, vice president and director of programming at Seltel, got the first hint that the new comedy entrants were in trouble when he noted that *Comedy Break*, was running last in its time period on WGN-TV Chicago, and was pulled from its 10 p.m. spot, and consigned to "the late night ghetto." Notes Meisel: "*Comedy Tonight* and *Comedy Break* were not showing the success that the distributors had anticipated.

"Clearly the things that are continuing to work are the reruns of *M*A*S*H*, *Barney Miller*, *Twilight Zone* and programs of that genre."

Cult following

Why haven't *Comedy Tonight* and *Comedy Break* caught on? Meisel believes it's because improvisation is not universally liked around the country. He says it's segregated to three major markets where it retains its own cult: New York, Los Angeles and Chicago. "While there may be small comedy clubs popping up in other cities, like St.

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Louis, New Orleans or Miami," he contends, "it's not prevalent in general society."

"Carson's *Comedy Classics* is doing reasonably well in a combination of access and late night," notes von Soosten. "It's heavily on independent stations and turning some fairly decent numbers. Basically, we've found the show is performing fairly well in late night and in some cases improving on its lead-in."

Not, however, on WPHL-TV Philadelphia. "Carson has not performed up to expectations at 11 o'clock," says Zvi Shoubin, station manager and program director. "It's a time period in which we had *Bizrrre* last year, and which did not fulfill our expectations at that time, either. At least in this market it seems that established off-network syndicated half hours seem to fare better than new programming."

A slightly more optimistic picture comes from KTLA, where *Carson's Comedy Classics* opens the late night segment, followed by *Comedy Break*. "*Comedy Break* is a very ambitious attempt to bring some of the wackiness of *Saturday Night Live* together with some of the best comics and best material," observes Bell. "It tends to be an incredibly ambitious show, compared to some of the others that have been done for late night. And the guys, Mack and Jamie, are incredibly talented. But, other than that one, I'd just as soon run *Taxi*, because the risks are great and the shows have been terrible, and the audience really doesn't seem to make a distinction between what is first-run and what is re-run. It seems they'd rather watch what is good and old, rather than what is bad and new."

Affiliates' needs

If no further first-run late fringe properties do emerge at NATPE, affiliates as well as independents may begin to feel the pinch. This is because more and more network affiliates, particularly CBS and ABC outlets, are delaying their network feeds by half an hour after their late local news. A few are even preempting their late night network schedules entirely.

Though most of these stations are filling the open time with off-network syndicated product like *Taxi*, *M*A*S*H* or *The Honeymooners*, any further erosion in the number of first-run shows in late fringe is sure to result in added demand for the available off-network product, the pressure of which is likely to drive up syndication prices even more.

"The big story in late night is the number of affiliates who are preempting and delaying the network," says Jon Gluck, vice president and director of programming at MMT Sales, who

does routine tracking of this activity. In the top 75 markets, the rep counts 32 CBS affiliates DBing *The CBS Late Movie* and another 14 preempting it. Some 37 ABC affiliates delay *ABC Nightline*, and another four preempt it.

Basically, says Gluck, they're doing it for two reasons: "For inventory creation, because they can add extra inventory both in their late news and in late fringe, and they get the benefit of a vacuum dragthrough effect from the late news, bringing younger demos."

NBC, of course, is less affected by preemptions because of the strength of *Tonight*. Fewer than half a dozen NBC stations interfere with Carson. Nonetheless, in some cities, like Milwaukee and Nashville, not one of the three networks' late night schedules airs at all.

Another element that may influence the flow of original product into late night is a negative sentiment that seems to be spreading among stations about the amount of time distributors are claiming in their non-cash deals.

"Stations are receiving barter deals with less and less enthusiasm," notes Major at Petry. He reports that some stations are asking if the arrangement is necessary for all new shows. "The original cash-plus barter concept covered the syndicator from the shortfall of basic license fees, where he needed to make a few bucks to cover his costs. Now, of course, we see it automatically on things that don't necessarily have that additional cost."

When the practice first began (with *The Mike Douglas Show*), distributors would withhold one 30 from the size or 6½ minutes available in a half-hour. Now the average is closer to a minute, and some distributors are claiming as much as 90 seconds for themselves. Similarly, in straight barter, what used to be a division of four minutes for station sale to two for the distributor is inching toward an even split.

Station resistance

When will stations start to resist? Von Soosten thinks they ought to start protecting their interests now, because if they don't, distributors will continue to snip away bits and pieces of their inventory. "I think it impedes their ability to keep enough inventory under their own control," he says of the stations. "And I don't really feel there is any significant reduction in the cash part of the deal. The tendency is to keep the cash part where it would have been, and just add an extra 30 or more to the barter side of it, which means, in effect, that the station is paying more of a license fee.

"I think just about any station can

withstand giving up a 30 in a half-hour show. I think a lot of them, when they have to give up a minute, should really think twice about it. And when it comes to giving up 90 seconds, I think that's a significant problem. "When one or two distributors are successful with it, then more will certainly follow.

"Few stations would be willing to put 50 per cent of their revenues into program purchases," von Soosten continues. When the total value of cash paid plus time relinquished begins to approach that figure, "they should be very careful," the rep warns. From the station's point of view, usually no more than one-third of total revenue should go for program acquisition, he advises, except in rare cases, such as when a station is starting up or when a particular property is irresistible.

Weekend programming

An area that many station managers think may be overlooked in late night planning is the weekend. Says WNEW-TV's Friedman, "We've had tremendous success starting a movie at 11 on Saturdays. It's a bit risky starting then, rather than 11:30, but you can establish a franchise. It's been unusual around the country, but it's worked very well for us."

At KTLA, Bell reports that *Tales from the Dark Side* has registered unexpected success as the 11 o'clock entry on Sunday night. "I think it's one of the top rated late night programs around," he says, raising its rating on KTLA from a 3 last year to a 4 and sometimes a 5 this year. "It has been really significant for us, and from what I see around the country, on a lot of stations." He attributes this first-run show's healthy numbers to better production values over the last year.

Another surprise on weekends, this one in Buffalo, is *Lifestyles of the Rich and Famous* (Television Program Enterprises) referred to as "the best performer in the time period we've ever had," by Sandy DiPasquale, station manager at WIBV-TV, a CBS affiliate. "It's not only winning its time period on Saturday night but is doing surprisingly well, demographically, against *Saturday Night Live*." It's a barter show which, DiPasquale says, he wishes he could have for cash. On Sunday night, the Buffalo station is having unusual success with *Harry-O*, which has dominated its time period with 30 and 40 shares for three years.

The success of *Harry-O* is an example of a late night "franchise" which station people refer to time and again. "Prior to *Harry-O*, we had *Marcus Welby* in there, explains DiPasquale. "The same thing. I believe the franchise is a tremendous factor." □

Essence (from page 116)

Smith says the increased use of whites on the show is both a "pragmatic" decision to "broaden the appeal of the program," and a move designed to help build Essence Television Productions into a major programmer. "It's very important that the production company develop programming that appeals to the wide audience," Smith says. "We don't want to restrict it to ideas for the black audience."

Essence, for instance, is seeking co-producers for two hour-long music specials with "universal appeal" planned for the 1986-87 TV season. And Davis hopes the company can become involved in distribution of programs from both black and white independent producers.

Closer to home, Essence plans to introduce two weekend prime-access specials, versions of its weekly show, at NATPE. One would be a concert program, Davis says, and the other would consist of three celebrity profiles. And they would both be designed as evidence that *Essence* can work in weekend prime access.

Indeed, these two specials would not be very different from what *Essence* already delivers every week. In February, for instance, an entire show will be devoted to the film, *The Color Purple*. In March, Davis promises the "first full retrospective that's ever been done on Ella Fitzgerald." Also on the drawing board: special features on Lena Horne and Stevie Wonder.

Things are certainly looking up for *Essence*, *The Television Program*, which will be called just *Essence* in its third season. Besides domestic syndication, the show has been picked up by the Armed Forces Radio and Television Service, and by St. Croix, Bermuda, the Bahamas and Barbados. "And we have offers from six additional countries," boasts Horn.

Other new ventures

Things are also looking up for Essence Communications. "This is just the start," says Ed Lewis, hinting that WKBW-TV may not be the last station with Essence stamped on it.

Smith says a long-planned *Essence* radio show, put on hold when the television program was launched, will resurface when the third TV season gets rolling.

As for WKBW-TV, just about the only change Smith sees at the moment is the addition of *Essence* to the schedule. "We'll certainly be concerned to see that the station maintains a sensitivity to the black community in Buffalo," he adds. "But that was done under CapCities."

The only change that Essence Communications contemplates for WKBW-TV Buffalo is the addition of its syndicated series. Management notes the station already maintained a sensitivity to the black community under CapCities ownership.

WKBW-TV is one of Buffalo's top-rated TV stations (tied for first in the Arbitron November sweep book), and Smith doesn't expect Queen City, which includes Essence's Smith as one of its board members, to "actively interfere with management . . . All the investors in Queen City have their own enterprises to run."

While expressing hope that WKBW-TV's management will stay mostly intact, Smith called "unsettling" the departure of Philip Beuth, the station's general manager, for another position

at CapCities. He said a search is presently being conducted by "various resources in the broadcasting industry" which were enlisted by Queen City.

One thing's for sure: WKBW-TV won't suffer from one alleged result of broadcasting's deregulation. Because of deregulation, Smith says, "the attitude of station management is often insensitive to providing a diversified programming environment. That's unfortunate, because it closes off a window of opportunity for minority programming." □

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Ratio of 1984 net non-network revenues per \$1,000 of retail sales and TV households

	1984 Net non-network revenues (\$ thousands)	1984 Retail sales (\$ millions)	Ratio of net non-network revenues per \$1,000 of retail sales	1984/1985 TV HH (thousands)	Ratio of net non-network revenues per TV household
Abilene-Sweetwater	6,514	1,888	3.5	113	57.6
Albany, GA	7,113	1,688	4.2	126	56.5
Albany-Schenectady-Troy	33,107	7,162	4.6	477	69.4
Albuquerque	29,269	5,731	5.1	390	75.0
Amarillo	9,812	2,679	3.7	178	55.1
Atlanta	129,323	18,553	7.0	1,136	113.8
Augusta	12,199	2,312	5.3	207	58.9
Austin, TX	28,871	4,853	5.9	290	99.6
Bakersfield	9,867	2,101	4.7	133	74.2
Baltimore	84,794	13,710	6.2	862	98.4
Bangor	6,310	1,714	3.7	122	51.7
Baton Rouge	23,641	3,825	6.2	257	92.0
Beaumont-Port Arthur	13,842	2,615	5.3	170	81.4
Billings-Hardin	4,658	1,397	3.3	88	52.9
Binghamton	8,450	1,984	4.3	153	55.2
Birmingham	34,803	5,728	6.1	498	69.9
Boise	12,255	1,952	6.3	152	80.6
Boston	223,442	37,061	6.0	1,943	115.0
Bristol-Kingsport-Johnson City	12,269	3,288	3.7	272	45.1
Buffalo	45,475	7,594	6.0	616	73.8
Burlington-Plattsburgh	15,431	3,396	4.5	215	71.8
Cedar Rapids-Waterloo-Dubuque	16,534	4,011	4.1	317	52.2
Charleston, SC	15,820	2,826	5.6	197	80.3
Charleston-Huntington	22,833	6,246	3.7	529	43.2
Charlotte	53,074	9,471	5.6	644	82.4
Chattanooga	16,552	3,931	4.2	293	56.5
Chicago	345,829	45,028	7.7	3,016	114.7
Cincinnati	71,083	9,602	7.4	716	99.3
Cleveland	103,487	20,112	5.1	1,395	74.2
Colorado Springs-Pueblo	17,777	3,126	5.7	205	86.7
Columbia, SC	18,022	3,484	5.2	260	69.3
Columbia-Jefferson City	6,857	2,190	3.1	138	49.7
Columbus, GA	10,226	2,116	4.8	180	56.8
Columbus, OH	52,031	8,818	5.9	629	82.7
Corpus Christi	13,244	2,934	4.5	166	79.8
Dallas	233,715	26,088	9.0	1,507	155.1
Davenport-Rock Island-Moline	18,081	4,117	4.4	338	53.5
Dayton	33,993	6,665	5.1	480	70.8

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Ratio of 1984 net non-network revenues per \$1,000 of retail sales and TV households (continued)

	1984 Net non-network revenues (\$ thousands)	1984 Retail sales (\$ millions)	Ratio of net non-network revenues per \$1,000 of retail sales	1984/ 1985 TV HH (thousands)	Ratio of net non-network revenues per TV household
Denver	125,679	16,828	7.5	978	128.5
Des Moines	19,669	5,090	3.9	369	53.3
Detroit	143,426	25,064	5.7	1,651	86.9
Duluth-Superior	7,645	2,327	3.3	173	44.2
El Paso	15,679	2,972	5.3	222	70.6
Erie	8,067	2,188	3.7	151	53.4
Eugene, OR	12,510	2,051	6.1	159	78.7
Evansville	14,585	3,838	3.8	261	55.9
Fargo	11,789	3,075	3.8	211	55.9
Flint-Saginaw-Bay City	25,267	6,309	4.0	421	60.0
Fort Myers-Naples	15,330	3,131	4.9	190	80.7
Fort Smith	7,461	1,642	4.5	137	54.5
Fort Wayne	14,845	3,236	4.6	229	64.8
Fresno	32,156	5,420	5.9	383	84.0
Grand Rapids-Kalamazoo	34,413	7,886	4.4	561	61.3
Green Bay	20,847	4,557	4.6	353	59.1
Greensboro-Winston Salem-High Point	32,679	7,113	4.6	479	68.2
Greenville-Washington-New Bern	13,258	2,832	4.7	216	61.4
Greenville-Spartanburg-Asheville	35,990	7,836	4.6	595	60.5
Harrisburg-Lancaster-York-Lebanon	26,655	7,677	3.5	497	53.6
Hartford-New Haven	73,005	13,476	5.4	800	91.3
Houston	210,471	24,514	8.6	1,437	146.5
Huntsville-Decatur-Florence	12,368	3,066	4.0	251	49.3
Idaho Falls-Pocatello	4,288	1,395	3.1	108	39.7
Indianapolis	81,974	12,931	6.3	783	104.7
Jackson, MS	15,665	3,643	4.3	274	57.2
Jacksonville, FL	38,580	5,976	6.5	390	98.9
Johnstown-Altoona	10,384	3,389	3.1	301	34.5
Joplin-Pittsburg	7,232	2,073	3.5	174	41.6
Kansas City	70,122	11,106	6.3	699	100.3
Knoxville	23,180	5,912	3.9	415	55.9
LaCrosse-Eau Claire	9,704	2,221	4.4	159	61.0
Lafayette, LA	14,709	3,080	4.8	196	75.0
Las Vegas	28,870	3,878	7.4	216	133.7
Lexington	17,878	4,140	4.3	317	56.4

Ratio of 1984 net non-network revenues per \$1,000 of retail sales and TV households *(continued)*

	1984 Net non-network revenues (\$ thousands)	1984 Retail sales (\$ millions)	Ratio of net non-network revenues per \$1,000 of retail sales	1984/1985 TV HH (thousands)	Ratio of net non-network revenues per TV household
Lincoln-Hastings-Kearney	14,116	3,354	4.2	255	55.4
Little Rock	29,873	5,693	5.2	432	69.2
Los Angeles	613,882	74,286	8.3	4,366	140.6
Louisville	35,454	6,883	5.2	515	68.8
Lubbock	13,209	2,205	6.0	159	83.1
Macon	8,989	2,149	4.2	142	63.3
Madison	15,601	3,172	4.9	197	79.2
McAllen-Brownsville	12,021	2,884	4.2	175	68.7
Medford, OR	5,492	1,567	3.5	115	47.8
Memphis	42,960	8,106	5.3	554	77.5
Miami	153,597	20,558	7.5	1,155	133.0
Milwaukee	64,816	9,458	6.9	686	94.5
Minneapolis-St. Paul	121,980	19,658	6.2	1,156	105.5
Mobile-Pensacola	24,321	5,819	4.2	408	59.6
Monroe-El Dorado	8,257	2,145	3.8	187	44.2
Montgomery	11,958	2,017	5.9	172	69.5
Nashville	47,726	8,697	5.5	645	74.0
New Orleans	66,361	9,647	6.9	639	103.9
New York	584,908	99,491	5.9	6,566	89.1
Norfolk-Portsmouth	40,519	7,448	5.4	503	80.6
Odessa-Midland	10,932	3,126	3.5	138	79.2
Oklahoma City	56,900	10,308	5.5	604	94.2
Omaha	26,915	4,987	5.4	346	77.8
Orlando-Daytona-Melbourne	61,363	11,202	5.5	669	91.7
Paducah-Cape Girardeau	14,838	4,066	3.6	338	43.9
Peoria	13,920	2,774	5.0	217	64.1
Philadelphia	208,480	40,751	5.1	2,529	82.4
Phoenix	96,122	12,545	7.7	795	120.9
Pittsburgh	94,297	15,780	6.0	1,229	76.7
Portland-Poland Spring	17,275	5,393	3.2	317	54.5
Portland, OR	76,966	11,087	6.9	784	98.2
Providence-New Bedford	33,645	8,752	3.8	562	59.9
Raleigh-Durham	39,481	8,582	4.6	590	66.9
Reno	11,260	2,884	3.9	166	67.8
Richmond	29,599	5,912	5.0	442	67.0
Roanoke-Lynchburg	17,361	4,288	4.0	348	49.9

Ratio of 1984 net non-network revenues per \$1,000 of retail sales and TV households *(continued)*

	1984 Net non-network revenues (\$ thousands)	1984 Retail sales (\$ millions)	Ratio of net non-network revenues per \$1,000 of retail sales	1984/ 1985 TV HH (thousands)	Ratio of net non-network revenues per TV household
Rochester-Mason City	7,934	2,195	3.6	144	55.1
Rochester, NY	28,490	5,097	5.6	346	82.3
Rockford	11,933	2,582	4.6	191	62.5
Sacramento-Stockton	88,997	13,163	6.8	904	98.4
St. Louis	93,188	16,165	5.8	1,041	89.5
Salinas-Monterey	20,253	2,972	6.8	195	103.9
Salt Lake City	52,896	8,465	6.2	554	95.5
San Antonio	56,017	7,968	7.0	528	106.1
San Diego	86,149	11,746	7.3	750	114.9
San Francisco	260,352	35,969	7.2	2,054	126.8
Santa Barbara-Santa Maria- San Luis Obispo	10,103	3,369	3.0	183	55.2
Savannah	10,969	2,791	3.9	197	55.7
Seattle-Tacoma	130,096	17,664	7.4	1,134	114.7
Shreveport-Texarkana	19,129	6,010	3.2	462	41.4
Sioux City	7,965	2,023	3.9	149	53.5
Sioux Falls-Mitchell	11,389	3,036	3.8	232	49.1
South Bend-Elkhart	15,137	4,060	3.7	274	55.2
Spokane	19,900	3,902	5.1	327	60.9
Springfield, MO	13,892	3,427	4.1	279	49.8
Springfield-Decatur-Champaign	17,574	4,705	3.7	348	50.5
Syracuse	22,612	4,898	4.6	365	62.0
Tallahassee-Thomasville	9,442	2,090	4.5	156	60.5
Tampa-St. Petersburg	97,122	14,723	6.6	1,013	95.9
Terre Haute	8,220	2,197	3.7	162	50.7
Toledo, OH	26,642	5,767	4.6	409	65.1
Topeka, KS	7,216	2,011	3.6	150	48.1
Traverse City, MI	6,679	1,961	3.4	149	44.8
Tucson	22,952	3,590	6.4	275	83.5
Tulsa	38,967	6,076	6.4	459	84.9
Washington, DC	169,440	25,895	6.5	1,490	113.7
Wausau-Rhineland	5,643	2,037	2.8	157	35.9
Wichita-Hutchinson	27,695	6,350	4.4	422	65.6
Wichita Falls-Lawton	9,146	2,382	3.8	164	55.8
Wilkes Barre-Scranton	17,855	5,228	3.4	480	37.2
Yakima	8,746	2,284	3.8	168	52.1
Youngstown	11,138	3,085	3.6	237	47.0

Source: Frazier, Gross & Kadlec revenue estimates; Sales and Marketing Management's "Survey of Buying Power 1985" retail sales estimates; and Arbitron, Inc.'s television household estimates.

Historic and projected net non-network revenues by market

	1985-86 ADI rank	Net non-network revenues (\$ thousands)			Average annual growth (%)	
		1980	1985	1990	1980-85	1985-90
Abilene-Sweetwater	155	4,118	7,296	12,858	12.1	12.0
Albany, GA	150	n/a	8,066	13,616	n/a	11.0
Albany-Schenectady-Troy	51	21,396	36,798	62,990	11.5	11.3
Albuquerque	62	16,201	33,097	63,725	15.4	14.0
Amarillo	118	6,106	11,042	20,067	12.6	12.7
Atlanta	15	92,374	146,786	270,444	9.7	13.0
Augusta, GA	105	6,880	13,542	25,172	14.5	13.2
Austin, TX	79	13,019	33,733	71,464	21.0	16.2
Bakersfield	148	6,055	11,152	20,052	13.0	12.4
Baltimore	21	54,237	94,554	163,316	11.8	11.6
Bangor	153	3,997	7,049	12,400	12.0	12.0
Baton Rouge	91	13,051	26,804	53,445	15.5	14.8
Beaumont-Port Arthur	122	9,144	15,503	26,598	11.1	11.4
Billings-Hardin	165	n/a	4,961	7,357	n/a	8.2
Binghamton	134	5,275	9,379	16,588	12.2	12.1
Birmingham	47	22,704	38,805	66,307	11.3	11.3
Boise	136	7,130	13,891	24,965	14.3	12.4
Boston	6	126,952	251,372	483,995	14.6	14.0
Bristol-Kingsport- Johnson City	86	7,708	13,741	23,681	12.3	11.5
Buffalo	35	34,597	49,568	75,569	7.5	8.8
Burlington-Plattsburgh	98	7,940(a)	17,283	33,438	16.8	14.1
Cedar Rapids-Waterloo- Dubuque	73	11,737	18,105	27,857	9.1	9.0
Charleston, SC	106	9,092	17,956	32,646	14.6	12.7
Charleston-Huntington	43	15,211	25,345	42,363	10.8	10.8
Charlotte	32	30,914	58,116	104,727	13.5	12.5
Chattanooga	80	10,092	18,290	31,662	12.6	11.6
Chicago	3	198,104	337,372	594,565	11.2	12.0
Cincinnati	29	44,704	78,902	138,680	12.0	11.9
Cleveland	11	72,492	114,871	180,175	9.6	9.4
Colorado Springs-Pueblo	99	10,531	20,049	37,432	13.7	13.3
Columbia, SC	87	10,849	20,342	37,678	13.4	13.3
Columbia-Jefferson City	137	4,631	7,543	12,653	10.2	10.9
Columbus, GA	115	4,895	11,146	18,613	17.9	10.8
Columbus, OH	33	34,405	57,754	97,319	10.9	11.0
Corpus Christi	121	8,417	14,701	25,931	11.8	12.0
Dallas-Ft. Worth	8	114,608	268,342	551,567	18.5	15.5
Davenport-Rock Island- Moline	74	12,110	19,799	32,618	10.3	10.5
Dayton	48	23,952	38,072	61,260	9.7	10.0
Denver	19	72,633	142,017	275,849	14.4	14.2
Des Moines	66	14,415	21,931	33,744	8.8	9.0
Detroit	7	104,277	156,621	241,091	8.5	9.0
Duluth-Superior	120	6,116	8,448	12,703	6.7	8.5
El Paso	104	9,703	17,639	32,889	12.7	13.3
Erie	138	5,314	8,793	14,486	10.6	10.5
Eugene, OR	133	n/a	13,936	22,444	n/a	10.0
Evansville	88	9,781	15,752	24,797	10.0	9.5

Historic and projected net non-network revenues by market *(continued)*

	1985-86 ADI rank	Net non-network revenues (\$ thousands)			Average annual growth (%)	
		1980	1985	1990	1980-85	1985-90
Fargo	102	7,732	13,020	21,450	11.0	10.5
Flint-Saginaw-Bay City	54	16,393	27,794	46,561	11.1	10.9
Fort Myers-Naples	107	8,242	17,721	36,741	16.5	15.7
Fort Smith	149	4,496	8,388	15,318	13.3	12.8
Fort Wayne	93	11,300	16,363	24,684	7.7	8.6
Fresno-Visalia	64	20,607	36,662	65,190	12.2	12.2
Grand Rapids-Kalamazoo- Battle Creek	41	22,407	38,382	64,676	11.4	11.0
Green Bay	68	14,248	23,036	37,694	10.1	10.4
Greensboro-Winston-Salem- High Point	50	17,780	35,228	66,941	14.7	13.7
Greenville-New Bern- Washington	97	9,186	14,451	23,168	9.5	9.9
Greenville-Spartanburg- Asheville	37	22,914	40,856	73,984	12.3	12.6
Harrisburg-York- Lancaster-Lebanon	44	20,215	29,745	47,687	8.0	9.9
Hartford-New Haven	24	35,906	81,982	164,895	18.0	15.0
Houston	10	105,032	241,621	494,497	18.1	15.4
Huntsville-Decatur- Florence	89	7,453	13,602	24,408	12.8	12.4
Idaho Falls-Pocatello	159	3,231	4,674	6,868	7.7	8.0
Indianapolis	23	52,855	91,401	159,219	11.6	11.7
Jackson, MS	85	9,556	17,231	30,639	12.5	12.2
Jacksonville	61	21,971	43,981	84,682	14.9	14.0
Johnstown-Altoona	81	7,223	11,277	17,383	9.3	9.0
Joplin-Pittsburg	119	4,800	7,992	12,755	10.7	9.8
Kansas City	30	44,564	77,835	134,861	11.8	11.6
Knoxville	60	14,217	26,193	47,939	13.0	12.8
LaCrosse-Eau Claire	127	n/a	11,043	20,346	n/a	13.0
Lafayette, LA	111	9,450	16,437	30,824	11.7	13.4
Las Vegas	96	12,187	32,335	64,474	21.5	14.8
Lexington	77	11,063	20,137	36,288	12.7	12.5
Lincoln-Hastings-Kearney	90	8,658	15,528	27,488	12.4	12.1
Little Rock	55	19,441	33,457	58,386	11.5	11.8
Los Angeles	2	320,899	681,409	1,254,286	16.3	13.0
Louisville	49	26,536	38,795	57,532	7.9	8.2
Lubbock	141	7,569	14,719	27,700	14.2	13.5
Macon	132	n/a	10,082	18,168	n/a	12.5
Madison	109	10,909	17,396	28,452	9.8	10.3
McAllen-Brownsville	117	n/a	13,524	25,028	n/a	13.1
Medford, OR	156	n/a	6,246	10,525	n/a	11.0
Memphis	40	25,887	47,564	83,824	12.9	12.0
Miami	14	83,797	173,564	357,373	15.7	15.5
Milwaukee	28	42,549	71,298	121,173	10.9	11.2
Minneapolis-St. Paul	16	68,935	133,568	254,925	14.1	13.8

Historic and projected net non-network revenues by market *(continued)*

	1985-86 ADI rank	Net non-network revenues (\$ thousands)			Average annual growth (%)	
		1980	1985	1990	1980-85	1985-90
Mobile-Pensacola	57	14,811	26,996	50,180	12.8	13.2
Monroe-El Dorado	114	6,183	9,083	14,299	8.0	9.5
Montgomery	116	8,492	13,154	20,708	9.1	9.5
Nashville	31	26,151	52,976	100,666	15.2	13.7
New Orleans	34	39,277	73,661	129,237	13.4	11.9
New York	1	343,292	652,172	1,190,989	13.7	12.8
Norfolk-Portsmouth-Newport News-Hampton	46	22,969	45,381	86,234	14.6	13.7
Odessa-Midland	144	5,109	12,189	26,724	19.0	17.0
Oklahoma City	36	35,399	64,058	112,389	12.6	11.9
Omaha	70	18,643	30,656	50,825	10.5	10.6
Orlando-Daytona Beach	27	32,329	71,071	154,294	17.1	16.8
Paducah-Cape Girardeau- Harrisburg	75	8,863	16,394	28,380	13.1	11.6
Peoria	100	10,019	15,173	23,026	8.7	8.7
Philadelphia	4	133,087	237,459	414,761	12.3	11.8
Phoenix	22	56,316	109,613	220,471	14.2	15.0
Pittsburgh	12	67,643	103,377	158,694	8.9	9.0
Portland-Poland Spring	76	9,582	19,002	35,949	14.7	13.6
Portland, OR	25	45,134	86,202	150,565	13.8	11.8
Providence-New Bedford	42	22,131	37,279	62,817	11.0	11.0
Raleigh-Durham	38	20,208	45,206	90,925	17.5	15.0
Reno	125	7,856	12,893	21,823	10.4	11.1
Richmond	63	15,848	32,914	61,180	15.7	13.2
Roanoke-Lynchburg	72	11,256	19,392	32,955	11.5	11.2
Rochester-Mason City- Austin	142	5,476	8,648	13,429	9.6	9.2
Rochester, NY	71	19,469	31,431	49,480	10.1	9.5
Rockford	112	9,023	13,168	20,002	7.9	8.7
Sacramento-Stockton	20	47,989	100,769	198,314	16.0	14.5
St. Louis	18	63,119	103,811	171,023	10.5	10.5
Salinas-Monterey	110	15,349	22,582	36,369	8.0	10.0
Salt Lake City	39	32,870	58,353	112,354	12.2	14.0
San Antonio	45	27,027	63,860	130,129	18.8	15.3
San Diego	26	44,722	97,102	201,324	16.8	15.7
San Francisco	5	148,857	292,896	569,409	14.5	14.2
Santa Barbara-Santa Maria- San Luis Obispo	113	5,561	11,658	22,446	16.0	14.0
Savannah	108	6,590	12,340	21,747	13.4	12.0
Seattle-Tacoma	13	68,659	149,285	297,664	16.8	14.8
Shreveport-Texarkana	53	11,699	21,441	37,955	12.9	12.1
Sioux City	129	6,409	8,522	12,121	5.9	7.3
Sioux Falls-Mitchell	95	5,939	12,357	23,275	15.8	13.5
South Bend-Elkhart	84	9,703	16,879	29,482	11.7	11.8
Spokane	78	13,702	22,189	35,898	10.1	10.1

Historic and projected net non-network revenues by market *(continued)*

	1985-86 ADI rank	Net non-network revenues (\$ thousands)			Average annual growth (%)	
		1980	1985	1990	1980-85	1985-90
Springfield, MO	83	8,850	15,281	25,403	11.5	10.7
Springfield-Decatur- Champaign	69	14,741	19,406	28,580	5.7	8.0
Syracuse	67	15,804	24,647	39,227	9.3	9.7
Tallahassee-Thomasville	130	n/a	10,680	19,504	n/a	12.8
Tampa-St. Petersburg	17	59,217	112,176	220,764	13.6	14.5
Terre Haute	131	5,945	9,111	13,890	8.9	8.8
Toledo, OH	65	n/a	29,040	48,276	n/a	10.7
Topeka, KS	143	n/a	7,974	12,784	n/a	9.9
Traverse City-Cadillac	139	4,480	7,180	11,252	9.9	9.4
Tucson	82	14,461	25,937	47,597	12.4	12.9
Tulsa	52	22,679	43,853	81,154	14.1	13.1
Washington, DC	9	97,034	190,620	362,219	14.5	13.7
Wausau-Rhineland	128	4,211	6,150	10,132	7.9	10.5
Wichita-Hutchinson	59	15,907	29,911	53,901	13.5	12.5
Wichita Falls-Lawton	126	6,624	10,289	16,301	9.2	9.6
Wilkes Barre-Scranton	58	11,806	19,962	33,622	11.1	11.0
Yakima	123	3,865	9,639	15,601	20.1	10.1
Youngstown	92	8,759	12,029	17,675	6.6	8.0

Source: FCC, 1980 net non-network revenues, except where noted as estimate and Frazier, Gross & Kadlec, Inc., estimates 1985 and 1990.
a/ Estimate.

Shopping list *(from page 58)*

Riptide	Columbia	C
Route 66	Colex	B(5/7)
Simon and Simon	MCA	C
St. Elsewhere	Victory	C
T. J. Hooker	Columbia	C
Wonderful World of Disney	Disney	C

First-run weekly half-hours

Program	Distributor	Terms
Buchanan, H. S.	Capital Cities	B(3/3)
Check it Out (off-cable)	Taffner	C+++
Dream Girls, U.S.A.	20th Fox	B(3/3+)
Gidget	Colex	B(2+/3+)
Headlines on Trial	ABR	C
Inside Soaps	Jeff Allen	B(2+/3+)
Mama's Family	Lorimar	B(3/3+)
Nine to Five	20th Fox	B(3/3+)
No Earthly Reason	Silverbach/ Lazarus	B(2/4)
On the Record	Samuel Goldwyn	B(2+/3+)
One Big Family	Lorimar/P&G	B(3/3+)
Ted Knight Show	Taffner	C+++
Throb	Worldvision	C++
Trendsetters	Paradise Ventures	B(2/4)
Wacky World of Sports	Orbis	B(3/3)

War Chronicles	Orbis	C
What's in a Name	Lionheart	C
Worlds Greatest Mysteries	Group W	B(2+/3+)

First-run weekly hours

Program	Distributor	Terms
Destination America	Taffner	C
Let the Good Times Rock	Group W	B(5/7)
MTV Top 20 Count- down	Viacom	B(5+/6+)
Rock 'n Roll Weekend News	King World	B(6/6)
Women of the World	King World	B(5/7)

First-run children's live action half hours

Program	Distributor	Terms
Kideo TV (Three 30-minute shows)	LBS	B(2/4)
Monster Band Takes a Stand	JM Ent.	B(2/3)
Wombles	Mizlou	B(2+/3+)
Zoobilee Zoo	SFM	B(4/2)

Source: Petry Television

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