

TV station exec salary survey: Lowest advancing least 53

Ad sales for TV stations seen slowing down 58

ROAD TO NATPE-V: Tried-and-true for late night 64

Television/Radio Age

DECEMBER 31, 1984 • \$3.50



XG0383399 177 J90001 0247
01P
T DESMOND AUG86 DIR
13555 KIT LANE 134
DALLAS TX 75240



National Advertising
Sales Representative



LBS COMMUNICATIONS INC.

© 1985 MGM/UA Entertainment Co. All Rights Reserved.

World Radio History

MGM/UA invites you to be part of a unique, new adventure in television programming—the MGM/UA PREMIERE NETWORK: 24 top quality, theatrical motion pictures with no prior network exposure. Each outstanding feature is available on a barter basis, one each month over a two-year period.*
MGM/UA Premiere Network...It's a premiere you won't want to miss!

24 Major Theatrical Motion Pictures.**

THE BEASTMASTER
THE BLACK STALLION
RETURNS
BRAINSTORM
CANNERY ROW
CLASH OF THE TITANS
CUBA
CURSE OF THE
PINK PANTHER

ENDANGERED SPECIES
FAME
THE FINAL OPTION
FORCED VENGEANCE
THE FORMULA
THE FRENCH
LIEUTENANT'S WOMAN
THE ICE PIRATES
MISUNDERSTOOD
MY FAVORITE YEAR
PENNIES FROM HEAVEN
RECKLESS

RETURN OF
A MAN CALLED HORSE
ROMANTIC COMEDY
SHOOT THE MOON
A STRANGER IS WATCHING
THIEF
TRUE CONFESSIONS
WHOSE LIFE IS IT ANYWAY?
THE YEAR OF
LIVING DANGEROUSLY



TELEVISION

The feature of the month will be available for a second run within 2 weeks of the first airing.

**24 of the above 26 titles will comprise MGM/UA Premiere Network.

THE "KIDSWORLD" CONCEPT



By
Bob Behrens
President
The Behrens
Company, Inc.

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

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

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

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

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

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



KIDSWORLD

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

Television/Radio Age

Volume XXXII, No. 12

December 31, 1984

53 Station exec salaries: Lowest advancing least

General managers of stations made strong gains in salaries in '84, according to an annual TV/RADIO AGE survey, while general sales managers and program directors made minimal gains. Attitudes on barter, split-30s and lifestyles are included in this year's survey.

58 Station ad sales seen continuing decline; local said closing in on spot

Station advertising sales are projected to total \$18,375 million in 1990 in an analysis for TV/RADIO AGE by Dick Gideon of Dick Gideon Enterprises. It's forecast that local sales will only be \$20 million under spot then.

ROAD TO NATPE-V

64 Late night scheduling focuses on safe bets vs. new concepts

Tried-and-true off-network comedy and adventure series remain in the forefront of station programming plans, as they don't see anything revolutionary among new late-night entries.

67 NATPE's second year at Moscone Center promises more participants

The convention center approach to the NATPE convention appears to be settling in, as association executives claim most of the wrinkles from the first outing will be ironed out this time.

Note:

(This is an extra issue of 'Television/Radio Age', published to provide additional pre-NATPE coverage necessitated by the earlier-than-usual dates of the convention. All regular departments will again appear in the next regular issue of the magazine, January 7, 1985).

Departments

12 Publisher's Letter	42 Tele-Scope	75 Spot Report
16 Letters	69 Viewpoints	79 Media Professionals
22 Sidelights	70 Programming	81 Buyer's Opinion
38 Radio Report	Production	

Television/Radio Age (ISSN # US0040277X) (USPS # 537160) is published every other Monday for \$40 per year by the Television Editorial Corp. Publication Office, 1270 Avenue of the Americas, New York, NY 10020. Second class postage paid at New York, NY and additional mailing offices. POSTMASTER: Send address changes to Television/Radio Age, 1270 Avenue of Americas, New York, NY 10020.



ON-CAMERA HOST: JOHN FORSYTHE

AT
NAIPE
MOSCONE CENTER
832 MARKET ST.

We're Back—And We're Almost First Run

JOHN FORSYTHE'S WORLD OF SURVIVAL

221 AWARD WINNING COLOR HALF-HOURS

The world's most popular and most successful wildlife adventure series
—at a price you can survive on.

A SURVIVAL ANGLIA LTD. PRODUCTION

I NOTE: Since these programs are primarily designed to further understanding of the natural sciences, they are properly identifiable as "Instructional" for FCC logging purposes.

RKO PICTURES

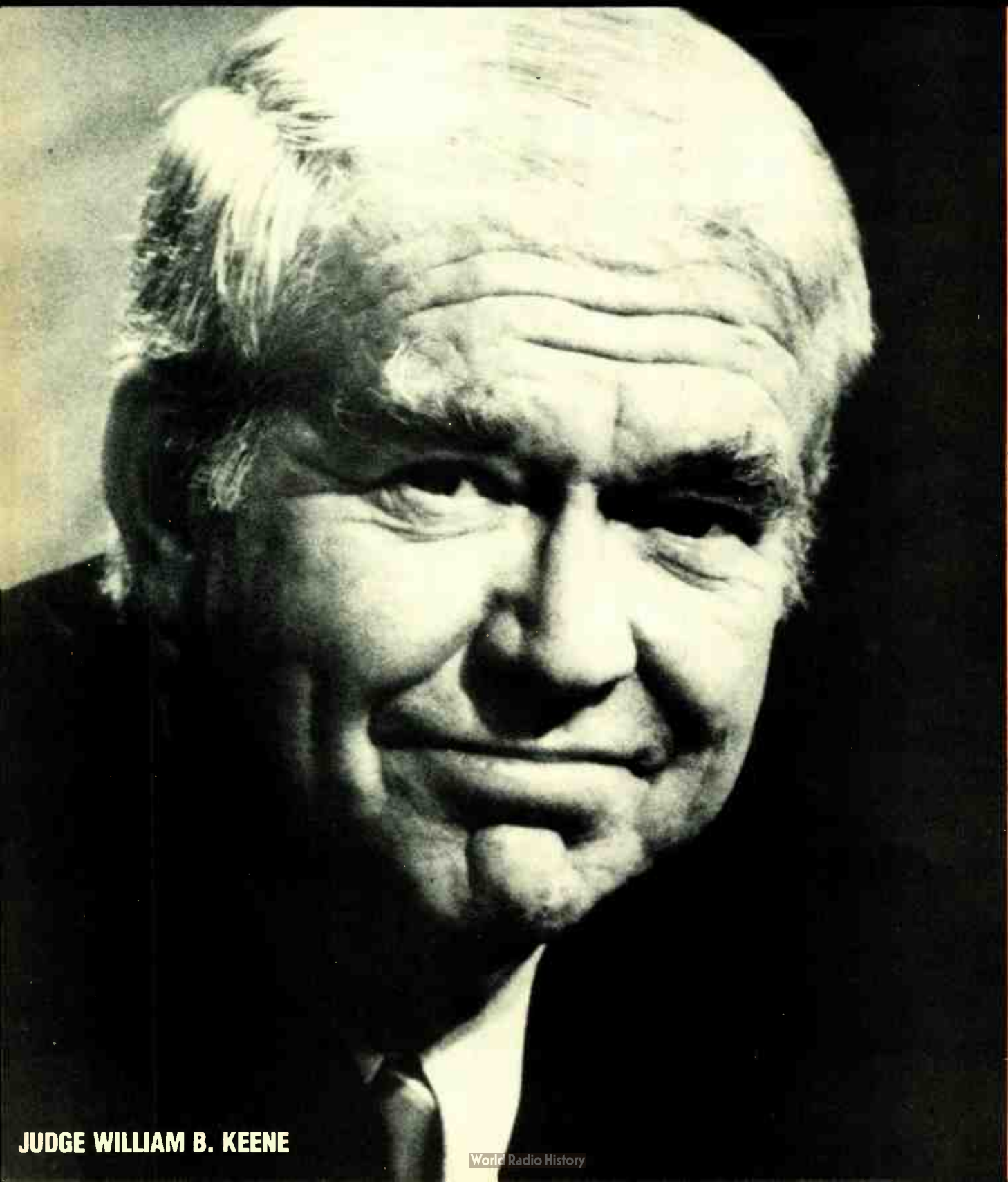
1440 BROADWAY · NEW YORK, N.Y. 10118 · (212) 764 6600 · TELEX: 881130 RKO PIC UD

BLAIR ENTERTAINMENT IN ASSOCIATION WITH STOREFR COMMUNICATIONS presents

**THE
NEW**

DIVORCE

TELEVISION'S ORIGINAL AND MOST SUCCESSFUL



JUDGE WILLIAM B. KEENE

COURTROOM

®

**AT
NATPE**
MOSCONE CENTER
46
POST ST.

**COURTROOM
DRAMA SERIES**

**A
FIRST-RUN
STRIP SERIES
HIT!**

**FIRM GO
FOR
YEAR 2!**



BLAIR ENTERTAINMENT

1290 Avenue of the Americas • New York, NY 10104 • (212) 603-5990

World Radio History



Starting with the work of film dailies through the entire post production mixing, re-recording and composite print production, this informative source book covers every phase of the film editor's craft from script to screen.

Descriptive and detailed chapters provide guidance and know-how amateur and aspiring professionals need. Every aspect of professional film editing is clearly and thoroughly outlined including:

optical effects . . . montages . . . titles . . . laying in sound and music . . . building Foley (sound effects) . . . looping and automated dialogue replacement . . . and on to every other facet of the editing task.

A glossary of terms and an index are included for quick reference.

T-1267 Hardbound \$22.95
 Paper \$15.95
 352 pages 250 illustrations

Television/Radio Age Books
1270 Avenue of the Americas
New York, NY 10020

Enclosed find \$_____ for _____ copies of "The Magic of Film Editing."

Name _____

Address _____

City _____ State _____ Zip _____

Price includes postage and handling.

Television/Radio Age

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
 Associate Editors: Robert Sobel, George Swisshelm
 Editor-at-large: David G. Halliday
 Contributing Editors: Hugh M. Beville, Jr., Dan Rustin, Fred Allen

Washington

Howard Fields
 716 S. Wayne St.
 Arlington, VA 22204, (703) 521-4187
 Special Correspondent, Earl B. Abrams

London

Adrian Ball, European Editor
 100 Fleet Street
 London EC4Y 1DE, England
 01-353 8624/8625

Advertising

Vice President & Sales Director:
 Mort Miller
 Sales Representatives: Marguerite Blaise,
 William J. Mathews
 Production Director: Marvin Rabach
 Circulation/Promotion Director:
 Brad Pfaff
 Business Office: Marjorie Bloem

West Coast Office

Paul Blakemore, Vice President
 1607 El Centro, Suite 25
 Hollywood, Ca. 90028 (213) 464-3552

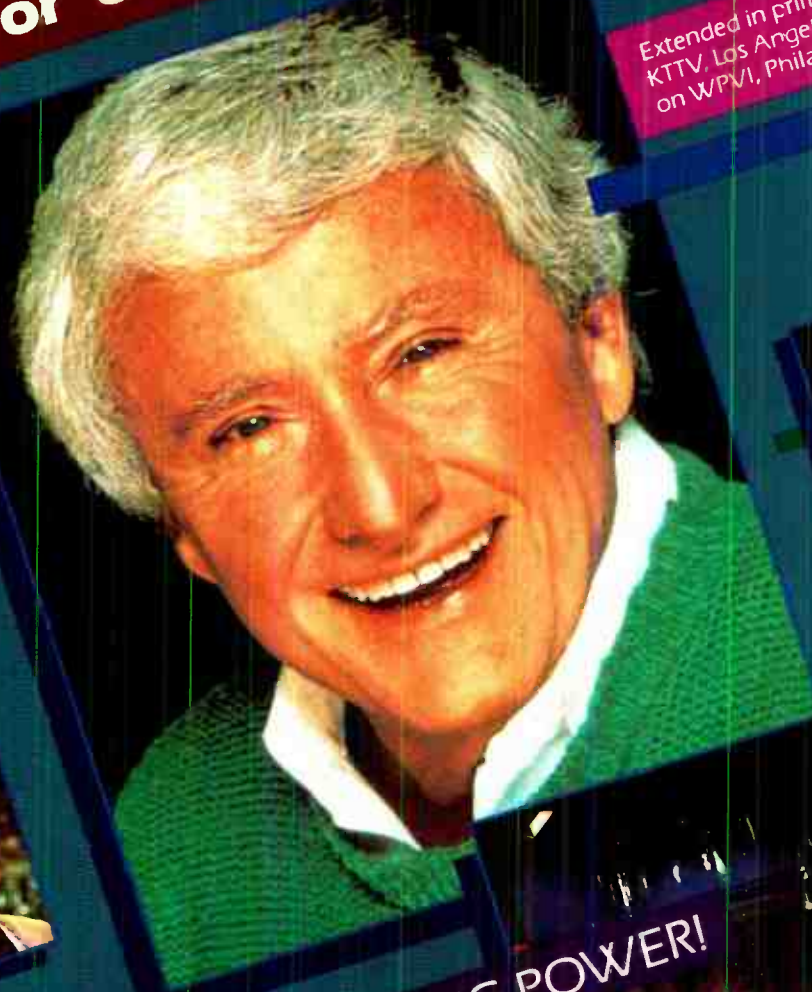
Member Business
 Publications Audit of
 Circulations, Inc.



TELEVISION/RADIO AGE is published every other Monday by the Television Editorial Corp. Sol. J. Paul, President; Lee C. Sheridan, Executive Vice President; Paul Blakemore, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$40; Canada and Mexico: \$40; elsewhere: \$40 © Television Editorial Corp. 1984. The entire contents of TELEVISION/RADIO AGE are protected by copyright in the U.S. and in all countries signatory to the Bern Convention and the Pan-American Convention.

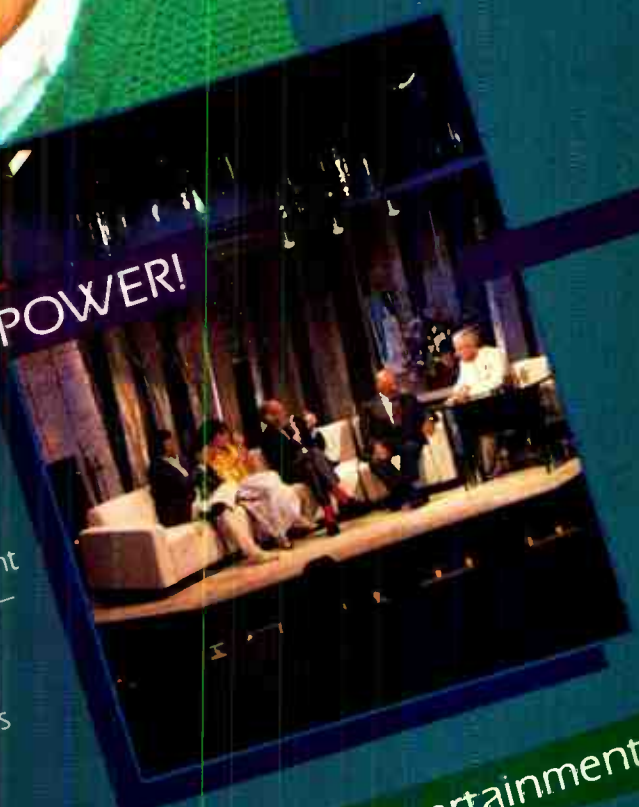
A "go" for '85!

Extended in prime time into '86: WNEW, New York, KTTV, Los Angeles, WTTG, Washington! Also cleared on WPVI, Philadelphia and WEXS, Cleveland!



MERV GRIFFIN.

HE GIVES STAR POWER, STAYING POWER!



How did the Merv Griffin show get to be television's longest-running talk show? It's the enduring appeal of Hollywood's brightest stars . . . and the welcoming warmth of America's favorite host. Stations all across the country know that they can count on The Merv Griffin Show to deliver—in all day parts—morning, afternoon and night, time and time again. And this year's line-up promises more celebrities, a faster-paced format, and more fun than ever. Guess that's why we call Merv the first name in entertainment . . . and the last word! 240 first-run episodes available, direct from Hollywood via satellite (tape also available).

Merv. The first name in entertainment.

Distributed by

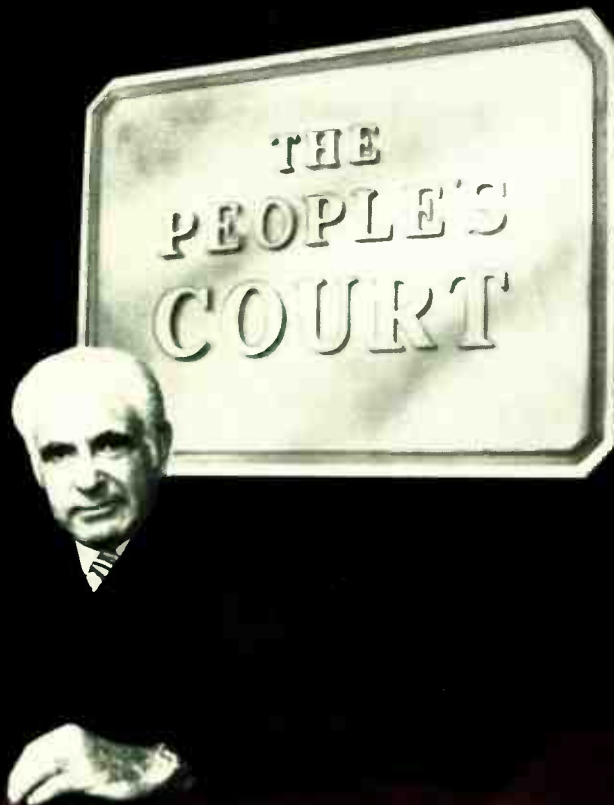
KINGWORLD
LOS ANGELES • NEW YORK • NEW JERSEY

CAMELOT
New York

MERV GRIFFIN
ENTERPRISES

#1 & GROWING STRONGER!

“The People’s Court,” even in its third season, continues to grow from sweep to sweep, dominating the competition and retaining its crown as syndication’s endurance champ! And in November, the growth trend continued, with win after win and outstanding increases over it’s lead in!



NEW YORK

WNBC

Monday-Friday 4:30 PM		RTG/SH	W 25-54 — 000 —	M 25-54 — 000 —
Lead-In	Love Connection	6/17	127	40
	WNBC COURT	8/20	171	73
WCBS	Rockford Files	6/17	85	72
WNEW	He-Man	5/13	55	48
WABC	Local Magazine	5/12	146	27
WOR	Movie	4/10	92	75
WPIX	Happy Days Again	6/15	69	43

CHICAGO

WMAQ

Monday-Friday 4:00 PM		RTG/SH	W 25-54 — 000 —	M 25-54 — 000 —
Lead-In	Love Connection	5/15	54	20
	WMAQ COURT	8/21	58	36
WBBM	Quincy	8/20	81	54
WLS	News	6/16	74	43
WGN	Heathcliff	5/13	26	26
WFLD	Flintstones	7/19	38	27

BOSTON

WBZ

Monday-Friday 5:00 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Love Boat	9/23	48	36
WBZ	COURT	10/22	64	50
WNEV	Name That Tune	9/19	44	34
WCVB	Close for Comfort	7/16	39	20
WLVI	Brady Bunch	4/8	16	6
WSBK	Quincy	2/5	40	26
WXNE	8 Is Enough	1/3	7	4
WQTV	Star Theater	-1	1	1

ST. LOUIS

KSDK

Monday-Friday 4:00 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Hour Magazine	6/23	24	8
KSDK	COURT	9/25	27	11
KPLR	Voltron	8/23	10	11
KMOX	Quincy	6/18	25	12
KTVI	Three's Company	6/17	18	11
KDNL	Gomer Pyle	2/5	5	7

PITTSBURGH

KDKA

Monday-Friday 5:00 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Hour Magazine	11/31	47	18
KDKA	COURT	13/32	49	33
WTAE	Three's Company	9/21	48	35
WPXI	Name That Tune	6/14	26	16
WPTT	Batman	2/5	6	6
WPGH	Dukes of Hazzard	4/9	12	14

CHARLOTTE

WBTV

Monday-Friday 4:30 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Rituals	6/21	13	9
WBTV	COURT	10/31	23	18
WSOC	Alice	7/23	16	10
WCCB	He-Man	4/14	8	3
WPCQ	Heathcliff	2/7	4	4

MILWAUKEE

WTMJ

Monday-Friday 4:30 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Little House	6/22	18	7
WTMJ	COURT	9/29	16	11
WITI	Jeffersons	7/21	17	9
WISN	Local Talk	3/11	10	4
WVTV	Superfriends	3/10	4	2
WCGV	Voltron	4/12	3	3

ALBANY-SCHENECTADY WRGB

Monday-Friday 5:30 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Three's Company	8/22	7	8
WRGB	COURT	13/31	21	16
WTEN	Taxi	11/26	17	18
WNYT	Family Feud	6/14	7	8
WXXA	Beaver	5/12	7	7

MEMPHIS

WREG

Monday-Friday 4:00 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Waltons	7/19	15	6
WREG	COURT	11/27	22	11
WHBQ	Dallas	8/21	21	7
WMC	Hart to Hart	7/18	19	7
WPTY	Tom & Jerry	4/10	6	2
WMKW	He-Man	2/5	1	1

RICHMOND

WTVR

Monday-Friday 5:30 PM		RTG/SH	W 25-54 000	M 25-54 000
Lead-In	Benson	10/29	13	13
WTVR	COURT	13/33	20	20
WXEX	Love Boat	6/14	8	9
WWBT	WKRP In Cincinnati	8/21	12	18
WVIR	CNN News	1/3	3	4
WRLH	Diff'rent Strokes	6/15	6	4

Now's the time to sign up with an established winner for '85-'86.

THE PEOPLE'S COURT

The first-run strip that makes a great case for itself.

Telepictures CORPORATION

NEW YORK • LOS ANGELES • CHICAGO • DALLAS
PARIS • SYDNEY • TOKYO • TORONTO

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

Publisher's Letter

Television/Radio Age, December 31, 1984

Projections show local time sales catching up to national spot by 1990

Substantial increases in local sales seen for '85

Tv station growth depends on economic conditions

What's ahead for the television business in 1985?

Nineteen eighty-four was not a normal year, because of the Olympics and the elections, but in the television business, actually, no year is a normal year.

The charts on page 59 point out interesting correlations between gross national product (GNP) and personal consumption expenditures (PCE) in relation to station advertising sales.

The projection of station commercial revenues is estimated at \$18,375 million by 1990. Interestingly enough, the projections show that local time sales by 1990 will almost catch up to national spot revenues. Network compensation is virtually a negligible factor in any kind of analysis in the business since by 1990 it will represent only 2.7 per cent of those stations' total income. This is a drop from a 6.4 share in 1980, which is the last year the Federal Communications Commission reported industry figures.

As the article on page 58 points out, the growth of television station business depends to a limited degree on the economic conditions. This explains the cautionary but slightly optimistic mood of the television business. Television station revenues have, in the past, generally grown faster than the economy, with some exceptions.

In the '60s, television revenues were slightly ahead of the GNP. During the first half of the '70s. On the other hand, the GNP ran ahead of station sales. However, '70 and '71 were recession years, and the loss of cigarette advertising was responsible for a \$200 million markdown. In the second half of the '70s, station revenues shot ahead of the GNP with increases averaging 15.7 per cent, while the GNP rose an average of 11.5 per cent.

In the first half of the '80s, station volume, according to Dick Gideon, who did these estimates, exclusively for TV/RADIO AGE, will again surpass the GNP by a substantial margin. One fact that is substantiated by Gideon's comparison is that the GNP figures seem to be a more reliable correlation than the PCE averages. One of the other dramatic factors borne out by Gideon's analysis is the drop in network compensation. In 1961, it accounted for 21.3 per cent of station revenue.

As for local sales, the sales managers replying to TV/RADIO AGE's general survey predicted that there will be more growth in '85 than in '84. Over 70 per cent of those queried predicted substantial increases. It is evident that many stations will be beefing up local sales efforts next year hoping to take up the slack of national spot, if there is any. It is for this reason that TV/RADIO AGE initiated the column in the *Spot Report* section on retail sales. It is currently being written by Sandy Josephson, our editorial director. Sandy has had wide experience in the retail field: he was formerly editor of the *Daily News Record*. You will also see, during 1985, station activity on co-op advertising considerably increase.

On the whole, the television business is healthy; however, it also has to recognize that competing media are battling for the advertiser's dollar. In particular, 1985 will see more competition from cable both at the local and at the national level.

Gideon's projection for television in 1985 is an 11.7 per cent increase. Our own is slightly more conservative. After talking with advertisers, agencies, and reps, we are projecting a figure in the 10 per cent range for next year.



**WDTN
DAYTON, OH
AND BLAIR TV.**

**TOGETHER,
WE HAVE A
NEW RECORD
TO BEAT.**

OUR OWN.

WDTN, the Hearst Broadcasting Group's ABC affiliate in Dayton, Ohio, has chosen Blair Television for national sales representation. WDTN has a tradition it shares with Blair... Leadership.

BLAIR. ONLY BLAIR.

Television





World Radio History

© 1985 Columbia Pictures Industries, Inc.



Let Columbia Show You The Best Views in San Francisco.

Series

CARSON'S COMEDY CLASSICS

BENSON

HART TO HART

POLICE WOMAN

POLICE STORY

FANTASY ISLAND

SOAP

CHARLIE'S ANGELS

BARNEY MILLER

S.W.A.T.

STARSKY & HUTCH

CARTER COUNTRY

WHAT'S HAPPENING!!

Miniseries

PRIME FOUR

Movies

VOLUME IV

TV 20

VOLUME III FOR THE 80s

VOLUME I FOR THE 80s



Letters

Local elections

I totally agree with Daniel Ritchie on *Viewpoints* (TV/RADIO AGE, November 12). The local stations should be more involved in local elections.

KTHI-TV Fargo-Grand Forks North Dakota, held three-60-minute "discussion" programs with candidates for 1) governors, 2) attorney general, 3) House of Representatives. (The "discussion" format allows for more give and take than the somewhat stilted presidential debates).

We expect to increase this and other candidate information programming in 1986 and 1988.

Sincerely,

JOHN HRUBESKY
Vice president & general manager,
KTHI-TV,
Fargo-Grand Forks, N.D.

Boston agencies

Your story on Boston (*Lively Boston agency scene is erasing the city's former image as an 'advertising backwater'*, November 12) is a very well-written, in-depth article.

ANTHONY C. WINCH
Executive vice president/
co-creative director,
Hill, Holliday, Cosmopolos, Inc.
Boston

On page 116 of your story on Boston, you state as follows, "Beginning with its founder Arnold Z. Rosoff, who looks to be in his mid-50s rather than his mid-70s . . ."

Since I am in my mid-60s, and not in my mid-70s, I found the reaction to the story around the city and particularly in our office to be directed mostly toward this comment rather than all the other wonderful things you had to say about the company.

ARNOLD Z. ROSOFF
Chairman,
Arnold & Co. Inc.,
Boston

We were really pleased with the results of the article on Boston advertising agencies.

We have gotten terrific feedback.

BRENDAN KELLEY
Executive vice president/
creative director,
Ingalls Associates, Inc.,
Boston

Understanding co-op

Co-op advertising is a recent invention. At times you get that impression from discussions at radio and television sales meetings reported in *Television/Radio Age*.

Vendor co-op goes back to the days of the traveling salesman. To make a sale, he'd often open his wallet and say, "Looka here! Buy these goods and I'll stake you to half the cost of a newspaper ad . . . and here's a ready-made ad mat you can use."

Many sales reps don't understand the retailer's co-op thinking. They feel a store is dumb in turning down all the dollars available. The store has good reasons.

For example, if a woman's specialty shop used all the funds from their foundation garment resources, their advertising would give the impression that they are only a bra and girdle store.

Stores put their money on items with proven track records of what customers want. Brand "A" shirt could be their best seller and have a small co-op allowance. Brand "B" might offer a super allowance. Many stores would turn down the Brand "B" offer and put its dough on "A."

The best way for a sales rep to sell a store with co-op is to do homework first.

(1) Study a file of its newspaper ads, possibly at the public library.

(2) Examine the merchandise on the sales floor. Find out what basic brands the store features.

(3) With the co-op plan books of RAB and TvB, determine if those brands give allowances.

(4) Suggest the store use these funds for their scheduled thematic events.

(5) Present spec spots and storyboards with the intro selling the store and the event.

Follow it with vendor items. Resources with small allowances would get few spots. Resources with big allowances would get more.

Immediately ahead stores have many events. January—clearances, white sales, fur events. February—furniture, bedding, floor coverings. March—housewares, gardening, spring fashions. April—Mother's Day promotions, air conditioning. May—more Mother's Day and Father's Day. June—gift promotions for brides and graduates.

Then there can be events that sell special categories of merchandise such as men's wear, children's wear, fragrances, etc. The opportunities are endless.

HOWARD P. ABRAHAMS
Retail Broadcast Advisors
New York

Please send

Television/ Radio Age

1270 Avenue of the Americas New York, N.Y. 10020

ONE YEAR—\$40.00

TWO YEARS—\$60.00

THREE YEARS—\$80.00

Name _____ Title _____

Company _____

Address _____

City _____ State _____

Zip _____

Twenty-five issues a year. Newstand price \$3.50 per issue.

Subscriptions begin upon receipt of payment.

Thank You For Faithfully Seeing Us Through Ten Great Years.



The 700
Club

It is through long and faithful friends that the 700 Club has gone from being broadcasted from a single local station in 1961, to today where we are now syndicated on 189 stations across America reaching nearly 3 million households each week.

We couldn't have done it without these special friends who have aired us for the past 10 years or more. To each a heartfelt thank you.

KDNL
St. Louis, MO

WVTV
Milwaukee, WI

KTLA
Los Angeles, CA

WSEE
Erie, PA

WBOY
Clarksburg, WV

WODC
Altoona, PA

WAKR
Akron, OH

WDCA
Washington, DC

WPGH
Pittsburgh, PA

WPHL
Philadelphia, PA

WUTV
Buffalo, NY

KHTV
Houston, TX

KZAZ
Tucson, AZ

WGGS
Greenville, SC

Warner Bros., for more than two decades, has consistently supplied the greatest number and the most important features for syndication.

Volume 25 continues

the tradition and the new
era of commitment to
supply you with the best.

Warner Bros. Television Distribution



A Warner Communications Company

**THE ONLY THINGS THESE PEOPLE HAVE
IN COMMON ARE AGE AND SEX.**



GD ARBITRON RATINGS COMPANY
A Clear & Data Company

1985 Arbitron Ratings

You'll never know who buys the stereos, drinks the beer or wears the tweed if all you're looking at is an age and sex demographic. You need a way to know who buys what in order to get the most out of television advertising. That's why Arbitron Ratings developed Product Target AID.SM It's a powerful marketing tool that lets you pinpoint the buying habits of a television audience to a degree never before possible.

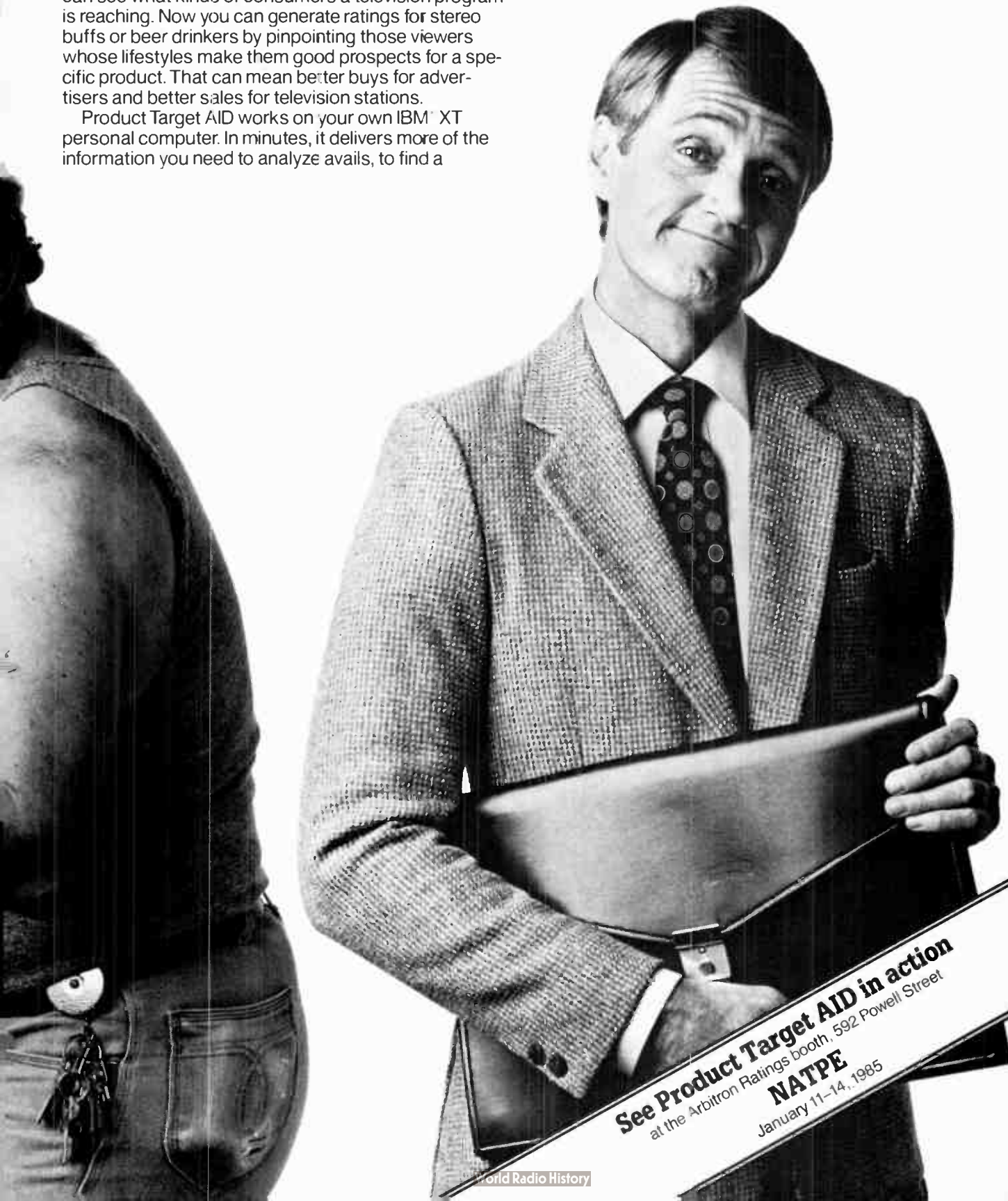
Product Target AID combines audience ratings with lifestyle information and product user profiles, so you can see what kinds of consumers a television program is reaching. Now you can generate ratings for stereo buffs or beer drinkers by pinpointing those viewers whose lifestyles make them good prospects for a specific product. That can mean better buys for advertisers and better sales for television stations.

Product Target AID works on your own IBM XT personal computer. In minutes, it delivers more of the information you need to analyze avails, to find a

station's strengths and to demonstrate how a program reaches the viewers who are most likely to buy the product or service an advertiser wants to sell.

Product Target AID. It brings a whole new focus to television advertising. Contact your Arbitron Ratings representative for more information. Arbitron Ratings (212) 887-1300.

ARBITRON RATINGS



See Product Target AID in action
at the Arbitron Ratings booth, 592 Powell Street
NATPE
January 11-14, 1985

Sidelights

New VCR application

Racking his brains to find a way to make a discussion about a newspaper article more pertinent to his audience, Bill Hanley may just have come up with a revolutionary programming approach for TV stations. Hanley, executive producer of public stations KTCA-TV and KTCI-TV Minneapolis-St. Paul, decided to transmit the article via a "burst" of frames at the end of the show so viewers could record it on VCRs with freeze frame advances for later reading.

Response to the taping was "tremendous," says Wendy Wiberg, public relations director. Over 40 callers "congratulated us." As a result, Wiberg is in the process of discussing additional applications with educators and government executives. In fact, Minneapolis' Metronet librarian, who supervises librarians within the area, contacted her about how the process can benefit viewers.

The process, called by the station "DataBurst," debuted on a weekly news and current events pilot show, *Almanac*, running this month on Friday nights. For the first show, a controversial article published in the *Minneapolis Star/Tribune* was discussed in a 14-minute segment by the *Tribune's* managing editor and an attorney who questioned its validity. The article focused on the early teaching career of Kathleen Morris, the Minneapolis public prosecutor who is handling sexual abuse cases in the state. Viewers were invited to tape the article at the end of the show.

The newspaper article, says Hanley, was shot at three frames of video for every page of information. DataBurst transmitted the article at the speed of 10 seconds per page. The *Tribune* article was fed in five seconds.

Audience participation. Hanley says DataBurst adds a "critical dimension to our reporting, inviting audience participation." Future plans call for regular use of DataBurst. "It will," says Hanley, "back up our current events coverage and other news features." Moreover, artwork, he says, can be transmitted so viewers can be privy to an advance museum or gallery showing of paintings or photographs. A bibliography can also be fed to VCRs. "It's so new," says Hanley, "that we haven't had a chance yet to explore all the applications for DataBurst." Hanley claims up to 100 pages of text can be transmitted with ease. More than 100 pages, however, he feels may fatigue viewers.

It is estimated that roughly 15 per cent to 17 per cent of the TV audience has

VCRs. Hanley maintains that this percentage may even be higher for viewers of public affairs shows, who are more likely, he says, to have them.

Store TV plans

Retailers have good cheer for TV stations in the coming year as most plan on stepping up broadcast expenditures in 1985.

"We have been spending more money on TV for the past five years," says John Funk, senior vice president, sales promotion at Los Angeles-based Robinson's, and he sees no reason why the store will not continue this trend in 1985.

"We believe in the media," says Jack Moody, vice president, advertising and sales promotion, at Gottschalk's in Fresno. To prove his point, Moody says Gottschalk's produced over 400 spots last year for both hard and soft lines and will



Actress Erin Gray, one of the stars of the NBC series, "Silver Spoons," has been a TV spokesperson for Bloomingdale's for the past seven years.

probably do more in 1985.

Judy Casper, media director for New York-based Abraham & Straus notes that, "We plan on increasing broadcast monies for next year. Our stores are all over the ADI area, so it pays for us to use it."

While most retailers are hesitant to divulge percentage hikes, they stress that television is often a less expensive medium to use than print.

"In northwestern Washington, nine papers are needed to reach the audience, as opposed to TV," says Wendell Ensley, senior vice president, sales promotion and marketing, for Seattle-based The Bon. "The cost per-1,000 makes TV an excellent buy." Nonetheless, many manufacturers, he notes, are insensitive to the efficiency of TV and believe it's less

expensive and more effective to use print. Manufacturers measure TV usage, says Ensley, based on the New York market and do "not realize it does not cost an arm and leg to use it in other parts of the country."

While retailers note co-op money is forthcoming for TV, many think twice about using it due to the hitches stipulated by manufacturers. "Most retailers," says Tim Worcester of Cincinnati-based Shillito/Rike's, "do not spend anywhere near the amount of (co-op) money available to them from vendors because of all the red tape."

Image and price. For most retailers, TV means a blend of image and product/price advertising. "We do a lot of image fashioning but we also do a lot of direct volume sell," says Robinson's Funk. He says the store does about 55 per cent direct sell versus 45 per cent image.

Most executives claim that even when a specific product is being advertised, store positioning is involved. The Bon's Ensley admits that no matter what the campaign, image is inherent in the advertising. The store's tag line: "The Bon—Where the choices are" implies positioning, as does Bloomingdale's slogan, "It's like no other store in the world." The New York-based operation, says Wendy Levine, media director, "emphasizes both fashion and price, in television advertising that is run on Wednesday/Thursday/Friday blitzes." In 1985, the store plans on touting its Italian promotion, although it did not advertise its Japanese promotion in 1984. Gimbel's-Midwest in Milwaukee will also use advertising to proclaim a storewide promotion in March. In general, says Roy Boutillier, senior vice president, director of marketing, Gimbel's strives for a balance between image and product ads.

Gottschalk's, however, is one operation that makes no bones about its advertising objective. It emphasizes product/price. "We know who we are, says Moody. "We've been around for 81 years and do not have to say how great we are. Our customers expect value at a price." And this is the message the store delivers. "If we're advertising a videocassette recorder, then we show a videocassette recorder and a close-up of its features," says Moody. "We don't glamorize it."

Most stores will update their TV ads next year, while sticking with those elements that work. Bloomingdale's, for one, will keep Erin Gray, its spokesperson for the past seven years, but will freshen the format, as will Robinson's and The Bon.

(continued on page 28)

NEW!

CASTLE HILL TELEVISION HAS IT ALL!

CASTLE HILL - VOLUME I

**TWELVE NEW COLOR
FEATURES, FIRST-RUN in
broadcast television
syndication.**

NEW! The raw excitement
of Charles Bronson in
"Honor Among Thieves"!

NEW! The sexy, romantic
antics of Jacqueline Bisset
in "Together"!

NEW! The award-winning
drama of "Breaker Morant"!

NEW! The wild comedy of
Marty Feldman's hilarious
"Think Dirty"!

NEW! The thrilling
science-fiction adventure
"Death Watch"!

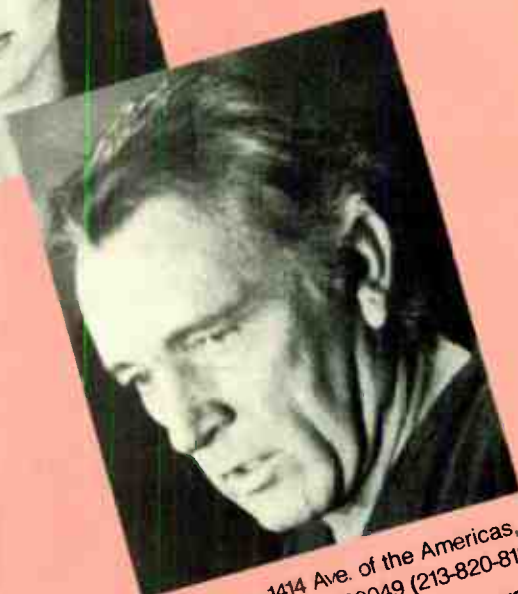
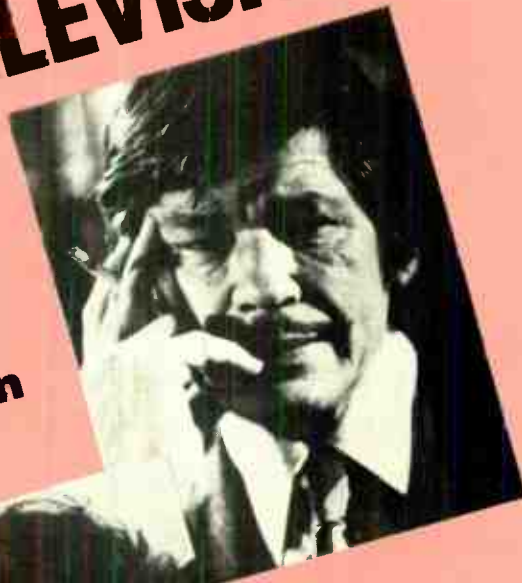
NEW! The sweep and romance of
Richard Burton's performance in the epic
"Lovespell"!

NEW! The pure fun and entertainment
of "Going Hollywood - The 30's" with
a galaxy of legendary stars, hosted
by Robert Preston!

NEW! The consistent high quality,
excitement, and variety in the rest of
Castle Hill—Volume I.*

Contact Alix K. Horland or Barbara Karmel at Castle Hill Television, 1414 Ave. of the Americas,
New York, NY 10019 (212-888-0080) or 815 Amherst Ave., Los Angeles, CA 90049 (213-820-8139).
For the availability of this truly outstanding collection, or for our other feature
packages, call or visit us during NATPE at 12 Washington Street.

*by arrangement with Quarter/Films Inc.



AVAILABLE
FROM
**CASTLE
HILL
TELEVISION**



HOST: DICK CLARK

NOW YOUR STATION CAN WIN THE \$100,000 PYRAMID.

ONE OF TV'S BIGGEST GAME SHOWS—NOW NEW FOR SYNDICATION.

The daily cash prizes are bigger than ever, and the \$100,000 grand prize—won in 60 wild seconds—is the largest on television.

With game shows doing better than ever, the "\$100,000 Pyramid" is the perfect prime access 5-day strip for your station. Today, Pyramid power continues on the network with a 20 plus share over the past two years.

DICK CLARK—TV'S MOST POPULAR GAME SHOW HOST

Dick Clark duplicates his Emmy-winning network role as host of the new "Pyramid." Clark is currently ranked at the top in game show host popularity—especially strong with

Women 18-49. His phenomenal television career includes 32 consecutive years on "American

Bandstand," plus NBC's "TV's Bloopers & Practical Jokes" and many specials and TV movies.



"You're looking at the guy who didn't buy The \$100,000 Pyramid."

THE PRODUCTION EXCELLENCE OF BOB STEWART.

Bob Stewart, current producer of the network "Pyramid" brings his touch of quality to the new "\$100,000 Pyramid."

During his association with Goodson-Todman Productions, Stewart was responsible for "The Price is Right," "To Tell The Truth" and "Password." Under his own banner, Stewart has aired 21 game shows, including the Emmy-winning "\$25,000 Pyramid," "Jackpot," "Personality" and "Three On A Match."

THE NEW \$100,000 PYRAMID



INTV—SUITE 556-560

TELEVISION
World Radio History

NATPE—FAIRMONT PENTHOUSE SUITE



HOST: JOAN EMBERY

INTRODUCING THE WILD ANIMAL SHOW THAT'LL CAPTURE ANY AUDIENCE.

FIRST RUN TELEVISION—
130 HOURS IN COLOR.

Now you can treat your audience to the animal show that's a whole new breed. The Animal Express, drawing from a cast of 6,000, presents a rare behind-the-scenes look at wild animals of the world.

Before the camera's eye, an emergency operation saves the life of a baboon. And where else can your viewers see John Ritter bottle-feeding a zebra? Or Patrick Duffy sharing a carrot with a rhino?

JOAN EMBERY HOSTS THIS N.E.A.-ENDORSED SERIES.

Over 40 appearances on Johnny Carson's "Tonight Show" have made Joan Embery famous to millions of Americans. Snuggled by snakes and loved by leopards, Embery is a natural



"Rigsby! The ratings went through the ceiling... and 95% of all giraffes in captivity watched the show!"

success at bringing the fun, excitement and drama of the wild animal world to your audience.

The Animal Express is prestige family viewing, endorsed by the 750,000-member National Education Association.

VIEWERS GO WILD FOR NEW ANIMAL SHOWS!

Here are the performance averages from six of TV's best known animal/nature shows:

- First 3 years: 96 rating, 21 share
- Length of run: 6.8 seasons
- Markets sold, peak year: 101

"The Animal Express"... may well be the best new TV show of the year."

—San Francisco Chronicle

THE ANIMAL EXPRESS



INTV—SUITE 556-560

TELEVISION

NATPE—FAIRMONT PENTHOUSE SUITE



TAKE YOUR AUDIENCE TO THE EDGE OF THEIR SEATS. AND THE FRINGES OF FEAR.

PAINT ME A MURDER
starring Michelle Phillips
THE LATE NANCY IRVING
starring Christina Raines
AND THE WALL CAME
TUMBLING DOWN
starring Barbi Benton
MARK OF THE DEVIL
starring Dirk Benedict
LAST VIDEO AND
TESTAMENT
starring Deborah Raffin
CZECH MATE
starring Susan George
A DISTANT SCREAM
starring David Carradine
CHILD'S PLAY
starring Mary Crosby
THE CORVINI INHERITANCE
starring David McCallum
BLACK CARRION
starring Season Hubley

TENNIS COURT
starring Peter Graves
IN POSSESSION
starring Carol Lynley

THE SWEET SCENT
OF DEATH
starring Dean Stockwell &
Shirley Knight.



*"Fox Mystery Theatre will now air tomorrow morning. Between you and me,
our program director is afraid to go home in the dark."*

Fox Mystery Theatre is 13
of the most chilling, shocking
and terrifying tales ever told.
It has an all-star interna-
tional cast.

And each story is designed
to be the very best of its genre:
Exorcism, Psychic Projections,
ESP, the Occult, Voodooism, the
Supernatural, Satanism, High-
tech Murders and other dark
regions of the human mind.

Every one of these spe-
cials has the most surprising of
surprise endings.

Although, of course, the
end result is no surprise at all.

And that is, strong audi-
ence appeal for your station.

**FOX
MYSTERY
THEATRE**

Host PETER GRAVES



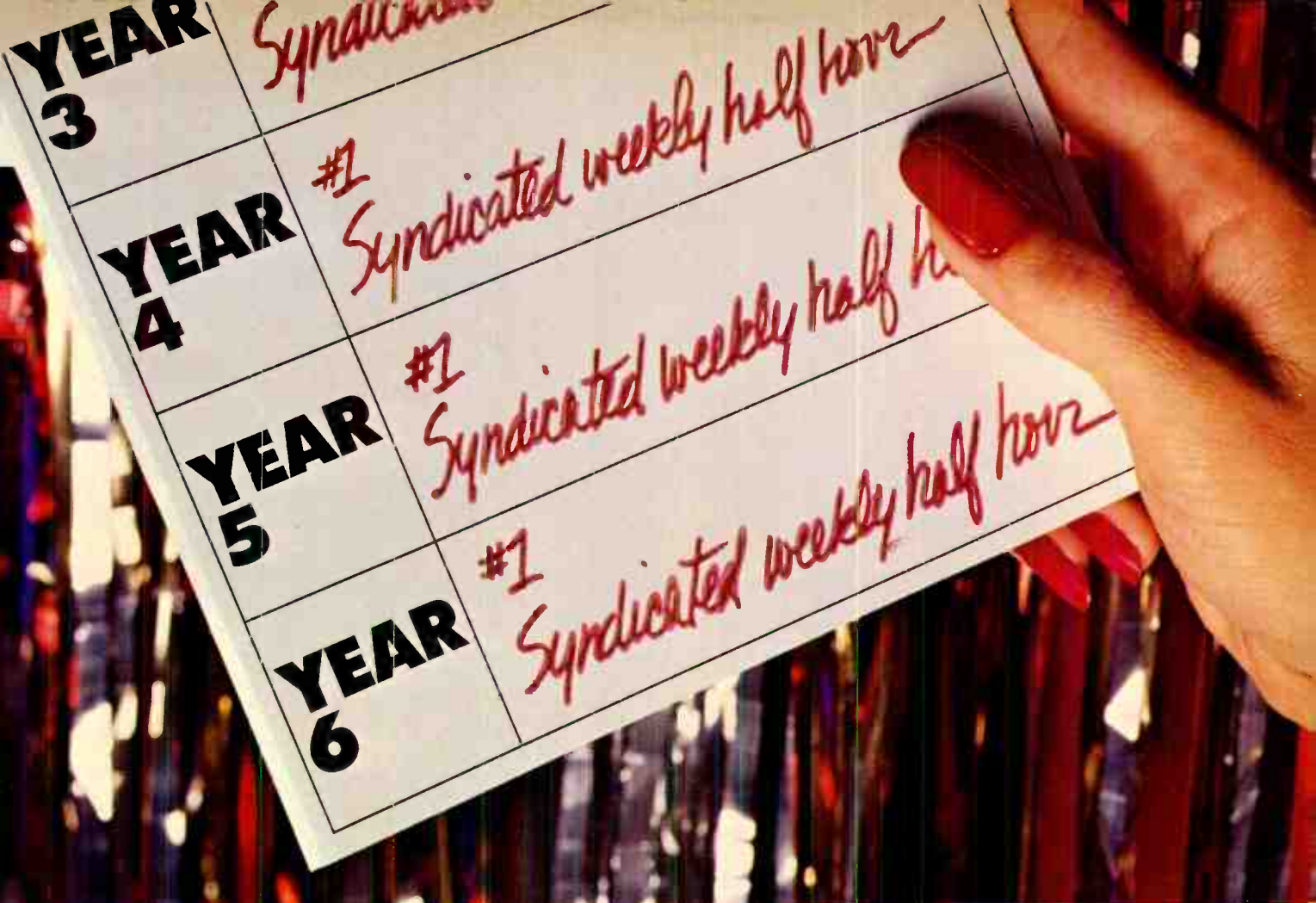
INTV—SUITE 556-560

TELEVISION

NATPE—FAIRMONT PENTHOUSE SUITE

Copyright © 1984 Twentieth Century Fox Film Corporation. All rights reserved.

World Radio History



OUR DANCE CARD.

In Year 7, Dance Fever continues its unbroken record. It's still America's number one weekly syndicated half hour. Reaching over 100 markets, 10 million people and over 85% of U.S. Households.

What's more, Dance Fever is number one in Homes, in Total Women, in Total Men and in Teens.

With a performance like this every week, isn't it time your station caught the Fever?

Past panel guests have included:
 TOM POSTON
 HEATHER THOMAS
 JAMIE FARR
 MARKIE POST
 BRIAN MITCHELL
 WAYNE GRETSKY
 EVA GABOR
 LOU FERRIGNO



"Honey, I have a professional interest in seeing America's most popular syndicated half hour. Tight black spandex pants have nothing to do with it."

ANN JILLIAN
 TONI TENNILLE
 DICK VAN PATTEN
 LYNN REDGRAVE
 MARY CROSBY
 VINCENT PRICE
 JULIET PROWSE
 RICHARD KLINE
 PAT SAJAK
 DONALD O'CONNOR

Top music acts in every show!
 FRANK STALLONE
 JOHNNY GILL
 RONNIE LAWS
 JEFFREY OSBORNE
 TACO
 RENEGADE AND OTHERS.



**DANCE
 FEVER
 YEAR 7**



INTV—SUITE 536-560

TELEVISION

NATPE—FAIRMONT PENTHOUSE SUITE

Copyright © 1984 Twentieth Century Fox Film Corporation. All rights reserved.

World Radio History

Sidelights

(continued)

Robinson's plans on unveiling a new look for its fall women's fashion flight running mid-August to mid-September. Men's and women's spring fashion flights, however, will reflect last year's look.

Nevertheless, there are some retailers who are not increasing TV expenditures. Washington-D.C.-based Woodward & Lothrop is planning to beef up radio in 1985. Part of the reason, says Tom

Buckley, Woodward & Lothrop's media director, is that production costs of TV have become too high to ignore. TV will remain for generic ads, but much of the price/product ads will probably be moved to radio, says Buckley. Woodward & Lothrop is closely monitoring Christmas advertising on radio this season before making a total commitment.

Other department stores are also fo-

cusings more attention on radio—and not just for junior girls or young men, the traditional customers for the medium. Next year, many stores are targeting women aged 25 to 45.

The Bon, for example, runs ads during morning drivetimes, aimed at this age group. They're informative, says Ensley, announcing when a special event such as a trunk or fashion show will be held. So successful have the ads been that The Bon rarely uses print ads to promote these events. Bloomingdale's anticipates strengthening its radio ads this year as well, concentrating in the New York area as well as other markets such as Philadelphia and Dallas. At Robinson, radio represents the Number 1 expansion media. "In our marketplace," says Funk. "Most people drive to and from where they're going, resulting in frequent radio use."

Success from failure

How do you succeed at new businesses? "By failure—failure that comes early, failure that comes often, and, most importantly, failure that comes cheaply," that's what Fred Thompson told an eager audience of computer marketers who had flocked for inspiration and knowhow to Infocorp 1984/85 Strategic Issues Conference at Palm Springs, Calif.

Thompson, president of Ted Thompson Period, Inc., a new product development company described by him as "the world's smallest multinational corporation," is a firm believer that failure breeds success, noting that "if we fail often enough, we cannot help but succeed."

During his talk entitled "Stalking the Blue Skied Greenback or How to Discover Gold in New Products," Thompson described his "Starbirth" formula central to developing new products. If an entrepreneur is to succeed, Thompson claims he must master both paradox and schizophrenia.

Ideas alone, says Thompson, are worthless unless they work. Creating a new product results in paradox and schizophrenia, the result of long hours of work trying to come up with the one idea that is viable.

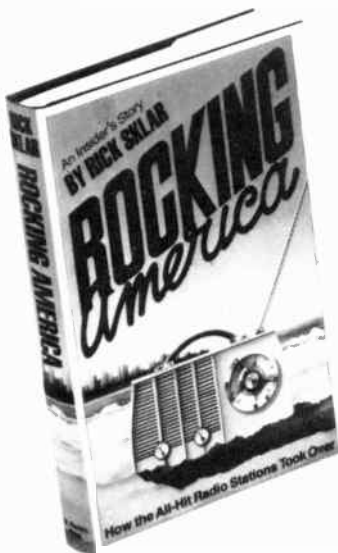
"The creator must be a disciplined decision-maker, casting away all those bright ideas for the one that will make it," Thompson concludes.

If an entrepreneur has come this far, than all he has to do, he says is fasten on to clarity of vision, so that the packaging, positioning, advertising and public relations "speak with the same voice."

(continued on page 32)

THREE DECADES OF RADIO & ROCK 'N ROLL

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



\$13.95 hardcover, 220 pages, 36 pages of black and white photographs



"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

"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."

—Michael L. Eskridge
Pres., NBC Radio

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



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

Please send me _____ copies of ROCKING AMERICA @\$15.50 each (includes postage).

Name _____

Address _____

City _____

State _____ Zip _____

Payment must accompany order. Return coupon to: TV Radio Age, 1270 Avenue of the Americas, NY, NY 10020



Wow! Would you say she's a "Perfect 10"?

Not really. My idea of a "Perfect 10" is the PRIMETIME "90s" film package.

PRIMETIME "90s"

AVAILABLE NOW!

10 OUTSTANDING FILMS, IN COLOR

GOODBYE RAGGEDY ANN • THE MIGRANTS • DEADLY HARVEST
 CRIME CLUB • HUNTER • FACE OF FEAR • FAMILY RICO
 ANTONIO AND THE MAYOR • DEATH OF INNOCENCE • DR. MAX

starring

Sissy Spacek • Ricardo Montalban • Patty Duke Astin • Shelley Winters
 Hal Holbrook • Cloris Leachman • Ron Howard • Mia Farrow • Martin Sheen
 Cindy Williams • Elizabeth Ashley • Jack Warden

NEVER ON CABLE . . . NEVER IN SYNDICATION

**NATPE
 MOSCONE CENTER
 840 MARKET STREET**

**PRIMETIME
 ENTERTAINMENT, INC.**

An RPTA Company

**INTV
 CENTURY PLAZA
 ROOM 635**

World Radio History
 140 Madison Avenue, New York, NY 10022 (212) 355-7070 Harvey Reinstein, Vice President, Syndication Sales

THE RA

THE ALL NEW LET'S MAKE A DEAL

NEW YORK
WCBS**
Mon-Fri 9:00 AM
11H SHARE ADULTS 18-49

NOV 84	DEAL	11	63
NOV 83	Tic Tac Dough	9	50
INCREASE:		+22%	+26%

BOSTON
WNEV*
Mon-Fri 4:00 PM
11H SHARE ADULTS 18-49

NOV 84	DEAL	17	31
NOV 83	Local Magazine	10	23
INCREASE:		+70%	+35%

PHILADELPHIA
KYW**
Mon-Fri 4:00 PM
11H SHARE ADULTS 18-49

NOV 84	DEAL	18	118
NOV 83	Waltons	17	116
INCREASE:		+6%	+2%

MEMPHIS
WMC*
Mon-Fri 4:30 PM
11H SHARE ADULTS 18-49

NOV 84	DEAL	23	35
NOV 83	Fantasy Island	13	21
INCREASE:		+77%	+67%



The **BIG DEAL** of '84-'85.
The **BETTER DEAL** for '85-'86.

THE NO-RISK THING'S WINNER

For thirteen years, "Let's Make A Deal" dominated the network line-ups as a ratings success and demographic hit.

Now, "Deal" is back in syndication and performing better than ever. With impressive numbers and substantial growth over previous programming, it's no wonder that stations across the country are already renewing this proven hit for year #2.

WASHINGTON, DC		Mon-Fri 10:00 AM	
WJLA*		H.H. SHARE	ADULTS 18-49
NOV 84	DEAL	25	43
NOV 83	Family Feud	16	27
INCREASE:		+56%	+59%

CINCINNATI		Mon-Fri 4:30 PM	
WLWT*		H.H. SHARE	ADULTS 18-49
NOV 84	DEAL	21	21
NOV 83	Waltons	15	19
INCREASE:		+40%	+11%

NORFOLK		Mon-Fri 9:30 AM	
WAVY*		H.H. SHARE	ADULTS 18-49
NOV 84	DEAL	18	12
NOV 83	Carol Burnett	12	8
INCREASE:		+50%	+50%

DENVER		Mon-Fri 11:30 AM	
KCNC*		H.H. SHARE	ADULTS 18-49
NOV 84	DEAL	23	22
NOV 83	Diffrent Strokes	11	9
INCREASE:		+109%	+144%



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

NEW YORK • LOS ANGELES • CHICAGO • DALLAS
PARIS • SYDNEY • TOKYO • TORONTO

Telepictures
CORPORATION

Sidelights

(continued)

Bright visions

What do you do if you become blind at age 31 and are a video engineer? If you're Gustavo Siri, you keep right on doing what you've always done—working and gaining accolades.

Before losing his sight from diabetes one year ago, Siri had designed and built a complete TV station, WWSG-TV, a pay-TV outlet in Philadelphia. He was also one of the very few non-Japanese to work as a quality control expert and innovator for Panasonic in Osaka. Today, Siri, as president of GVS Video Corp. based in Jackson Heights, N.Y., is still designing television studios as well as installing closed circuit TV systems, supervising the audio and visual needs of many firms and tackling video maintenance and repair work.

The only difference in his life is that three video engineers execute the jobs. If they come up against a knotty problem, however, all they have to do is read the electrical signals to Siri, and he can solve the difficulty. He still troubleshoots over the phone when advertising agencies, life insurance companies or hospitals call up

with audio/visual dilemmas.

Roy Kamen, studio manager of Dick Lavsky's Music House, Inc., recently sent Siri a videocassette recorder and video camera to be repaired. "If I had known he was blind, I would not have sent it. Luckily," he adds, "I did not know." The repair job, he says, was the fastest and least expensive he has ever witnessed.

Siri, who has not accepted the limitations of blindness, doesn't consider himself blind. Undaunted he keeps up with the state of the art in his field by having friends read to him each week the latest books and schematics available.

He has had to forsake his "two major hobbies," however, photography and race cars.

Volunteer army

"Our Call For Action volunteers," says Lee Fowler, program director of WGBS Miami, "unraveled one of the biggest fraud cases in Florida's history, leading to the indictment of perpetrators on 500 counts for a precious metal hoax."

While not all help given by Call For Action volunteers leads to the courtroom, the problems solved for most individuals yield equally dramatic results.

Call For Action is a program under which volunteers are trained to act as advocates or to make referrals for a wide range of problems, such as consumer complaints, housing difficulties and government inefficiencies. It was started in 1963 by Ellen Sulzberger Straus, president of Straus Communications, which owns New York news-talk station WMCA.

"Just yesterday," says Straus, "a



Straus Communications' Ellen Sulzberger Straus, who founded Call For Action in 1963, says the pattern of calls over the years "has shifted away from human service problems to consumer complaints."

woman called with an emotionally and physically handicapped nine-year-old daughter whom she had to carry in her arms to a day-care center located a couple of blocks away. She was desperate for a wheelchair. By 9 p.m. our volunteers had located a wheelchair from the Catholic Charities, and it was delivered to her door." This is just one of many problems that have been resolved, says Straus.

Today, there are 25 radio or television stations across the country that have CFA programs. Over 4 million people have been assisted by 3,000 professional volunteers. "Over the years," says Straus, "the pattern of calls handled has shifted away from human service problems to consumer complaints due to the proliferation of human service information and referral telephone services." In 1983, for example, 29 per cent of the 127,503 calls received were for consumer problems, including 5 per cent for car disorders and 9.5 per cent for mail order difficulties.

About 85 per cent of the callers re-

Chapman Television

Put our 30 years of experience to work for you. Whether it's buying or selling any broadcast property, we provide the specialized expertise you need—in complete confidence.

Give us a call and we'll discuss your plans. Or if you're going to be attending the INTV Convention at the Century Plaza Hotel in Los Angeles, January 5-9, let's get together. Call me and we'll set up an appointment.

Chapman Associates, Inc., E.L. "Corky" Cartwright,
1111 E. Tahquits-McCallum Way, Ste. 121,
Palm Springs, CA 92262 (619) 320-0578



CHAPMAN ASSOCIATES®

nationwide services

If you prefer, send your name, address and phone number to:
Dave Sweeney, Executive Offices, Chapman Associates, Inc.,
1835 Savoy Drive, Ste. 206, Atlanta, GA 30341 (404) 458-9226.
We shall handle your inquiry in complete confidence.

Name _____ Phone _____

Address _____



Nineteen Ways To Pick Up Women

She's A Lady

Joan Collins is just one of the stars featured in "She's A Lady", a package of nineteen major motion pictures for and about women.

ALMI TELEVISION®

The Almi Building • 1585 Broadway • New York, NY 10036 • (212) 315-8650
See us at INTV Century Plaza, Suites 608 & 610 and NAPTE Moscone Center, 860 Market Street

World Radio History

LOST IN LONDON?

The new **London Media Guide** will help you find your prospects and clients "pronto."

The **London Media Guide** contains:

- London Advertising Agencies
- London Broadcast Companies
- London Production Companies
- London Program Distributors
- London Airlines
- London Restaurants
- London Airlines, News Services, and other important numbers.

To order your copy, write to:

Television/Radio Age

1270 Avenue of the Americas
New York, NY 10020

Single copy \$8.
Multiple copies discounted.



Sidelights

(continued)

ceived satisfaction.

All stations providing the CFA service have trained volunteers who work Monday through Friday manning phones and overseeing problems. At KMOX St. Louis, there is a staff of six volunteers and a volunteer director. To attend caller complaints, the staff must read an extensive 1,500 page manual before assuming phone duty, says Judy Simms, program director. Phones are answered by the staff from 11 a.m. to 1 p.m. while the rest of the day is spent problem solving.

All calls are followed up and closed, says Simms.

In addition to the CFA service, most stations provide an "Ask the Expert (lawyer, accountant, doctor)" session at least once a month. Station WROR Albany-Schenectady-Troy, which just added CFA, taking over the service from station WGY, recently sponsored an "Ask the Lawyer" night. It was a four-hour session, says Lee Philips, program director.

"Two lawyers manned the phones for the first two hours, followed by two more for the last two hours."

Some stations broaden consumer education on air via the CFA service. At WIND Chicago, CFA directors are responsible for selecting and researching topics that will appear weekly. Information and ideas are culled from current CFA cases as well as from government bulletins and newsletters and consumer advocacy groups.

At Miami's WGBS, Fowler says any time "we hear about a 'bad' product we go on air with the news." In addition, whenever a caller pattern is distinguished by CFA volunteers, he says radio and TV stations are alerted. Call For Action is promoted at least 12 times per day at WGBS.

To provide CFA programs, stations assume the cost of phones, furniture and office space. For some, the cost can run as high as \$30,000 a year when advertising and traveling expenses are included.

But as Fowler and others point out, "There's no better public service than Call For Action." Adds Straus, "After government agencies are exhausted, CFA is the only service an individual can turn to for help."

AWRT 'adoption'

Mary Martin was recently singled out for excellence by American Women in Radio and Television. An award for "humanitarian excellence" was bestowed upon her at the group's Western Area

conference in San Francisco. Martin who was "adopted" by the organization "as one of their very own" when she became co-host of *Over Easy* on KQED(TV) San Francisco, said she now appreciates women in the media since, "I have become the interviewer rather than the interviewee."

Also recognized at the conference was Ann Fraser, who received an award for her support of women in broadcasting. Fraser, who is co-host of *People Are Talking* on KPIX(TV) San Francisco, allowed that, "It can be a long and curvy, but exciting road to that 'room at the top.'"

Elaine Pitts received an award for achievement. Pitts is currently chairing the Management Member Section Development Committee and is also vice chairman of the board of directors of AWRT.

Sales technology

University of Georgia students of journalism and mass communication are gaining first-hand knowledge in the more sophisticated uses of micro-computers and micro-software to sell broadcast time.

Thanks to a donation by SoftPedal, Inc., and Gannett-owned WXIA-TV Atlanta, students are able to use Sel-A-Vision, a demo and avails system designed by SoftPedal, that is designed for experienced sales personnel.

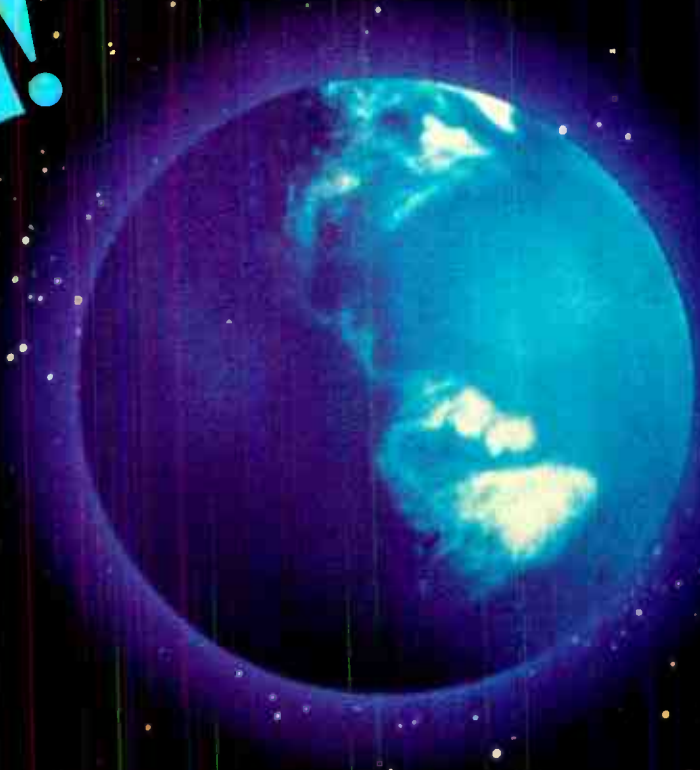
Sel-A-Vision's data base incorporates Nielsen and Arbitron audience figures, a station's program schedule and rate card data. With this system, package plans and ratings research once calculated manually or on costly time-consuming mini or mainframe systems can be completed in minutes, according to SoftPedal.

Journalism and mass communications majors are using Sel-A-Vision's cost efficiency ranker and eight-book program trends for research projects on audience analysis. In advertising courses, they use the automatic packaging options to create ad packages according to a client's budget and demographic requirements.

"We believe," says J. Thomas Russell, Dean of the School of Journalism and Mass Communication at the University of Georgia, "students should be aware of the technology facing them in the business world."

The university also plans to use Sel-A-Vision in its School of Business Administration for brand management courses on market research and audience analysis.

DEBUT
A MAJOR
THEATRICAL
MOTION
PICTURE
EVERY
MONTH!



UNIVERSAL PICTURES

DEBUT NETWORK

• • A superb selection of motion pictures
never before shown on network television.*

Starting September 1985, stations can program 24 outstanding features on an advertiser-supported basis, one each month for two years.

At the end of their barter run, these features will revert to the Debut stations for additional cash runs—with no interim pay cable window!

A LITTLE SEX

Tim Matheson
Kate Capshaw

CAT PEOPLE

Nastassia Kinski
Malcolm McDowell

CLOAK & DAGGER

Henry Thomas
Dabney Coleman

CONAN THE DESTROYER

Arnold Schwarzenegger
Grace Jones

THE CONQUEROR

John Wayne
Susan Hayward

CRACKERS

Donald Sutherland
Sean Penn

D.C. CAB

Mr. T
Irene Cara

DOCTOR DETROIT

Dan Aykroyd

EDDIE MACON'S RUN

Kirk Douglas
John Schneider

FIRESTARTER

Drew Barrymore
George C. Scott

GHOST STORY

Fred Astaire
Melvyn Douglas

GOING BERSERK

John Candy

HALLOWEEN II

Jamie Lee Curtis
Donald Pleasence

HARD TO HOLD

Rick Springfield

ICEMAN

Timothy Hutton
Lindsay Crouse

THE LONELY GUY

Steve Martin
Charles Grodin

**Alfred Hitchcock's
THE MAN WHO KNEW TOO MUCH**

James Stewart
Doris Day

PRIVATE SCHOOL

Phoebe Cates

RAGGEDY MAN

Sissy Spacek
Sam Shepard

**Alfred Hitchcock's
REAR WINDOW**

James Stewart
Grace Kelly

SIXTEEN CANDLES

Molly Ringwald

THE SWORD AND THE SORCERER

Simon MacCorkindale

**Alfred Hitchcock's
VERTIGO**

James Stewart
Kim Novak

WHERE THE BUFFALO ROAM

Bill Murray
Peter Boyle

**UNIVERSAL PICTURES
DEBUT NETWORK**

A great deal—and a great deal more!

MCATV

*The three Hitchcock movies recently completed record-breaking theatrical engagements, and have had no network exposure in more than a decade.

© 1984 Universal City Studios, Inc. All rights reserved.

Radio Report

Computer access offered to RAB co-op data via Comtex Corp. deal

A computerized version of Radio Advertising Bureau's Co-Op Advertising Rate Book, with daily updates, will be offered to members as of January 15. By using personal computers and telephones, radio advertising managers will be able to find the latest reports on companies' ad plans, sample advertising copy and hints on how to do their jobs better. The service will be provided through an agreement with Comtex Corp. to utilize its TextLink interactive videotex and information system.

According to Wayne Cornils, executive vice president of RAB, members will pay for a start-up kit, and rates for connect time will be 50 cents a minute. The database will contain more than 8,000 co-op advertising plans that manufacturers offer to retailers. Cornils says these reports are used to devise advertising plans by more than 25,000 advertising sales manager and personnel at more than 4,000 of the country's 8,000 licensed commercial radio stations. RAB will also print an electronic newsletter telling members of hot leads, copy ideas and sample commercials.

Comtex chairman and president Graeme Keeping says TextLink's startup costs average \$5,000 to \$25,000 for initial software loading and training. He says its software allows clients with no computer background to input a database of information into the computer in a matter of weeks and that users can search their own database with key words.

Agreement signed merging the DBA into the NAB

As expected, an agreement has been signed merging the Daytime Broadcasters Association (DBA) into the NAB. It is scheduled to take effect January 4, on which date the DBA board is due to meet and ratify the agreement. The agreement was signed by NAB president Edward Fritts and DBA president James Wychor, vice president and general manager of KWOA Worthington, Minn.

The agreement provides for DBA to disband its operations and to "make all efforts" to encourage DBA members to join NAB. Once the agreement is ratified, a number of the DBA board members will become members of a new NAB standing committee, the Daytime Broadcaster Committee.

The agreement follows last summer's compromise between the DBA and Association of Broadcast Engineering Standards as a result of the disagreement between the two organizations over the FCC's ruling regarding operating hours for daytime-only stations. The compromise dealt with power limitations for post-sunset operation by daytimers.

Formats found important to 98% of media buyers

Formats are a vital factor in radio buys to 98 per cent of media buyers surveyed in Torbet Radio's recently completed agency/client survey, which is the third in a series of four. A detailed questionnaire was sent to over 1,200 advertising agency media buyers, focusing on their experiences and the criteria used in the radio buying process. In the survey, 66 per cent of respondents claimed their costs per rating points are "actual" and 70 per cent said they use them as a bargaining tool.

Average amount of time that buyers have worked in their field is seven years. Asked how often they would like to see sales reps, 22 per cent said weekly and 76 per cent replied "whenever needed." Fifty-four per cent would object if a sales rep called on someone beyond the media buyer level. As to when to make an appointment with these buyers, 67 per cent were in favor of lunch meetings, while only 3 per cent want to do business over dinner.

Eighty per cent said they would like to see station managers as well as the sales rep, but only 8 per cent say it's important to meet the station's on-air personalities. Fifty-three per cent think station manager meetings should occur quarterly, while 41 per cent replied yearly—and 45 per cent say these meetings should last 15 minutes, while 39 per cent replied 30 minutes and 3 per cent, 60 minutes.

Ninety-two per cent said trips to the various markets would be helpful in learning about the stations and their respective markets. Eighty-six per cent believe airchecks are helpful in buying radio.

In 1985, Torbet plans a survey of radio station program directors on format trends.

Longform syndicator sells out first three offerings

The Big Event Radio Network, the name given by syndicator Barnett-Robbins Enterprises to its three-, six- and 12-hour barter shows, has sold out its first three offerings.

Barnett-Robbins, which formed the "network" in October, has cleared *The Original Christmas* and Hot No. 1's of '84, 12-hour and three-hour music specials respectively, in the top 200 markets, including all of the top 10 ADIS. Many stations, says Lance H. Robbins, executive vice president, are committing to the entire "Big Event" schedule in 1985, which consists of a minimum of 24 special music/entertainment shows.

The network's first special for 1985, *Elvis—The King's Gold*, a three-hour retrospective, will air the week of January 4–8 and is being sponsored exclusively by Media Home Entertainment, video tape distributors. The special has been cleared on more than 250 stations across the country. Giveaways on the show will include the *Elvis—'63 Comeback Special* videotape and a national contest with winners going to Memphis, Elvis' hometown.

CompuSonics delivers first digital audio system

The first professional digital audio recording and playback system developed by CompuSonics Corp. has been delivered to Vitello & Associates, a production house in North Hollywood, Calif., according to an announcement by CompuSonics president David Schwartz. Vitello has been contracted to produce stereo sound effects for 125 episodes of *Voltron*, described as the first animation TV series produced in stereo sound. A Japanese import, *Voltron* is being distributed by World Events Productions.

Vitello president Paul Vitello, explaining the purchase of the DSP-2002 "computer" system, said, "When our company was contracted to produce effects for the *Voltron* series, we really needed an efficient method of digital storage and access to supplement our present 24-track sound editing system." However, CompuSonics noted that it is working with the production house to develop "an even fuller system configuration for complete digital audio editing and mixing of motion picture and TV sound tracks."

Schwartz stressed the flexibility of the CompuSonics professional series in meeting different user applications. He said that in marketing the system, CompuSonics works with end users to "tailor the configuration to their specific needs." According to the CompuSonics president, the company will be scheduling additional deliveries of its professional system during the first half of '85.

Sony AM stereo chips to battle Motorola

The Sony announcement that it will manufacture a fully automated service package, two integrated circuit chips compatible with all four AM stereo transmitting systems (Motorola, Kahn/Hazeltine, Harris and Magnavox), was seen by Leonard Kahn, whose company produces the Kahn/Hazeltine system, as a bona-fide indication that the AM stereo standards battle is still joined, and says that "for all intents and purposes its a two-system battle now, ours and Motorola's." However, the apparent adoption by Harris of the Motorola system raises doubts as to whether Kahn can maintain a competitive position.

Sony reports that there are 350 AM stations broadcasting in AM stereo, with another 125 to be added this year. This squares with figures released recently in an NRBA survey. "Most engineers prefer our system," Kahn claims, "with Motorola using its muscle with the receiver manufacturers." Kahn/Hazeltine has six systems transmitting AM stereo in Los Angeles," Kahn reports, "four in San Francisco, two in Chicago and two in New York City. The automotive manufacturers," Kahn contends, "have no choice but to offer the multi-modal system, if they want full penetration of the major markets." Explaining that he doesn't "keep track of the exact numbers," Kahn claims shipment of 120 systems to as many stations.

VOLUME 1
72 MARKETS
SOLD
INCLUDING 48 OUT OF THE TOP 50



 **King Features Entertainment**

P R E S E N T S

THE PERFORMERS

AN EXTRAORDINARY PORTFOLIO OF MOTION PICTURES.

King Features Entertainment's portfolio of outstanding theatrical motion pictures and television films with some of today's top award winning television and motion picture personalities.

Have Them Perform For You!

VISIT OUR NATPE BOOTH AT 591 POWELL ST. IN MOSCONE CENTER

 **King Features Entertainment**

A SUBSIDIARY OF THE HEARST CORPORATION

235 East 45th St., New York, N.Y. 10017 Phone: 212-682-5600 Telex: 7105812391
London Phone: (01) 434-1852 Telex: 266570 Los Angeles Phone: (818) 889-2047

© 1985 King Features Entertainment, Inc. Worldwide Rights Reserved.

VOLUME II:
AVAILABLE NOW



**An All New
Portfolio Of
Extraordinary
Motion Pictures**

THE PERFORMERS VOL. II



THE PERFORMERS, VOLUME II:
12 outstanding theatrical and
television films with big stars, big
ratings and great reviews.

THE PERFORMERS, VOLUME II brings
you theatricals available for the
first time on commercial television
and off network films available for
the first time after their proven
network success.

THE PERFORMERS, VOLUME II:
Robert Duvall and Treat Williams in
The Pursuit of D.B. Cooper; Suzanne
Pleshette in Dixie; Changing
Habits; Elizabeth Montgomery in
Missing Pieces; Andy Griffith and
Johnny Cash in Murder in Coweta
County, Mr. T in The Toughest Man
In The World, and more.

An Outstanding Performance. Don't Miss It!

VISIT OUR NATPE BOOTH AT 591 POWELL ST. IN MOSCONE CENTER

 **King Features Entertainment**
A SUBSIDIARY OF THE HEARST CORPORATION

235 East 45th St., New York, N.Y. 10017 Phone: 212-682-5600 Telex: 7105612391
London Phone: (01) 434-1852 Telex: 266570 Los Angeles Phone: (818) 889-2047

© 1985 King Features Entertainment, Inc. Worldwide Rights Reserved

Tele-scope

Agencies see softness of TV to continue into first quarter of next year

Agency media chiefs expect both spot and network television to start the year soft, and, for 1985 as a whole, to generate small ad revenue gains. Many echoed Robert Coen, senior vice president, director of forecasting at McCann Erickson, who told Paine Webber's December 11 Media Outlook Conference, "Total spot television ad revenues in 1985 will undoubtedly be higher than 1984's, but not very much higher. The network TV outlook is even darker, because of the exceptional performance in 1984."

Richard Kostyra, senior vice president at J. Walter Thompson, sees a first quarter continuation of "fourth quarter's softness. We expect attractive prices in both the network scatter market and in spot." He adds that because the economy has not continued the strong upward swing hoped for, "We're seeing strong advertiser interest in exercising their cancellation options and in selling off some of their network inventory. I anticipate that spot pricing will follow network pricing downward."

At Dancer Fitzgerald Sample, Peggy Green, senior vice president, director of local broadcast, believes national spot "should be soft. Corporates with good lead time should get some good rates in 1985 and I don't think anyone's going to have a lot of trouble buying local TV, except possibly in a few heavily-used test markets."

Finds stations calling anxiously on '85 plans

Howard Nass, senior vice president, media, at Cunningham & Walsh, reports that "The stations are concerned and their reps are feeling the pressure. We've never had so many calls from stations buying starts for the upcoming new year, asking about how much we'll be spending with them for first quarter. West Coast markets are likely to remain strong, but in the midland states, markets below the top 30 are soft, and are worried that the soft fourth quarter they went through will be carried into '85."

At Ogilvy & Mather, Larry Cole, senior vice president, director of media services, also reports spot looking soft for first quarter, "and for the foreseeable future. Stations in most markets are pretty flexible." However, he adds that retail business accounts for more than half of local TV inventory in some markets, "and tends to act as a stabilizing force on pricing. But by the same token, in markets where retail is off, it can help keep national spot prices at more favorable levels."

Similarly, Joanne Wayne, vice president, media group head at Grey Advertising, expects to see "essentially a buyer's market" for first quarter national spot, though she concedes that there are "a few markets where retail business is so good on local television that it does, in effect, build a floor under national pricing." But she calls these few markets "the exception to the rule."

Sees pricing depending on the use of split 30s

At SSCB, Janice Clements, vice president, director of media planning and resources, points to the difficulty of calling the shots on 1985 pricing, "until we find out just how broad-based advertisers' move to use of split 30s is going to be." Her own guess is that it will be "fairly broad based because there's a lot of copy testing going on with split 30s now, that will probably start to show up on the air after first quarter." Thus, Clements also figures that first quarter could be a bit softer than usual if enough advertisers are holding up funds, waiting until their new split-30 creative is out of testing and ready for air, maybe for the second or third quarters.

Clements also cites the history of the switch from 60s to 30s during the late 1960s: "The result was not only lower unit costs, but 12 years of no real network CPM increases. Real inflation didn't hit network pricing until use of 30s finally took over as the standard commercial unit and accounted for 65 or 70 per cent of all commercials."

Chet Harrington, vice president, executive director of media services at Lewis, Gilman & Kynett in Philadelphia, points out that on top of "entering a three year period without either Olympics or elections to raise demand for time," in spot, "The network affiliates are up against stronger competition from independents, from radio, and from cable. And though local retailers are using more television inventory every year, more retail dollars are also going to radio and cable."

WORLD TELEVISION PREMIERES! MINI-SERIES FROM ORION.



THE SECRET OF THE BLACK DRAGON

The action-filled epic of adventurer Kilian von Roggenburg's perilous journey in search of a trade route to Asia, and his discovery of a mysterious river of gold, The Black Dragon. Starring: Julian Glover, Tommi Ohrner, Ritza Brown. *(A Five-Hour Mini Series)*

LOUISIANA

An unforgettable romantic adventure spanning the American Civil War and the French Revolution. Starring: Margot Kidder, Ian Charleson, Lloyd Bochner. *(A Six-Hour Mini Series)*



THE BLOOD OF OTHERS

The saga of a consuming love affair and the heroism it inspired, set against the dangerous war torn years in Nazi-occupied France. Starring: Jody Foster, Michael Ontkean, Sam Neill. *(A Four-Hour Mini Series)*

ORION
TELEVISION SYNDICATION

SEE US AT NATPE 590 POWELL STREET, MOSCONE CENTER

World Radio History

© 1985 Orion Television Syndication
All Rights Reserved

Tele-scope

(continued)

NAB appears to have settled on lobbying strategy

The National Association of Broadcasters (NAB), once described by a key senator as unable to lobby its way out of a paper bag, appears to have finally settled on an overall lobbying strategy and on a staff that will carry out the organization's lobbying activities for the near future, at least as far as the chairman and president are concerned.

The current arrangement also involves going outside for help, to some of the myriad law firms and professional lobbyist groups that carry the rod for the special-interest organizations that proliferate in Washington.

NAB executive vice president John Summers is back at the helm once again. He yielded the chief lobbyist job a few years ago to Steve Stockmeyer, who quit in 1983 because he was not given enough latitude in his lobbying activities. Carol Randles was elevated to fill his spot, but left after she married Tom Wheeler, then head of NAB nemesis, the National Cable Television Association. Andy Vitali, former aide to Sen. Ted Kennedy (D-Mass.), was brought on early in 1984, but barely got his feet wet before he was let go in late summer when the NAB became dissatisfied with his work. Summers put his chief lobbyist hat back on and there, he says, it will stay. President Eddie Fritts agrees.

Assisted by Stephen Jacobs, a former aide to Rep. Thomas Luken (D-Ohio), and Susan Alvarado, former Senate aide to Vice President George Bush, Summers has decided on a new tack for NAB's government relations department. "I don't want to be too fat in a staff sense," he says. "But I see us using more outside people than we have in the past."

Experience with outside lobbyists was positive

NAB made a couple of stabs at hiring outside lobbyists last year—former Sen. Ed Muskie (D-Maine) on the Radio Marti issue, and former Rep. Tom Railsback (R-Ill.) on copyright issues—and liked it. Summers says, "I see us using more specialists in given crisis situations than we have done in the past."

Such lobbyists don't come cheap, but the NAB is prepared to pay the freight. "I've allocated more money for this purpose than was in the previous budget," Summers says. If the budget is exceeded, Fritts and Summers are confident that the executive committee and board will provide more from what Fritts calls NAB's "fairly large reserves. We're not in a position where we have to be straining for dollars."

In addition to outside lobbyists, the organization also has been building a grass roots organization of broadcasters and expects to roll them out to wage the fight against efforts to curb beer and wine commercials on television.

Two music video services aim for UHF affiliates

Two veteran organizations in programming for UHF stations and cable systems still express high hopes for their upcoming launches of music video services despite the short life of Turner Broadcasting System's Cable Music Channel. For the time being, it appears that they're making more headway toward signing up UHF affiliates, with cable operators having become more cautious toward new program services. The two planned services are Discovery Music Network, founded by Glen Taylor and Karen Tyler, the original founders of Financial News Network, who are no longer associated with that operation; and Odyssey, headed by Ray Kassis, who is also president of National Christian Network and Video Development, a post-production house.

Both services promise a more adult-oriented format than MTV: Music Television—as did Cable Music Channel and now MTV's second service, VH-1—and both offer 24 hours of free programming, seven days a week via satellite along with a split of five minutes of national advertising and five of local availabilities to UHF stations. Odyssey plans a January 5 launch, and Discovery expected to go up March 1.

Odyssey hasn't signed on any affiliates as yet

Tom Shaw, program director for Odyssey, reports no affiliates have been signed so far, but it is planned to offer the service to "cable, UHF, low power television and anybody who'll take us." He adds, "We've been talking to cable systems off and on for some time, but for some reason they feel burned by Turner going on and then off. They're waiting to see if we'll be an existing

WHO WILL SAVE THE WORLD?



Tele-scope

(continued)

force down the road." For this reason, Odyssey is not seeking contracts—only affiliation agreements that require 30 days notice before dropping the service. Affiliates will be allowed to run only portions of the programming, he notes.

Advertising time allocated to affiliates will be filled with entertainment of various types to cover cable systems that do not sell time.

The organization has two transponders on Satcom IV, full-scale production facilities and a staff in place, "so we can go in with a low overhead," Shaw states. National Christian Network, he notes, is a non-profit organization but solvent.

For the first four weeks, Odyssey expects to use music videos from record companies almost exclusively, but every four to six weeks, Shaw says, a new feature will be added, such as an aerobic dancing segment with a v.j. He describes the overall format as "USR" (urban suburban rock)—a combination of urban contemporary and contemporary hit radio formats with light rotations of reggae, jazz and Latin rock. This is aimed at an 18-49 demographic, he says. The NCN tie will have nothing to do with the music programming, he asserts, as it is a separate corporation. Sexual and violent overtones, he contends, are mostly a byproduct of heavy metal videos, and little will be used in that format.

Discovery claims 14 UHF affiliates signed

Dain Eric, vice president of programming for Discovery Music Network, notes his organization is still in negotiations for transponders for East and West Coast feeds on the Hughes Galaxy I satellite. He claims 14 UHF affiliates have been signed but declines to name them. No cable systems have been signed, he adds, but there were some letters of intent until Discovery switched its marketing emphasis to UHF. He emphasizes that plans for cable have not been abandoned. Cable operators would get two minutes per hour of local availabilities, vs. five for UHF affiliates.

Eric says the network is "aiming realistically at an 18-plus audience, although we've said 25-49." In addition to video clips, Discovery plans to buy longform programming and take sponsored shows: "We'll start with 90 per cent clips for the first year to year-and-a-half, but down the road we expect to be only 50-60 per cent clips." He says MTV and VH-1 are radio formats and that Discovery will be more of a TV approach, with demographic targets varying by daypart.

Holiday Inns, Hyatt, Sheraton hike TV dollars

According to a TvB review of leading hotel resort clients, Holiday Inns, Hyatt and Sheraton all apportioned greater dollars to TV for the first three quarters in 1984. Sheraton, fifth ranked in terms of overall TV advertising spending, increased its budget from \$987,300 in 1983 to \$1,284,300 for this nine month period in 1984. Hyatt, which did not make a network appearance for the initial nine-month period of 1983, apparently decided that that was the basic strategy to follow in 1984. Consequently, it increased its overall dollars by 54.0 per cent for nine months in 1984. Holiday Inn, ranked second overall, decreased its national expenditures by a substantial 33.6 per cent, the main victim being network with a cutback from \$5,394,800 for three quarters in 1983 to \$2,670,100 during the same time period in 1984.

Destination advertising (by foreign countries and U.S. states), apparently attempting to cash in on the increased buying power of the U.S. consumer, has done relatively well. Jamaica, which increased its advertising budget for the first nine months in 1984 by 39.2 per cent over a corresponding period in 1983, allocated all of its money to spot buys, spending \$3,245,800 as compared to \$2,331,600 in the first three quarters of 1983. Australia decided to attract the American visitor by spending on spot advertisements, \$3,944,100 compared to a zero budget in 1983's three quarters.

Conversely, New York State cut back its national campaign by approximately 11.0 per cent. Again the networks were the big losers, with all the money going toward spot buys. NYS spent \$2,577,600 for the first three quarters in 1984, while it had allocated \$2,894,900 during the prior year's nine month period.

Rocket Boy



"ROCKET BOY," the new hit strip for early fringe is set to blast off September, 1985, with 65 first-run half hours of explosive action and side-splitting humor!

Here comes Rocket Boy, the costumed crime kicker of the cosmos! Each thrilling episode unleashes a comically crazed supervillain, obsessed with total world domination ... and worse!

"ROCKET BOY," starring Dave Thomas as the bumbling galactic hero, is the only new half hour series designed as a transition vehicle between animation, or other kid shows, and

adult-oriented programming. From early fringe to early evening, "ROCKET BOY" will not only deliver the kids, but the all important teen and adult demos, too!

Share in the fun as Rocket Boy leaps into action with his wacky but loveable side-kicks, shooting through space while spanning the programming gap at light speed. Outstanding special effects add to the thrills, and surprise guest stars like Rick Moranis, Robert Donner and John Candy add to the fun.

This Fall, kids and adults from coast-to-coast will cheer "It's fun to help ROCKET BOY!"

ORION

TELEVISION SYNDICATION

PRODUCED BY NELVANA LIMITED IN ASSOCIATION WITH ORION TELEVISION SYNDICATION
SEE US AT NATPE, 590 POWELL STREET, MOSCONE CENTER

Tele-scope

(continued)

The Commonwealth of Massachusetts, which only bought \$5,000 worth of spot ads the first nine months in 1983 mounted a sizable campaign, having spent \$2,124,700 in the same time frame for 1984.

In terms of travel agencies, American Express Travel Stores outpaced all others.

From January through September, 1983, the travel giant only spent \$101,700 on TV, while increasing its budget for the same period this year to \$1,700,800.

CBS goes on air in China with four corporate sponsors

The Boeing Corp., IBM, Kodak and Procter & Gamble, have invested \$300,000 each in the CBS Worldwide Enterprises (now part of CBS Productions) sponsorship plan to broadcast in China. The CBS service bowed in China on December 4. CWE expects to have its sponsorship package 70 per cent sold within the next 30 days.

Original objective of CWE was to enlist sponsorship of 10 corporate sponsors at \$300,000 per. The vice president in charge of world advertising for CWE is Charles Walsh. The CWE China service consists of a mixture of news information, sports and entertainment programming approved by Chinese Government officials.

Capitol Connection banking on Washington media void

Capitol Connection, the multi-channel, multipoint distribution service that American Family Theater, Inc., is launching in Washington, is banking on the absence of other new electronic media to pull off its four-channel microwave venture. AFT is leasing the ITFS channels from George Mason University in suburban Fairfax City, Va.

It will air two pay channels, SelecTV and ON TV, in addition to the three services the university had been transmitting on a non-profit basis: CNN, C-Span and Home Team Sports.

James E. Schultz, president of AFT and one of three Salt Lake City owners of Capitol Connection, which is based in Arlington, Va., told a news conference announcing the plans to offer a four-channel service to the uncabled portions of the Washington area that he didn't expect the DBS service, United Satellite Communications, Inc., to survive Capitol Connection competition, following the collapse of the Comsat-Prudential merger.

With initial installation cost, including a microwave antenna, pegged at \$250, the Capitol Connection is about one-third of the cost of installing a satellite dish that USCI's Ku-band service requires. USCI has been very circumspect in revealing its progress, so there was no indication whether Schultz was guessing correctly.

Schultz doesn't expect any cable competition soon

Asked whether Capitol Connection was taking a chance in entering a market where a large cable system is about to be built, Schultz responded that he didn't expect any cable competition soon. "I'm not sure that will happen in our lifetime," said Schultz.

Michael Kelley, director of communications at George Mason, which created Capitol Connection in order to beam C-Span and FCC hearings to various agencies and lobbyist organizations in Washington, says that like other ITFS channel owners, George Mason was contacted by several companies that wanted to lease the system.

Schultz and his offer to make it a four-channel service, including two paid movie channels, was accepted, Kelley says, because he had performed the same experiment in Salt Lake City.

The FCC opened up leases to allow the ITFS channels to be used at times when nonprofit owners were not using them. But the decision is going to be revisited early in 1985 when the FCC, according to what Mass Media Bureau Chief Jim McKinney says will be a look at the application process. "The key issue there is what criteria should apply in the comparative sense. Should there be special credit for being a local applicant, should you get credit for being public education versus private entrepreneur" and whether the channel is going to be leased, how much and to whom.

Go for the Gold

**NEW YORK
HOT TRACKS**

IT'S A LIVING

**THE AMERICAN
VIDEO
AWARDS**

Rx FOR LAUGHTER
It Takes Two
I'm A Big Girl Now
The Practice

ON THE ROCKS

**STUNTMAN
OF THE
YEAR AWARDS**

*Golden West
Television*



Golden West Television
5800 Sunset Boulevard
P.O. Box 500, Los Angeles, CA 90078
TWX 910-321-2928

"Why wait until solve a problem

"These Opportunities Exist Now:

The HUT's are higher than at any other time during the year insuring maximum exposure.

It's Mid-Season and Viewers Are Pre-Conditioned to Sampling New Programming.

The Competition Has Softened Their Promotional Attack.

"Sale of the Century's" consistent daytime performance lets you buy with confidence.

With all these opportunities can you afford to wait 8 more months and allow your competition to build an even larger audience?!

Buy **\$ALE**
of the
CENTURY for January!!

© REG GRUNDY PRODUCTIONS, INC.

**ALREADY SOLD TO STATIONS IN THESE GROUPS:
ABC O & O's, STORER, COX, GANNETT, MULTI-MEDIA, KNIGHT-RIDDER**

September to you have today?"

\$ALE of the **CENTURY**

© REG GRUNDY PRODUCTIONS, INC.

is the Solution

"Sale" is #1 or tied for #1 in 6 of the 8 metered markets where it's cleared live and is virtually dead even with "Wheel of Fortune" in these markets:

Market	Time	Station	Lead-In "FACTS/LIFE"		"Sale of the Century" live daytime performance			Lead-Out "Wheel"	
			RTG	SHR	RTG	SHR	RANK	RTG	SHR
NY	10:30	WNBC	5	24	6	29	#1	6	29
LA	9:30	KNBC	4	17	4	17	1	4	17
CHI.	9:30	WMAQ	5	19	6	21	2	8	30
BOS.	10:30	WBZ	6	29	7	33	1	8	36
S.F.	9:30	KRON	4	20	5	25	1	6	29
DET.	10:30	WDW	6	20	8	27	1	9	29
WASH. DC	10:30	WRC	4	19	5	23	1	5	23
HOUSTON	9:30	KPRC	5	16	5	16	2	5	16
8 MARKET AVERAGE			5	21	6	24		6	26

Source: ARB Weekly Metered Markets, 4 weeks ending 11/30/84

Game Shows work in access but ...not all game shows.

Of all game shows introduced in the last 5 years, only 2 have been successful in access: "Feud" and "Wheel".

"Sale of the Century" like "Feud" and "Wheel" is available for access while it's a current network daytime hit.

"SALE" will be an easy sale to your national and local buyers!

Reg Grundy Productions, second largest supplier of daytime network game shows brings you the highest budgeted game show in the history of syndication.

GET THE SOLUTION TODAY



Los Angeles 213-277-7751
New York 212-687-4840

Atlanta 404-239-0300
Chicago 312-944-3088

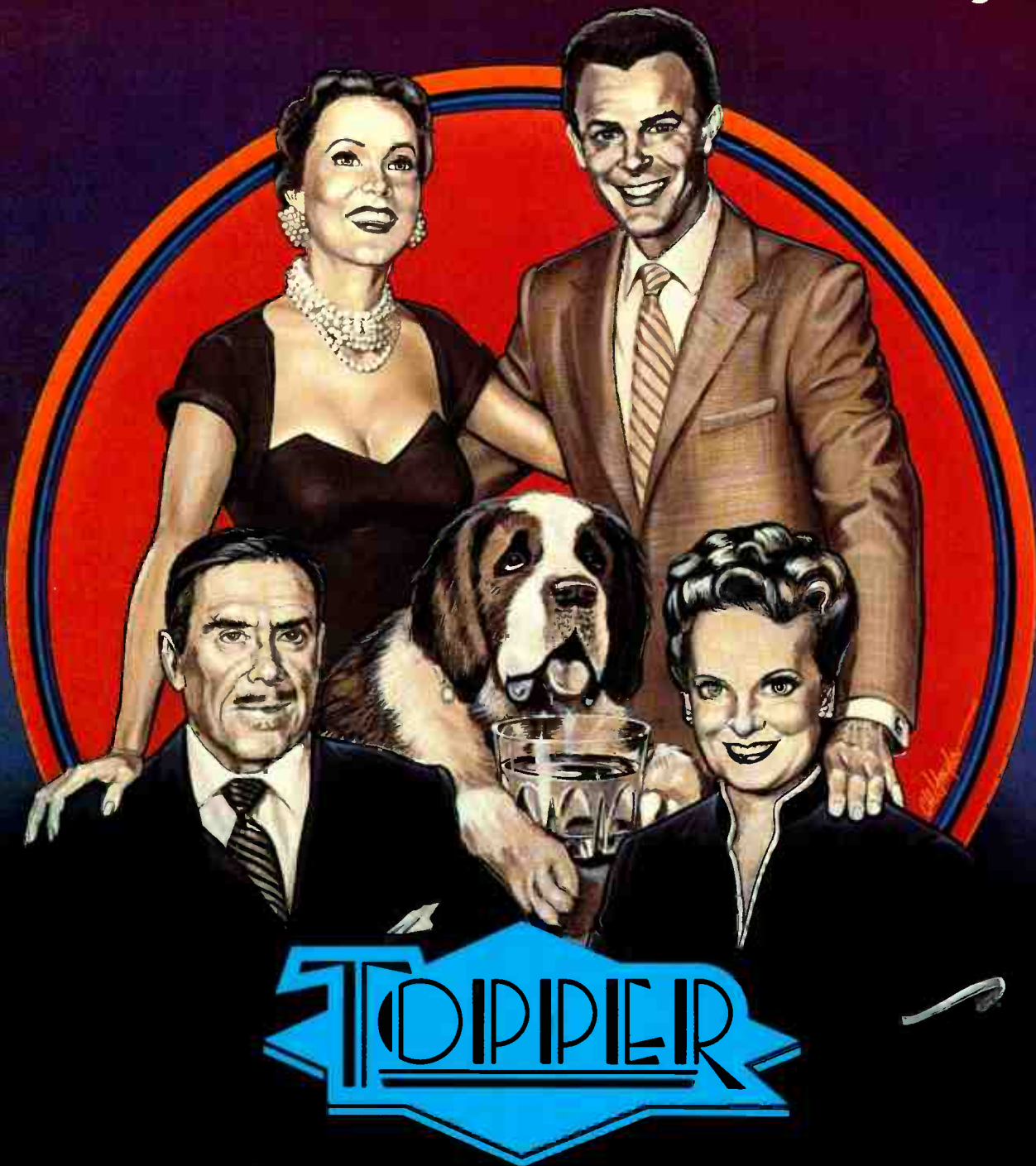
World Radio History



East Coast 215-343-9450
West Coast 213-277-1170

K I N G W O R L D P R E S E N T S

TV's first fantasy sit-com...
classic half-hours of haunted hilarity!



Topper...the show that paved the way for 30 year's worth of outrageous tv comedies, starring Leo G. Carroll as the slightly stuffy banker who finds his new home inhabited by the ghosts of the previous owners.

Topper...a half-hour format flexible

enough to strip as a series in any day-part, or as part of a holiday festival or marathon event.

With the current ghostmania sweeping the nation, "Topper's" appeal is stronger than ever—and ready to be enjoyed by a new generation of viewers!

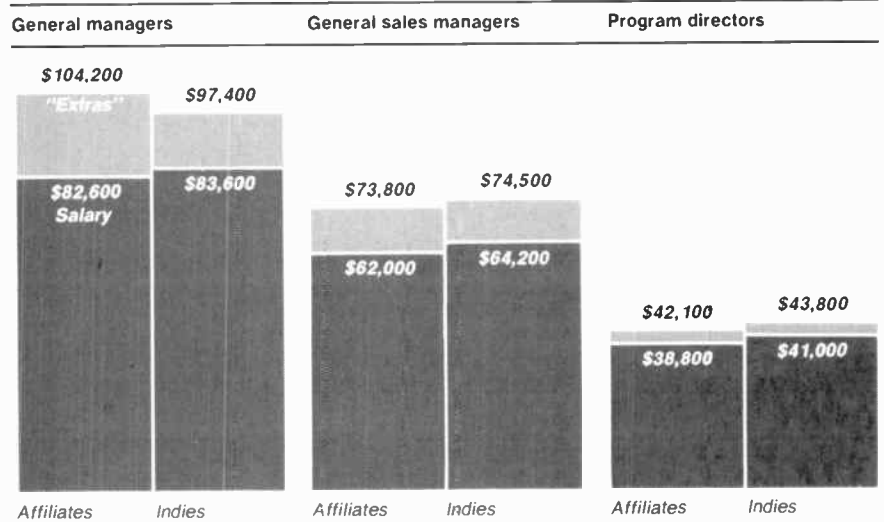
KINGWORLD

World Radio History

NEW YORK • 212-486-9300 BEVERLY HILLS • 213-858-1833 NEW JERSEY • 201-522-0100 CHICAGO • 312-337-6765

©1984

TV station executive earnings, salaries—affiliates vs. indies



Source: TV/RADIO AGE survey, November 1984

Station exec salaries: Lowest advancing least

By Alfred J. Jaffe

Average salaries went up less than average earnings. Among general managers, the increases averaged 5.1 per cent and the average salary came to \$82,400.

General managers of TV stations advanced their earnings appreciably during 1984, while general sales managers made only modest advances and program directors hardly advanced their earnings at all.

Such is the mixed picture painted in TV/RADIO AGE's latest annual survey of TV station executives. However, hidden by these overall averages were declines in average earnings by general sales managers and program directors at independent stations and substantial increases for general managers of smaller affiliates.

The new survey, conducted during November, in addition to capturing data on earnings and salaries, covered issues such as barter, split 30s and high definition TV (HDTV), gathered projections on spot and local business in '85, asked questions about the respondents' physical fitness and spending on air travel and poked into how much time they spend away from the office.

Among the answers:

- Station executives appear to be split on the value of barter, with indies and small affiliates more enthusiastic than their larger, affiliated brethren.
- Split 30s appear to be generally accepted but not individual 15s.
- General managers are not terribly excited about HDTV, feeling that it's far off.
- Between one out of five and one out of six general managers and general sales managers say they get out and run regularly, but another 50 to 60 per cent do some other kind of regular exercise. And well over a third watch what they eat.
- The average TV station spends about \$20,000 a year on business air travel, with general sales managers spending about a third of that.

Salary gains

The overall picture of earnings, as reported in the survey, reveals an average increase of 9.6 per cent for TV station general managers in 1984 and an average earnings level of \$102,000.

But general sales managers increased their average earnings 4.5 per cent to

\$73,700, and program directors went up only 1.4 per cent to \$42,000. (In describing terms to respondents in the questionnaire, earnings were defined as including "extras," such as bonuses, incentive compensation, commissions, profit sharing and other benefits. Since respondents were asked to figure out what percentage of earnings were "extras," salary averages were also calculated.)

The calculations revealed that average salaries went up less than average earnings. Among GMs, the increases averaged 5.1 per cent and the average salary came to \$82,400. For GSMs, the increase was 2.1 per cent and the salary average \$62,400, while for PDS the rise amounted to a mere 0.5 per cent, going up from \$38,700 to \$38,900.

The sizeable hike in the earnings of

station chiefs was not distributed across the board. In fact, the real earnings boost (in the averages, anyway) was confined to GMs running network affiliates with annual revenues of less than \$5 million. In this revenue bracket, the average earnings increase was 20.5 per cent and the earnings average was \$79,300.

The reasons for this large increase are not readily apparent, but may have something to do with the fact that in 1983 GMs at the smaller affiliated stations (i.e., in the under-\$5 million bracket) showed an actual decline of 2.7 per cent in average earnings, pushing the level down to \$65,800. Also, an analysis of 1984 earnings of this group of executives shows that the big increases for general managers of smaller affiliates were at the top and bottom of the earnings spectrum.

As for GMs in the other affiliate revenue groups—\$5–10 million and over-\$10 million—their average earnings went up 5.3 and 7.8 per cent, respectively. Their respective earnings levels were \$94,000 and \$144,000. Hence, the overall earnings scene for station toppers added up to an average increase of 12.5 per cent and average earnings of \$104,200.

General managers of independent TV stations scored an increase of 7.3 per cent in '84, but this followed a drop of 5.4 per cent in '83. The average indie GM earned \$97,400 in '84 and collected a salary of \$90,800.

General sales managers

Among general sales managers, the good earnings news affected those at

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

Percentage of TV station executives in each 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	9.9%	—	—	3.5%	16.9%	6.8%
\$50–75,000	49.3	25.0%	3.3%	27.0	30.5	27.9
\$75–100,000	22.5	47.1	6.6	26.0	13.6	23.4
\$100–150,000	12.7	22.1	60.7	30.5	18.6	27.5
\$150–200,000	5.6	5.9	18.0	9.5	18.6	11.3
Over \$200,000	—	—	11.5	3.5	1.7	3.0
Avg. earnings	\$79,300	\$94,000	\$144,000	\$104,200	\$97,400	\$102,000
Avg. salary	65,300	77,000	104,800	82,600	83,600	82,400
General sales managers						
Below \$35,000	4.2%	1.3%	—	1.7%	5.3%	2.5%
\$35–50,000	31.5	9.2	—	12.9	21.3	15.6
\$50–75,000	52.8	68.4	22.3%	46.8	25.3	40.9
\$75–100,000	9.7	15.8	41.2	23.2	32.0	25.7
\$100–125,000	1.4	3.9	30.6	12.9	10.7	12.1
Over \$125,000	—	1.3	5.9	2.6	5.3	3.2
Avg. earnings	\$57,900	\$67,200	\$93,200	\$73,800	\$74,500	\$73,700
Avg. salary	48,400	58,000	76,800	62,000	64,200	62,400
Program directors						
Below \$20,000	17.5%	4.8%	1.6%	7.9%	11.9%	10.4%
\$20–25,000	25.4	11.3	—	12.2	13.6	12.0
\$25–35,000	30.2	29.0	6.3	21.7	20.3	21.6
\$35–50,000	22.2	41.9	31.3	31.7	25.4	29.3
\$50–75,000	4.8	12.9	43.8	20.6	15.3	19.3
Over \$75,000	—	—	17.2	5.8	13.6	7.3
Avg. earnings	\$30,200	\$38,000	\$57,800	\$42,100	\$43,800	\$42,000
Avg. salary	28,200	35,600	51,800	38,800	41,000	38,900

Source: TV/RADIO AGE survey, November 1984. * "Extras" defined in questionnaire as estimated value of bonuses, incentive compensation, profit-sharing, benefits, etc. ** Average salary is average earnings minus average percentage of earnings for "extras." † All stations include a small number of respondents who did not indicate affiliate revenue bracket and/or affiliate/independent status.

stations with annual revenues above \$10 million, and the bad news covered indie GSMS. First, the bad news. For the second year in a row, average earnings of indie GSMS went down. In '84, the drop was 6.4 per cent to \$74,500. The year before, the decline amounted to 6.7 per cent to \$79,600. Average salaries also declined in both years.

As noted in the story on '83 earnings of station executives (TV/RADIO AGE, January 23, 1984), the probable explanation of the decline in average earnings of independent station execs is the heavy influx of new indies on the air. Their lower salary levels is probably pulling down averages for the category.

The decline does not occur in all of the data gathered by the TV/RADIO AGE survey. As previously cited, general managers of indies reported increases in earnings and salaries during 1984 but showed declines during 1983. Also, as will be seen, program directors at independents suffered declines in earnings and salary averages during '84, but reported respectable increases the year before.

A possible explanation for the earnings declines among sales toppers at indies two years in a row is a drop in incentive compensation because of the growing competition among indies as they keep coming on the air. However, the "extras" (above salary) reported by these GSMS during '83 and '84 represented about the same percentage each year (around 15-16 per cent, which is the same ratio reported by general managers during both years). In any case, as noted, there were declines in average salaries paid to indie sales chiefs in both '83 and '84.

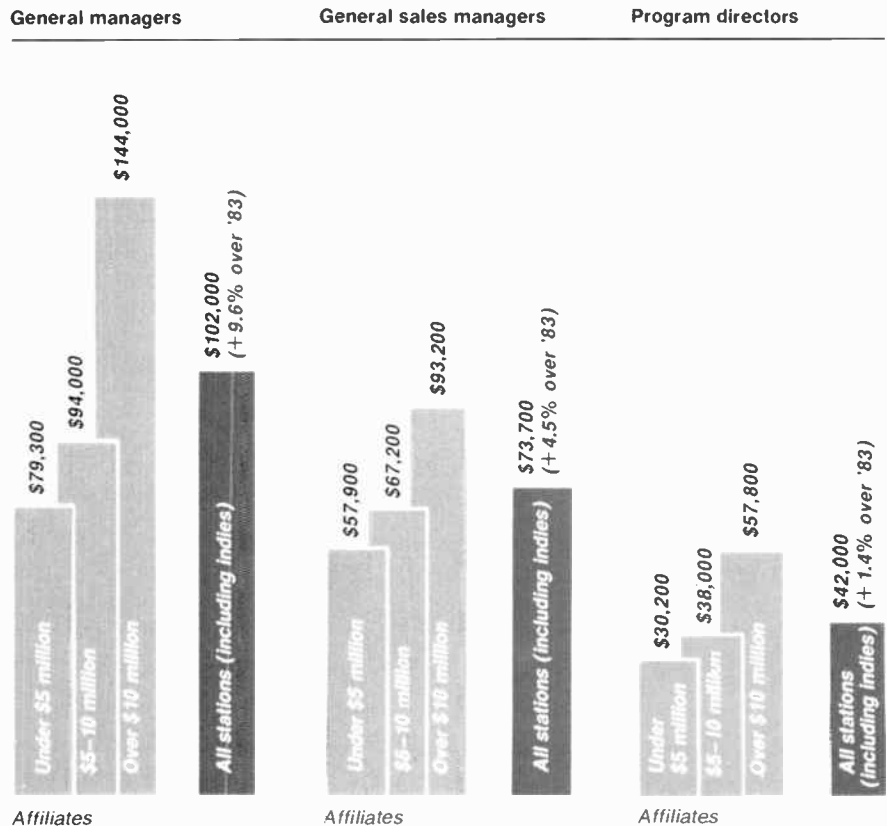
Now, the good news: General sales managers at the larger affiliates (above \$10 million in annual revenue) reported an average increase in earnings of 11.1 per cent. This brought their average earnings level to \$93,200. Salaries climbed 8.2 per cent to \$76,800. Thus, their bonuses, etc., amounted to a healthy 21.4 per cent above salaries.

The nice rise in earnings for these sales executives might have had something to do with the fact that in 1983 there was a drop in earnings in this category. It amounted to 4.7 per cent, which pushed earnings of GSMS at the larger affiliates down to an average \$83,900. At the same time, the '83 salary average dropped 2.2 per cent to \$71,000.

This was accompanied by a small drop in earnings and salaries for GSMS at medium-size affiliated stations in '83, but a substantial rise in earnings among sales chiefs of smaller affiliates—up 13.9 per cent to \$56,400.

TV station executive earnings

Average annual earnings including "extras" by annual affiliate station revenue, with '84 vs. '83 comparisons for all stations, including independents



Source: TV/RADIO AGE survey, November 1984

In 1984, sales executives at smaller affiliates showed only a 2.7 per cent increase in earnings—to \$57,900—and only a 0.2 per cent increase in average salary, to \$48,400. The remaining category—general sales managers of affiliates with annual revenues of between \$5 and \$10 million—showed a 6.0 per cent rise in earnings to \$67,200 and a 1.4 per cent increase in the salary average to \$58,000.

Overall, affiliate GSMS were up 7.6 per cent in earnings to \$73,800 and up 4.2 per cent in salaries, to \$62,000.

Program directors' earnings

The small increase in average earnings for program directors—1.4 per cent—was partly a result of a sharp drop among average earnings of indie PDs, but earnings of PDs at affiliates did not exactly take off either.

The indie decrease in '84 followed an increase in '83. In the latter year, earnings for indie PDs went up 8.0 per cent to \$49,700, while salary averages climbed 8.4 per cent to \$46,400. This past year, earnings dropped 11.9 per cent to \$43,800 while salaries went down 11.6

per cent to \$41,000. There was no apparent reason for the drop other than the supposition that new independent stations are pulling down average earnings and salaries.

It will be noted that the gap between salaries and earnings among program directors is typically smaller than that for general managers and general sales managers, running about 7 per cent during both '83 and '84.

Among affiliate PDs, there was a decline in earnings and salaries in one of the three station revenue brackets, but the drop was nowhere near the degree shown by independent PDs.

The dip showed up among PDs at affiliates with annual revenues between \$5 and \$10 million. Earnings went down 2.3 per cent to \$38,000, while salaries declined 2.7 per cent to \$35,600.

Interestingly, the exact percentage drop in earnings was shown for this category of PDs in '83. In that year, the 2.3 per cent dip pushed average earnings down to \$38,900 and the drop in salaries amounted to 1.9 per cent, bringing the level down to \$36,600.

There was not a lot to crow about at the other two affiliate revenue brackets.

Among smaller stations, PD earnings went up 2.0 per cent to \$30,200, while salaries inched up 0.4 per cent to \$28,200. But it must be noted that in '83, earnings in this category jumped up 12.1 per cent to \$29,600, while salaries averaged \$28,100, up 12.0 per cent.

That leaves PDs at the larger affiliates. They reported a modest 5.3 per cent increase in earnings, the level hitting \$57,800. Salaries were \$51,800, up 4.6 per cent. It might be noted that "extras" for PDs in the big station category came to a respectable 11.6 per cent.

The increase for PDs at the larger affiliates follows a 6.8 per cent rise in earnings and a 5.1 per cent hike in salaries during the year before.

The net result for all affiliate PDs was a 4.2 per cent rise in earnings during 1984, bringing their average to \$42,100. Average salaries for all affiliate PDs

came to a reported \$38,800, up only 2.9 per cent.

The barter scene

A key subject in the TV station executive survey was barter. Each of the three categories of executives was asked their opinions about it—but each with a different slant. GMs were asked: "How has barter programming worked out for your station in terms of profits?" For the sales manager, "in terms of sales," was substituted and for the program director, "in terms of audience." The structured responses gave the exec five answers: "Very well," "Pretty good," "Only fair," "Not well," and "Don't use."

If responses to the first two answers are grouped and the third and four answers treated similarly, the overall result is a Mexican standoff, though the aver-

ages have some important differences. The combination of "Very well" and "pretty good," was checked off by 51.0 per cent of the general managers. On the other side, "only fair" and "not well," the combined percentages averaged out to 46.8.

Only 2.3 per cent of the GMs said they didn't use barter shows, defined in the questionnaire as "Programming in which little or no cash payment is involved." Considering that some barter shows involve a considerable cash payment, the survey made very clear that barter is now an integral part of the programming scene.

Independent GMs were particularly high on barter, with 77.6 per cent giving positive responses. But the average for affiliates was 41.5 per cent.

Also within the affiliate revenue brackets there were differences. Among the bigger stations, responses tended to be negative (71.0 per cent of GMs), while among the smaller stations they skewed toward the positive, but not by much (54.9 per cent). The medium-size stations also exhibited a modest skew, but toward the negative.

Among sales managers, who were queried about barter in the context of sales, the responses were not too different from those of general managers, except that the medium-size stations were a little more negative.

As for program directors, asked about barter in terms of audiences, they appeared to be the most enthusiastic. Indie PDs followed the pattern of the responses by indie GMs and GSMs, but the PDs at affiliates came up with more positive responses than did station and sales chiefs.

The rising tide of split 30s on the air reflects, in part, a growing acceptance of them by stations, judging by the results of the '84 station executives survey. In the '83 survey, sales managers were asked: "Do you feel the split 30s/15s will hurt the TV ad business?" Answering "Absolutely!" were 65.2 per cent of the respondents, while another 22.8 per cent answered "Somewhat."

In the current survey, the issue was approached differently and the question was asked of general managers, but the overall results suggested increasing tolerance of the shortie commercials.

The question asked of GMs was simply: "Do you accept split 30s?" and the responses on the questionnaire gave the respondent three choices—"Yes," "Yes, with conditions," and "No." The respective percentages were 30.0, 50.2 and 19.9.

Again, it was the indie GM who showed the strongest acceptance. Voting

"Do you accept split 30s?"

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			
Yes	33.3%	17.6%	22.6%	24.6%	46.8%	30.0%
Yes, with conditions	49.3	58.8	56.5	54.8	40.3	50.2
No	17.4	23.5	21.0	20.6	12.9	19.9

"How has barter programming* worked out for your station in terms of profits?"

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			
Very well	18.3%	1.6%	1.6%	7.7%	25.9%	12.0%
Pretty good	36.6	38.7	25.8	33.8	51.7	39.0
Only fair	42.3	45.2	48.4	45.1	15.5	37.5
Not well	1.4	9.7	22.6	10.8	5.2	9.3
Don't use	1.4	4.8	1.6	2.6	1.7	2.3

"How has barter programming worked out for your station in terms of sales?"

Percentage of TV station general sales managers answering

Very well	11.1%	5.2%	2.4%	6.1%	21.3%	9.9%
Pretty good	51.4	26.0	29.3	35.1	53.3	39.0
Only fair	26.4	45.5	45.1	39.4	18.7	35.1
Not at all well	4.2	18.2	19.5	14.3	4.0	11.5
Don't use	6.9	5.2	3.7	5.2	2.7	4.5

Source: TV/RADIO AGE survey, November, 1984. † "All stations" include a small number of respondents who did not indicate affiliate revenue bracket and/or affiliate/independent status. * Defined in questionnaire as programming in which little or no cash payment is involved.

"Yes" were 46.8 per cent of indie GMS, with another 40.3 per cent answering, "Yes, with conditions." Only 12.9 per cent turned thumbs down.

Among affiliates, the smaller stations were most favorable toward split 30s, but the difference between them and the larger stations was primarily in the ratio of stations who set conditions. Roughly speaking, only one out of five stations in each of the three revenue groups turn down the split 30s.

However, when it comes to individual 15s, there is a broad negative consensus. Most stations won't accept them, according to responses from general managers. Nevertheless, while 87.0 per cent of affiliates reject individual 15s, the ratio for indies is 67.8 per cent. Also, it might be noted that one out of five smaller affiliates accept split 15s or accept them with conditions.

Sales picture ahead

Though there is a widespread conviction that ad expenditures on TV stations in '85 will show less growth than in '84, most general sales managers answering the TV/RADIO AGE questionnaire preferred to state that business will be even better next year. This was particularly true of their responses about local sales.

Asked about growth in local sales, 70.2 per cent of GSMs said there would be "more growth" in '85 than in '84 (indies were particularly optimistic), 18.9 per cent said "less growth" and 10.9 per cent said it would be the same.

As for spot growth, 53.3 per cent of sales bosses said it would be faster in '85, 28.8 per cent said slower and 17.6 per cent said it would be the same.

On the subject of high definition TV, there was a general consistency in general manager responses across affiliate revenue brackets and among indie GMS. The greatest percentage of responses to the question, "What best describes your attitude toward high definition TV?", was to the following, one of four responses listed on the questionnaire: "It will be expensive and will come slowly, so I don't think about it." The ratio checking off that response was 56.6 per cent.

The next biggest response (a weak second) was: "Improvements in the existing system will give us all the high definition we need." That ratio came to 16.3 per cent.

On a more personal note, the survey asked whether the respondent practiced a "fitness regimen." The answers showed that general sales managers were a little

(continued on page 86)

Though there is a widespread conviction that ad expenditures on TV stations in '85 will show less growth than in '84, most general sales managers answering the TV/RADIO AGE questionnaire preferred to state that business will be even better next year. This was particularly true of their responses about local sales. Asked about growth in local sales, 70.2 per cent of GSMs said there would be "more growth" in '85 than in '84, 18.9 per cent said "less growth" and 10.9 per cent said it would be the same.

"What best describes your attitude toward high-definition TV?"

Percentage of TV station managers answering

	12.9%	13.8%	20.3%	15.5%	8.6%	14.7%
It's the best thing that could happen to broadcast TV						
Improvements in the existing system will give us all the high definition we need	21.4	16.9	15.9	18.6	10.3	16.3
When HD TV comes, cable, not broadcast, will use it first, so who needs it?	2.9	1.5	1.7	2.1	1.7	2.3
It will be expensive and will come slowly, so I don't think about it	52.9	63.1	49.2	55.2	63.8	56.6
Other opinion	10.0	4.6	11.9	8.8	15.5	10.1

"How much growth do you expect in national spot in '85 vs. growth this year?"

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			
More growth in '85 than '84	66.7%	48.1%	44.6%	52.6%	54.8%	53.5%
Less growth in '85 than '84	12.5	31.2	39.8	28.4	31.5	28.8
Same	20.8	20.8	15.7	19.0	13.7	17.6

"How much growth do you expect in local sales in '85 vs. growth this year?"

More growth in '85 than in '84	81.7%	64.5%	53.6%	65.8%	82.4%	70.2%
Less growth in '85 than in '84	5.6	17.1	34.5	19.9	16.2	18.9
Same	12.7	18.4	11.9	14.3	1.4	10.9

Source: TV/RADIO AGE survey, November, 1984.

Station ad sales seen continuing to slow down, local sales seen closing to spot by decade's close

What's the outlook for TV station ad sales during the remainder of the decade? Well, if past trends are any indication, sales for the second half of the '80s will be a little slower than in the past five years and markedly slower than in the five years before that.

These are among the highlights of a detailed review of the outlook for TV station time sales conducted for TV/RADIO AGE by Dick Gideon of Dick Gideon Enterprises. The review and outlook cover a span of 30 years starting with 1960 and track national/regional spot and local billings together with network compensation. Also reviewed over a 25-year span are gross national product (GNP) and personal consumption expenditures (PCE), particularly as related to station ad sales.

Gideon's projections of station ad sales show a total of \$18,375 million by 1990. The projections also show local time sales hot on the heels of national spot in that year with only about \$20 million separating them.

Projected 1990 volume for spot is \$8,881 million, while local billings come to \$8,862 million. The remainder, covering network compensation, is a mere \$503 million, representing 2.7 per cent of the station total. This is down from a 6.4 share in 1980, the last year in which the Federal Communications Commission required stations to report their financial status.

The projected slowdown in advertising sales growth on TV stations came out as follows: For the period 1985 to 1990, Gideon calculated an annual growth rate of 11.7 per cent. This compares with a growth rate of 12.2 per cent for the 1978-'83 period and a rate of 14.5 per cent for the 1973-'78 period.

The spot picture showed a smoother decline in the growth rate but a similar pattern. The annual growth rate for 1985-'90 is projected at 11.2 per cent. Against this is the actual rate of 12.6 per cent for the 1978-'83 period and 13.8 per cent for the 1973-'78 half decade.

Gideon projected a slightly higher growth rate for local time sales during the second half of the '80s compared with the five years ending in 1983. The coming five-year forecast shows a rate of 12.8 per cent, as against 12.7 per cent for the 1978-'83 period. However, both represent a considerable decline from the 1973-'78 period, when the annual growth rate for local time sales was 17.3

per cent.

A closer focus turns up a healthy overall station sales increase for 1984, but with a noticeably smaller percentage rise for 1985. Gideon estimates that total TV station sales rose 14.2 per cent to \$9.41 billion this past year, but projects an 11.7 per cent increase to \$10.51 billion in 1985.

The 14.2 per cent increase, reflecting the quadrennial election/Olympics parlay, was the biggest hike since 1978, when television station sales rose 20.9 per cent over the previous year. This was only topped in the '70s by the 28.8 per cent jump in 1976, a legendary year for television.

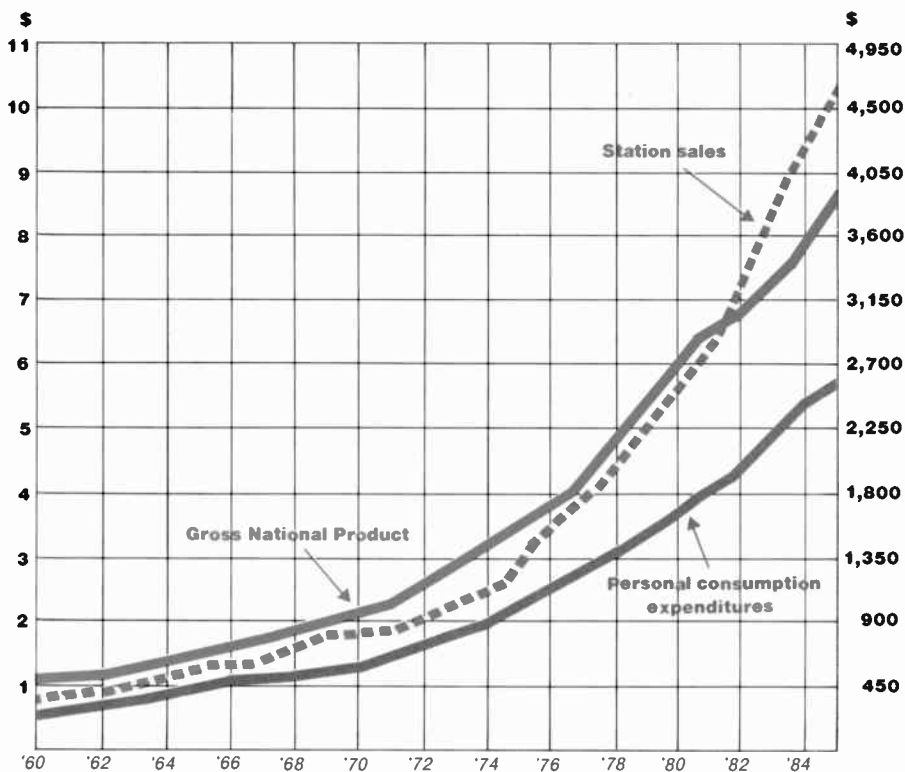
Gideon's estimates for national spot during '84 and '85 show a \$4.7 billion total for the past year, up 12.0 per cent, and a \$5.2 billion total for the coming year, a rise of 10.7 per cent. The '84 estimate is a conservative one, in light of

earlier projections by industry experts, but the 12.0 per cent figure is becoming more widely accepted as business figures flow in.

Local business ran strong during most of '84, and Gideon figures the year will end with a total of \$4.3 billion in time sales. This would be 18.2 per cent over the '83 figure. As for the coming year, caution is the watchword and Gideon predicts a 13.7 per cent increase for a total of \$4.9 billion. Thus, as local plays catchup with spot, the remaining gap has narrowed to a little over \$350 million (if Gideon's forecasts are correct).

The vitality of TV station business depends to some extent on economic conditions, of course, which explains the cautionary mood in the TV business. The current slowdown in the economy, which was sudden, following healthy growth early in '84, is considered certain to carry over into '85.

Broadcast sales of U.S. television stations related to national economic statistics, 1960-1985 (billions of dollars)



Sources: FCC TV financial data—1960-80, TV/RADIO AGE "Business Barometer," 1981-83; U.S. Dept. of Commerce, Bureau of Economic Analysis, 1960-1983; Dick Gideon Enterprises, 1983-85. Note: Sales and GNP scales are equated.

U.S. TV station sales related to national economic statistics, 1960-1985

Year	Total station sales	% change	Gross national product	% change	Personal consumption expenditures	% change
	(billions of dollars)					
1960	\$0.84	—	\$506.5	—	\$324.9	—
1961	0.86	2.3%	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	672.7	8.2
1972	2.17	15.4	1,185.9	10.1	737.1	9.6
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	1,668.1	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	9.41	14.2	3,680.0	11.4	2,392.0	11.0
1985	10.51	11.7	3,970.0	7.9	2,573.0	7.6

Sources: FCC TV financial data (1960-80) TV/RADIO AGE "Business Barometer" (1981-83) U.S. Department of Commerce, Bureau of Economic Analysis (1960-83) Dick Gideon Enterprises (1983-1985)

However, it is a fact that TV station business has, in the past, generally grown faster than the economy, though there have been individual years when this was not so, as well as years in which the growth was parallel.

During the '60s, for example, TV station ad sales were a little ahead of GNP on an average annual basis. The station average showed annual increases of 8.5 per cent, compared with 6.9 per cent for GNP. This is in current dollars, that is, including inflation.

However, during the first half of the '70s, GNP ran ahead of station sales, with annual increases averaging 9.2 per cent compared with 7.9 per cent for station ad sales. However, '70 and '71 were recession years and TV lost a lot of cigarette billings, though the networks took the brunt of the loss (about 80 per cent of it).

In the second half of the '70s, things turned around again. Annual station increases averaged a husky 15.7 per cent,

while GNP rose at an average 11.5 per cent.

Gideon's averages for the first half of the '80s shows a similar comparison, though with lower figures. Station volume, he figures, will rise at an annual increase of 12.7 per cent, and GNP will tag behind with annual rises of 8.6 per cent.

Even these increases in GNP will almost bring about a \$4 trillion economy by 1985, almost \$1 trillion more than the level of '82—with inflation included, of course.

Tracked station sales

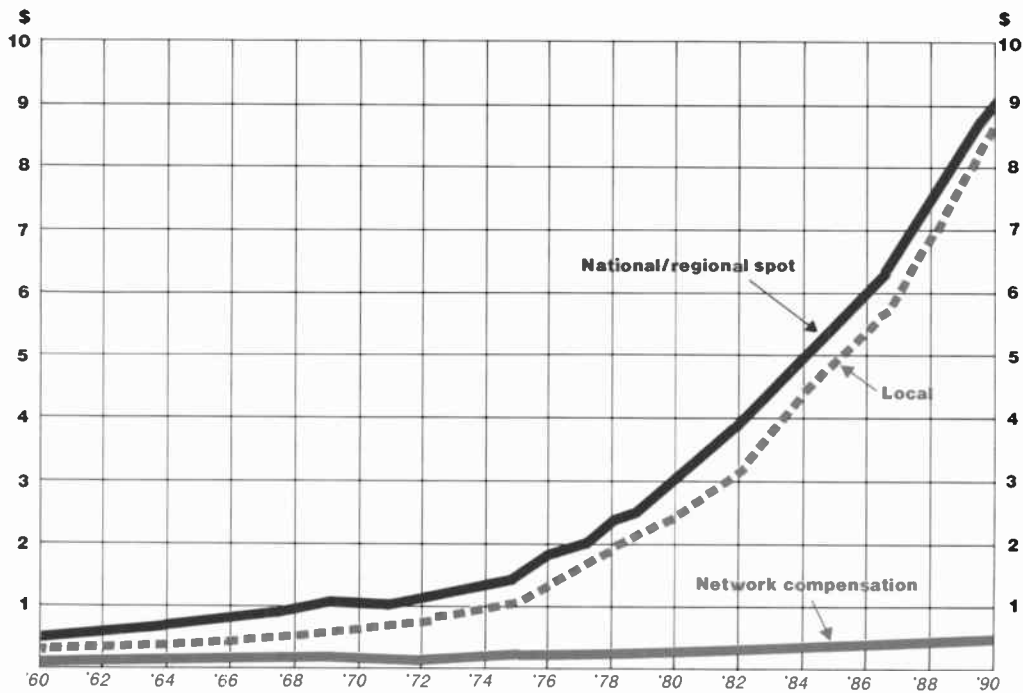
Gideon tracked station sales vs. GNP and personal consumption expenditures from 1960 through 1985. One fact that emerges from an examination of the figures is that TV station sales show more violent swings from year to year than GNP, though this does not necessarily mean that small changes in GNP mean

larger changes in station sales. One likely explanation for the lower volatility of GNP vis-a-vis station business is the much greater number of factors affecting the national economic yardstick. Hence, they may tend to wash each other out.

Another measure of the rate of growth in GNP vs. station sales is a comparison of the 1985 vs. 1960 dollar levels. TV station sales rose from \$0.86 to \$10.51 billion, the '85 figure being 12.2 times larger than the '60 figure. GNP rose from \$506.5 to \$3,970.0 million during the same period, the '85 figure being 7.8 times the '60 level.

The supposition in some quarters that PCE correlates better with TV station sales than GNP is not borne out by the data. The figures show clearly that GNP and PCE themselves correlate very well, which is not surprising. During the '60s, while GNP was rising at an annual average of 6.9 per cent, PCE was going up at 6.6 per cent. In the first half of the '70s,

**Broadcast sales of U.S. television stations
by advertising category, 1960–1990
(billions of dollars)**



Sources: FCC tv financial data, 1960–80; Tv/RADIO AGE "Business Barometer," 1981–83; Dick Gideon Enterprises, 1983–90

the GNP vs. PCE figures were 9.2 and 9.7, respectively. During the second half of the decade the respective figures were 11.5 and 11.2 per cent, while in the first half of the '80s the comparison was 8.6 vs. 9.1 per cent.

Among the key indices to TV station sales are the shares of spot and local business. At one time, network compensation was an important element in station revenue. In 1961, it accounted for 21.3 per cent of station business, almost as much as local billings, whose share came to 23.1 per cent. This left 55.6 per cent for spot.

In 1983, network comp accounted for only 5.1 per cent of the station total and by 1990, Gideon projects a share of 2.7. Offsetting this loss are station announcement slots within network programs that are set aside by the webs as well as the slots given to stations along with the recent increases in network inventory.

Taking over the lost network comp share is local billings, which began rising markedly during the late '60s and continued rising strongly during the '70s, though it leveled off in the mid '70s.

Local share went from 23.1 in '61 to 29.7 in '70. By '73, it had reached 38.1 and it stayed in that vicinity through '74, '75 and '76. By the end of the decade ('79), it copped a 43.5 share and it remained there for a while as spot made a slight comeback. In 1983, the local share was still only 43.8. However, Gideon sees a 45.4 local share in '84 and a 46.2 in the coming year. By 1990, according to his reckoning, the local share will be 48.5, just about the same level of spot, which is projected to 48.7.

Not too long ago, some expert opinion, including that of the Television Bureau of Advertising, was that local would pass spot's share late in this decade. It almost came about, but spot showed some strength vis-a-vis local as the '80s began. Having undergone a modest decline in share during the '60s and '70s, dropping from 55.6 in '61 to 49.8 in '79, spot then climbed slightly, achieving a 50.6 in '80, 51.1 in '81 and 52.4 in '82. The '83 figure then dropped to 51.1, as local business exhibited increased vigor and Gideon puts the '84 spot share at 50.1. For the coming year, Gideon forecasts a 49.7 share.

One of the more persistent efforts by the TV reps has been to try to increase the low shares of January and February spot business relative to the rest of the months. For years the reps have been stressing that the opening months of the year offer a great bargain to advertisers: plenty of spots available and the highest viewing levels of the year. The results have been nil, perhaps worse than nil.

An analysis of TV/RADIO AGE's *Business Barometer* figures (the only public source of monthly figures on station ad sales) shows that, over the years, January and February shares of the yearly total of spot billings have either remain unchanged or actually declined.

A study of *Business Barometer* figures about 10 years ago and covering *Barometer* data from 1962 to 1973, inclusive, showed that January represented 6.4 per cent of the year's spot volume. The norm—one-twelfth the year's volume—would be 8.3 per cent. In 1983, January also represented 6.4 per cent of the year's spot business.

The three previous years of the '80s showed even lower figures for January.

Sales of U.S. TV stations by advertising category, 1960-1990

Year	Network Compensation		National/ Regional spot		Local	
	Amount	% change	(millions of dollars) Amount	% change	Amount	% change
1960	\$165	—	\$459	—	\$216	—
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	425	2.2	4,716	12.0	4,269	18.2
1985	437	2.8	5,221	10.7	4,854	13.7
1986	450	3.0	5,769	10.5	5,403	11.3
1987	462	2.7	6,329	9.7	5,975	10.6
1988	476	3.0	7,221	14.1	7,021	17.5
1989	490	2.9	8,044	11.4	7,969	13.5
1990	503	2.7	8,881	10.4	8,862	11.2
5-year growth rates: (1973-1978)		6.2%	5-year growth rates: (1973-1978)	13.8%	5-year growth rates: (1973-1978)	17.3%
(1978-1983)		5.7	(1978-1983)	12.6	(1978-1983)	12.7
10-year growth rate: (1973-1983)		6.0	10-year growth rate: (1973-1983)	13.2	10-year growth rate: (1973-1983)	15.0
5-year growth rate: (1985-1990)		2.9	5-year growth rate: (1985-1990)	11.2	5-year growth rate: (1985-1990)	12.8

Sources: FCC TV financial data (1960-1980) TV/RADIO AGE Business Barometer (1981-1983) Dick Gideon Enterprises (1984-1990)

In 1980, it was 6.0 per cent; in 1981, 5.7 per cent, and in 1982, 6.2.

The gap was even more marked for February. The February share during the 1962-'73 period was 7.7. In 1983, however, it was only 6.1 and during the three previous years, the February share was only slightly higher, viz., '80 with 6.2 per cent, '81 also with 6.2 and '82 with 6.3.

March, the remaining month of the first quarter copped 8.6 per cent of spot time sales during the 12-year period

studied. In 1983, March was close to that, representing 8.1 per cent and the three previous years were not far off that mark—no more than 0.2 per cent off.

The result is that the first quarter now represents a smaller percentage of spot business than it used to. During the 1962-'73 period, the average first quarter share was 22.7. Last year (1983), it was 20.6 and the three previous years were also in that neighborhood.

The fourth quarter has also lost busi-

ness to other periods of the year. The share back in the '62-'73 span was 28.7. But in 1983, it was 26.5. However, the three previous years fell between 27.1 and 27.5.

That leaves the spring and/or summer with a greater share of spot business and, in fact, both have gained. The gain during the third quarter was the one welcomed by the reps; here, too, they had been promotionally active, seeking to lift the summer "doldrums," since the July-September quarter used to be the

National/regional spot tv time sales, 1975-84

(millions of \$)

	1984	1983	1982	1981	1980	1979	1978	1977	1976	1975
Jan.	296.7	271.7	237.3	189.4	174.2	149.2	141.0	122.0	105.2	87.6
Feb.	283.7	254.9	242.3	203.6	180.5	158.8	148.9	134.7	127.3	96.4
Mar.	361.6	340.2	319.1	275.3	234.3	200.5	186.8	165.3	151.7	114.9
April	485.6	417.5	403.0	341.8	299.6	267.2	232.3	185.4	180.6	132.0
May	478.5	427.6	373.8	338.3	290.6	254.8	222.9	191.0	193.3	139.1
June	391.3	354.4	296.6	265.5	239.6	218.6	193.9	159.8	165.4	112.6
July	422.1	370.3	328.3	270.9	238.7	218.9	187.7	147.5	148.0	101.1
Aug.	329.4	298.4	271.0	236.9	213.0	186.2	155.7	129.7	129.6	98.0
Sept.	417.3	358.5	318.4	284.8	258.4	215.3	182.1	165.8	170.5	122.9
Oct.	406.0	360.9	342.7	281.6	250.5	227.3	206.9	182.5	180.0	139.7
Nov.	—	408.8	390.8	344.9	292.8	257.5	232.3	205.4	201.3	164.7
Dec.	—	347.1	322.9	269.3	248.0	210.1	204.1	171.2	163.0	132.4

Source: TV/RADIO AGE "Business Barometer"

Local tv time sales, 1975-1984

(millions of \$)

	1984	1983	1982	1981	1980	1979	1978	1977	1976	1975
Jan.	236.0	201.5	185.7	168.7	144.7	130.6	109.1	90.8	76.8	61.5
Feb.	251.4	208.3	178.5	168.4	160.5	136.8	112.4	98.2	88.5	65.4
Mar.	358.4	305.8	267.8	242.1	230.6	193.2	162.1	140.4	117.4	88.7
Apr.	386.7	313.4	275.6	246.7	232.5	206.0	178.3	140.9	122.9	93.7
May	407.6	346.0	274.6	244.1	214.9	205.3	170.6	134.9	115.6	91.0
June	299.0	253.6	202.7	187.5	165.8	154.4	135.7	104.7	97.4	77.3
July	317.9	277.4	222.3	198.5	176.0	168.5	150.2	112.0	101.9	78.9
Aug.	343.0	278.9	243.4	221.7	192.6	173.6	157.3	120.3	107.3	83.6
Sept.	370.7	327.2	275.4	242.0	209.5	198.6	177.9	146.9	123.4	96.9
Oct.	455.7	395.9	366.2	293.7	270.2	242.6	223.5	172.6	160.0	119.2
Nov.	—	372.3	306.4	281.9	241.6	220.8	208.6	164.6	140.9	110.8
Dec.	—	330.2	288.9	271.3	244.9	214.4	191.3	160.1	137.5	112.8

Source: TV/RADIO AGE "Business Barometer"

slowest.

In 1983, spot time sales during the third quarter accounted for 24.4 per cent of the year's business—almost up to par. The three previous years were close to the '83 figures—in chronological order: 24.3, 24.0 and 23.8. This compares to 21.7 per cent during the '62-'73 period.

As for the spring quarter, it has become the biggest of the four. Last year, the April-June period accounted for 28.5 per cent of '83 spot billings, and May had

the only double-digit share of the 12 months—10.2 per cent. In past years, it was October and November that had the double-digit shares. The second quarter shares for '80, '81 and '82 were, respectively, 28.4, 28.7 and 27.9.

While the full year's figures for 1984 are not in yet—10 months of *Barometer* data are so far available—it appears that the first quarter share will continue to decline. The spot dollar increase for the first quarter over '83 was only 8.7 per cent, compared to increases of 13.0 per

cent in the second quarter and 13.8 per cent in the third.

For the 10 months so far tracked by the *Business Barometer* sample of stations, spot is up 12.1 per cent over '83. The total came to \$3,872,200,000 in '84 as against \$3,454,700,000 the year before. The spot total compared to \$3,426,400,000 for 10 months of '84 for local time sales, up 17.8 per cent over the previous year.

There were five \$400 million months during '84, none of them during the first

Distribution of national/regional spot TV sales by months and quarters—1980-1-2-3 vs. 1962-1973

	1980	1981	1982	1983	1962-1973
J	6.0%	5.7%	6.2%	6.4%	6.4%
F	6.2	6.2	6.3	6.1	7.7
M	8.0	8.3	8.3	8.1	8.6
	20.2%	20.2%	20.8%	20.6%	22.7%
A	10.2	10.4	10.5	9.9	9.1
M	10.0	10.3	9.7	10.2	9.6
J	8.2	8.0	7.7	8.4	8.2
	28.4	28.7	27.9	28.5	26.9
J	8.2	8.2	8.5	8.8	6.9
A	7.3	7.2	7.0	7.1	6.6
S	8.8	8.6	8.3	8.5	8.2
	24.3	24.0	23.8	24.4	21.7
O	8.6	8.5	8.9	8.6	10.2
N	10.0	10.4	10.2	9.7	10.6
D	8.5	8.2	8.4	8.2	7.9
	27.1	27.1	27.5	26.5	28.7

Source: TVI RADIO AGE "Business Barometer"

quarter. The biggest month of the year to date was April, with \$485.6 million, while May was second with \$478.5 million. The smallest-billing months were January and February, of course, with time sales of \$296.7 million and \$283.7 million, respectively.

One of the most widely-quoted annual forecasts of advertising expenditures is

that of Robert Coen, senior vice president, director of forecasting, at McCann-Erickson. Coen gave his latest rundown December 11 at the Paine Webber Media Outlook Conference in New York.

His predictions for spot and local TV in '84 were for increases of 11.8 and 15.7 per cent, respectively. This compares

with a rise of 20.0 per cent for network TV, a jump of 25.0 per cent for cable TV advertising and a hike of 33.3 per cent for advertiser syndication TV, though the latter two only account for an estimated total of \$400 million each for the year 1984.

Nevertheless, Coen expects that the "new alternatives" will grow at an "above average rate."

Coen's basic premise is that, following the quadrennial boom in advertising this past year, there will be "considerable moderation" during 1985. Still, he expects the U.S. ad industry to outpace the economy. His forecast for total U.S. advertising expenditures in '85 sees an increase of 9.7 per cent to a level of nearly \$96 billion.

As for TV, Coen noted that there was a slowdown in both the economy and TV in '84's fourth quarter. His preliminary estimate for spot TV's increase in the fourth quarter is only 7.0 per cent. While he pointed out that the warm weather or the economy may explain these preliminary reports of sluggishness in spot TV, he added, "We must expect this to carry over to some extent into the first quarter of 1985."

Coen then went on: "In the second and third quarter it will be extremely unlikely that sizeable gains will be posted against 1984's exceptional performance. Total spot TV ad revenues will undoubtedly be higher than they were in 1984, but not much higher." □

Sales distribution of U.S. tv stations, 1960-1990

Year	Network compensation	National/regional spot	Local	Year	Network compensation	National/regional spot	Local
					%	%	%
1960	19.6%	54.7%	25.7%	1976	7.5	53.7	38.8
1961	21.3	55.6	23.1	1977	7.5	51.1	41.4
1962	20.5	56.3	23.2	1978	6.8	50.3	42.9
1963	19.2	58.1	22.7	1979	6.7	49.8	43.5
1964	17.8	59.2	23.0	1980	6.4	50.6	43.0
1965	17.4	59.6	23.0	1981	6.1	51.1	42.8
1966	16.7	59.6	23.7	1982	5.5	52.4	42.1
1967	16.6	58.8	24.6	1983	5.1	51.1	43.8
1968	14.6	58.7	26.7	1984	4.5	50.1	45.4
1969	13.5	58.9	27.6	1985	4.1	49.7	46.2
1970	12.7	57.6	29.7	1986	3.8	49.6	46.5
1971	12.2	53.9	33.9	1987	3.6	49.6	46.8
1972	10.3	53.8	35.9	1988	3.2	49.1	47.7
1973	9.9	52.0	38.1	1989	2.9	48.7	48.3
1974	9.7	52.0	38.3	1990	2.7	48.7	48.5
1975	9.3	51.9	38.8				

Sources: FCC tv financial data (1960-1980) TVI RADIO AGE "Business Barometer" (1981-1983) Dick Gideon Enterprises (1984-1990)

Tried-and-true rather than something new describes station late night scheduling plans

By Jil Curry

Tried-and-true off-network comedy and adventure series are at the forefront of station late-night buying plans as programming executives head for the NATPE International convention. In some cases, this seems to be for the lack of anything more exciting. "Right now, indies are in a late night holding pattern, waiting for something new to come," is the way this is put by Farrell Meisel, vice president and director of programming at Seltel, Inc.

Indeed, there does not seem to be on the horizon any "breakthrough" shows such as *Mary Hartman, Mary Hartman* or *Benny Hill* to arouse late night viewers. First-run shows developed by a consortium or a major distributor are at a premium for late fringe. Investment money is still not being channeled into this daypart, where advertising revenues are often hard to drum up. While some indies may hanker for a breakthrough show to change this scenario, the older sitcoms remain late night's coin of the realm. They are the vehicles used to make inroads into the audience of late news on network affiliates.

What's new

Nevertheless, the picture for next year is not all bleak. Some rays of light are to be found to console those indies who are "desperate" for first-run shows. Among the newcomers is *Carson Comedy Classics*, highlighting late night veteran

Johnny Carson. Also a handful of new half-hour comedy shows will bow, and five mysteries are being packaged by MCA.

Carson Comedy Classics, of course, is not totally new this year. What is new is that the restrictions levied by the distributor, Columbia, last year have been removed—except for one. Columbia, busy marketing other properties such as *Hart to Hart*, *Benson* and *Police Story*, would not allow *Carson Comedy Classics* to air at 11 p.m. Next September the show can. But it still cannot be played opposite the NBC-TV *Tonight* show.

"When the show was syndicated with the late night restriction at 11 p.m.," says Steve Bell, KTLA(TV) Los Angeles' senior vice president and general manager, "We passed. When Columbia came back this year with the 11 p.m. window, we grabbed it."

So did WDCA-TV Washington. "It's very well edited and has strong potential," says John Rose, vice president and general manager.

John von Soosten, vice president and director of programming of Katz Television, also claims the show has strong potential. But one danger he foresees for indies "is that they could in essence be warming the audience up for *Tonight* and inviting them to tune to the NBC station." This criticism is labeled as unjustified by indies who have committed to *Carson Classics*. John Rose, in fact, says the opposite might just occur. "*Comedy Classics* could possibly ex-

haust the audience for Johnny Carson."

A spokesman for WPIX(TV) New York doubts viewers will switch the channel for *Tonight*. "Our audience knows *The Honeymooners* follows, and they're very loyal." *The Honeymooners*, consisting of a scant 39 episodes, has been airing for over 25 years on WPIX. KTLA's Bell does not fear an audience exodus, as he claims *Comedy Classics* reaches a different audience than that of *Tonight*.

For most indies, *Carson Comedy Classics* was purchased to strengthen a late night comedy block. "We're building a late night comedy environment with Carson," says Charles Edwards, vice president and general manager of KTVT(TV) Fort Worth. "It is a natural for our audience," adds Bell, who has been programming late fringe around comedy. Bell speculates that Carson will be slotted into the 11 p.m. time period, bumping *Taxi* to 11:30 p.m. *The Odd Couple*, now on at 11:30 p.m., will be moved either to later in the evening or aired in the morning.

Carson will probably replace *The Odd Couple* as well as New York's WPIX. Shuffling shows will also take place at Dallas' KTVT(TV) where Carson will lead off the comedy block at 10 p.m., followed by *SCTV*, *Bizarre* or *Benny Hill*.

Columbia is offering 130 *Comedy Classics* half hours, the equivalent of 65 hours, roughly 1 per cent of the material available. "We have thousands of hours to work on," says a spokesperson, who adds this is not a collection of "the best interviews, routines and skits." The idea for the show grew out of Johnny Carson's anniversary specials, which received higher shares than did the programs normally scheduled by NBC.

Comedy is king

Despite all the hoopla about Carson, many indies admit it's the comedy angle that has hooked them. "Forget about Carson," says KTLA's Bell. "What is successful is comedy."

Some new half-hour shows being introduced at NATPE are capitalizing on the late night audience's continued acceptance of comedy. *Comedy Tonight*, for one, distributed by Orbis Communications and produced by Boggs/Baker Productions, will feature Bill Boggs plus



An 11 p.m. window has been opened up for "Carson Comedy Classics," but it still cannot be run opposite Johnny Carson's "Tonight" show, the NBC-TV program that spawned the syndicated series.



MCA TV's Encore division has put together five off-network mystery series, calling them "Five Star Movies." Among them are "City of Angels," far l., starring Wayne Rogers, and "Mrs. Columbo," starring Kate Mulgrew.

a co-host and guest saluting comedians, presenting film clips and introducing stand-up comics. It's being offered on a straight barter basis and funded by Media General as the company's first venture. Slotted for late night, it will have a pilot week on Metromedia stations at the end of March.

From Viacom comes *Comedy Break*, featuring two West Coast comics, Mack and Jamie. At presstime Viacom was rethinking its original late night scheduling, evaluating the possibility of other time periods, including access and even primetime.

Off-network mystery movies are also brightening the late night picture. MCA TV's Encore division has put together five series for cash on late fringe, although it can run in other time periods as well. Called *Five Star Movies*, it contains Judd Hirsch as *Delvecchio*, Jim Hutton as *Ellery Queen*, David Janssen in *O'Hara, U.S. Treasury*, Kate Mulgrew as *Mrs. Columbo* and Wayne Rogers in *City of Angels*.

"We chose the 87-hour series because it can be used for many dayparts," says Gene Jacobsen, vice president and general manager KHTV(TV) Houston. He is not sure yet when he will slot the mysteries. The package was also picked up by the CBS-TV affiliate in Atlanta, WAGA-TV. It is weighing the possibility of running it on Saturday at 11:30 p.m., followed by a movie, or on Sunday as a double feature between 10:30 p.m. and 12:30 a.m.

Some indies claim the mystery package does not represent true counterprogramming, citing the success CBS has had with such varied series as *Columbo*, *McMillan & Wife*, *Magnum* and *Simon and Simon*. Many see it as a likely buy for an ABC-TV affiliate who wants to go head to head with CBS. ABC's o&o station in Los Angeles, KABC-TV, grabbed it partly for this reason, says Craig Hasner, program director. But Hasner was also motivated to purchase the MCA package because the price was right. In Los Angeles, movie prices, he says, have skyrocketed so that L.A. stations may pay double what is paid in New York. This package was in line with his budget. Moreover, he likes the five series, indicating he had approached MCA two years ago about the possibility

of obtaining *Delvecchio*.

Right now, he has scheduled the series as a 12:30 a.m. to 1:30 a.m. strip, running Monday through Thursday. If he has the need, he may drop one into the Friday or Saturday late night time period.

Counterprogramming or not, KPLR-TV in St. Louis is debating purchasing the MCA package for its 11:30 p.m. movie period, where a strong entry is required. Stations in St. Louis, a "shift" town, fiercely battle for late night audience made up primarily of industry workers who turn on TV to relax.

Need to experiment

What they will turn on next year, says Katz's von Soosten, will be "business as usual," more sitcoms and action adventures. But he insists this cannot be understood as indies' unwillingness to buy first run programs. "Witness *Thicke of the Night*," he says. "The fact that the show was not as successful as hoped is not as important as the fact that stations were desirous of trying something new." He maintains that a station will never "grow in late night time period unless it experiments." Stations learned from *Mary Hartman, Mary Hartman* back in the mid-'70s what they could gain by taking a chance, he says.

von Soosten is the first to admit it's not

easy or inexpensive to produce first-run shows. "It's going to take a commitment," he says, "from one or more stations, such as with *Thicke*, to get something started. That's the economics of it. Until distributors have fairly reasonable assurances that they're going to get clearances from stations or unless they're very large, they cannot afford the financial risk."

Like others, he cites *Small Wonder*, a five-company venture including Hearst, Gannett, Storer, Taft and Metromedia, as an indication of what's in store. While *Small Wonder* is geared to children and will not wind up in late night, the 1985 show has "dazzled" all who have seen it. "It's a timely show about robots," notes Jack Duffield, vice president of media sales at Metromedia. The advantage of the consortium, says Duffield, is that the show costs less money to produce than a sitcom, and in four years "we can strip it at a lower cost than an off-network show."

Seltel's Meisel also praises the show and claims there will be a breakthrough in late fringe of the quality and caliber of a *Small Wonder* in the next three years. Right now, he says, "the consortiums are trying to conquer early fringe. The next frontier will be late night." For 1985, he sees the stations "doing the same old thing," running sitcoms into action adventures.

"*Taxi*," which garnered an 8 share in three markets on the October Contrac list, is still considered a safe bet, even though it dropped two share points from its late night standing a year earlier.





"The Love Boat" will continue to sail into 1985 for WGN-TV Chicago, having gotten the station an 8 share in the November Niensens. The show will go into mothballs for the summer, though.

The tried and true are the shows that continue to rank the highest on a late night list put out by Katz Comtrac and compiled by A. C. Nielsen. *Barney Miller* topped the October Comtrac list of the measured markets, holding an 8 share in three markets, representing no change from 1983's time period. *Star Trek* tried, with an 8 share in three markets, down 1 from that time slot in 1983. *Taxi* and *WKRP in Cincinnati* were also tied with an 8 share in four markets, falling 2 from 1983's time period. *Benny Hill* scored a 6 share with no change in the time slot from 1983.

Rituals, last year's soap-opera strip marketed by Telepictures/Metromedia for access on affiliates and for primetime on indies, and Viacom's *Bizarre*, a cleaned up comedy/variety series from Showtime not aimed at any specific daypart, found their way on the Comtrac list of late fringe shows. *Bizarre* posted a 4 share in 11 markets, while *Rituals* also received a 4 in four markets. Both were in a dead heat for eighth place.

Matter of promotion

While some indies say the jury is still out on whether the shows will continue their runs, a few are satisfied with results. Take WTTG(TV) Washington, which runs *Rituals*. Kevin O'Brien, vice president and general manager, says *Rituals* is doing very well in his market (13/6) because he has nurtured it. "We promote it very aggressively." He features a teaser at the end of the 10 p.m. news. And, he says, "it doesn't hurt to have the highest rated primetime news in the market." He also says *Rituals* "gets a natural lead-in from similar high rated soaps on network programs."

Not as successful with *Rituals* has been KRI.D(TV) in Dallas, a new station which went on the air July 30. *Rituals* running at 10 p.m., received a 1 share in

the market. "We're having a hard time finding an audience," admits Ray Schonbak, vice president and general manager. Schonbak feels the show might be better suited for another daypart. According to the Comtrac October listing, only five out of 32 markets run *Rituals* in late fringe.

To find the right slot for *Bizarre*, Zvi Shoubin, station manager and program director of WPHL-TV Philadelphia, had to do some experimenting. "Bizarre did not perform up to our expectations at our 11:30 p.m. time slot," he allows, so he switched it to 11:30, where he says it's doing much better. "I was up against *Benny Hill* at 11 p.m. with the same demographics and audience appeal and could not compete." By shuffling programs around, he was able to get the audience "to tune me in and stay. The November book proves I was right," he says.

Bizarre started this fall at KPLR-TV St. Louis. Unfortunately, it failed to secure an audience and was pulled off the station to be replaced by *Love Boat* in the 10:30 p.m. slot. No one has determined why it failed to find a niche the same way that *Benny Hill* did with the

A loyal following has been generated for "The Honeymooners" on WPIX(TV) New York. With a scant 39 episodes, it's been running there for more than 25 years.



same demos.

A Viacom spokeswoman says *Bizarre* is performing as expected at this stage, and "we are pleased with it." All systems are go for next year. The same goes for *Rituals*. In 1985, a \$100,000 contest is being sponsored by Metromedia/Telepictures to pique viewer interest in this series.

In 1985, many indies across the country are staying pat with programs they have slotted this year for late fringe unless—which they consider unlikely—something new catches their attention. Robert Friedman, program director of WNEW-TV New York, says *Taxi* will remain in its 10 p.m. berth, followed by *Charlie's Angels*. This year, *M*A*S*H* was retired from the 11 p.m. slot, although still run at 7:30 p.m., where it is in a three-way tie for first place in access, according to the Comtrac list.

Friedman calls *M*A*S*H* "our most valued product. We wanted to conserve the runs of the show and extend its product life. It was not double run because it was slipping," he says. Initially, he was concerned that *Taxi* would not garner the same ratings that *M*A*S*H* had in the 11 p.m. slot. But that worry was eliminated when he saw the November Nielsen sweep which showed *Taxi* had a 6 share as compared to a 7 or 8 for *M*A*S*H*. *Angels* also did better than he had anticipated. In November it received a 4/12, as compared with the CBS movie which had a 4/16. Friedman says *Angels* represented a "little bit of a risk" because it is more female oriented than male.

Male-oriented shows

Concern about male oriented shows also is expressed by Bill Frank, president and general manager of KCOP(TV) Los Angeles. (continued on page 84)

NATPE's second year at Moscone Center promises more participants and fewer gripes

By Joseph Dunn

When the 1984 NATPE International conference ended in cavernous Moscone Center in San Francisco last February, Phil Corvo, executive director of the organization and Nick Orfanopoulos, conference director, began huddling even as workmen were dismantling the last displays. The two were not only assessing the general tenor of the conference which was the first (practically) 100 per cent exhibit hall format for NATPE, but were trying to figure out how they could make the 1985 conference bigger and better.

Corvo today says that the use of Moscone Center was an unqualified success despite a "boycott" by some major and minor distributors who exhibited at the Fairmont Hotel. But, Corvo says that the majority of the holdouts will be on the floor of Moscone this January. However, he notes that 20th Century Fox, Columbia and MCA will continue to be at the Fairmont Hotel and "there could be more, but we don't keep track of it."

As for the conference, which will run from January 10 to 14, it promises to be the biggest ever, says Corvo. As of mid-December, NATPE already had a total of 208 exhibitors booked compared to a total of 204 at the 1984 event. Orfanopoulos points out that 1985's total is expected to swell to 220 by the opening bell. Exhibition space is also bulging at

the seams, reaching 130,000 square feet, against some 90,000 square feet in 1984.

The increase in both these areas was attributed to the addition of distributors like Paramount, Orion, Claster, ITC and Cannon, who stayed at the Fairmont Hotel last February but who decided to join next year's action at the Moscone Center. Both Corvo and Orfanopoulos were particularly pleased by the move by Paramount. Paramount will still remain somewhat aloof at Moscone as it's booked into a separate area but in close proximity to the other exhibitors.

Using more space

Nearly 60 per cent of the 1984 exhibitors are taking more floor space in 1985. And, Corvo adds, a large international contingent is also attending, including 16 companies from England that will share some 4,000 square feet of exhibit space. A total of five German firms will be at the conference for the first time sharing about 600 feet. Representatives from Israel and South America will also be there, but several French firms that appeared to be headed for the conference have indicated that they will show up in 1986 instead. Inquiries about the conference were also received from mainland China. In 1984, representatives from 32 foreign countries came to the event and Corvo expects to at least equal

that in 1985.

Pre-registrations as of mid-December were running ahead of 1984's total at the same time by about 400, but the higher figure was, in part at least, due to the fact that the 1985 NATPE conference is being held at an earlier date than in 1984. In total, Corvo says, there were nearly 2,000 registrations in early December. In 1984, the conference opened with 2,900 pre-registrations.

The NATPE conference is expected to draw about 6,800, divided between an equal number (roughly) of TV station programmers and distributors. NATPE's current membership, Corvo says, represents nearly 700 TV stations and has an equal number of syndicator personnel.

With the conference taking on larger proportions, Corvo maintains that the goal is to give everyone the best locations possible. But, he adds, there are 22 companies that get "preferential" treatment as far as floor space is concerned.

"The reason for this is because these firms were the first to agree in 1981 to build exhibits on the floor at the Hilton Hotel, in New York. At that time, we said if you come down, you'll get preferential treatment in the future. Metro-media was the first to sign in 1981, and Group W was the second."

But Corvo indicates this may change in the future. Determining who gets the best spots may hinge on the luck of the draw or a lottery, to be more exact. "A company with hot products has to be in good position, but even a guy who only takes 100 feet is our concern because we want him to have traffic." However, Corvo feels that 95 per cent of the exhibitors are happy with their locations.

As far as the logistical difference is concerned between the 1985 conference and its 1984 predecessor, he says the upcoming show will have more "openness." Orfanopoulos elaborates on this:

"We've added more 'streets' and 'avenues' (i.e., aisles) and we're adding more corner positions for visibility. The exhibitors also will have more island units providing exposure on four sides, peninsulas providing three-sided exposure and corners for two-sided exposure."

Corvo adds that a good mix of large and small companies is achieved by "getting a company that is active in product sales and making it an anchor.

Celebrity guests were on hand at the last NATPE convention to help in the ribbon-cutting that launched the event. L. to r., Stan Marinoff (WISN-TV Milwaukee), 1983's retiring president; astronaut James McDivitt and entertainer Dick Clark.





Phil Corvo, NATPE executive director, says that, at the New Orleans convention in 1986, more islands and peninsulas will be created to make for better contact between exhibitors and attendees.

We then have various anchors throughout the floor, surrounded by large and small companies."

Both executives, in this regard, are looking forward to the 1986 convention, scheduled to be held in New Orleans. "At that time, we plan to create more islands and peninsulas so exhibitors will have even better contact with people. This is a European concept that has proven very successful," Corvo says.

Hotel-type environment

And, apparently to assuage any lingering disenchantment among exhibitors who still prefer hotels versus convention halls, Corvo says that in 1986, "we will try to create a typical hotel suite with everything in the booth from easy chairs to rugs to TVs. We'll try to transfer the hotel suite down to the exhibition floor."

Orfanopoulos says New Orleans will



Nick Orfanopoulos, conference director, says New Orleans will offer a brand new center in 1986 that will provide almost 120,000 more square feet than Moscone Center, although this also includes more columns that will have to be worked around.

offer a brand new center in 1986 that will provide almost 120,000 more square feet than the Moscone Center. "However, there will be more columns, and we'll have to work around that."

Security will be another big item at the upcoming conference in San Francisco. Everyone will need a badge because many unauthorized people got into the last conference, Corvo says, mainly because there was only one entrance to the hall and people jam ups occurred. This conference will have three entrances. Also, there will be two restaurants instead of one, as well as two cocktail lounges in the Moscone Center, all of which are designed to provide as many amenities as any hotel, he says.

As far as Corvo is concerned, hotels just can't hack it when it comes to convenience. As a former programming director who has attended some 11 NATPE conferences, he says he has bitter memories of trudging through endless hotel rooms, hiking up and down back stairways and trying to have private business conversation in a hotel room bulging with visitors.

He says he didn't hear one complaint after the Moscone Center inauguration in 1984. Instead, he received a great deal of favorable feedback. As proof, he says, "before the 1984 exhibit was over, we signed up more than half of the exhibitors for the 1985 conference."

Corvo admits he may be prejudiced, but for the record he believes the costs attached to the NATPE exhibition are the lowest of any convention he knows of. He says regular exhibitors are paying \$4 a square foot and new exhibitors, \$6 a square foot. He claims other exhibitions charge at least \$10 a square foot. But, he warns costs per square foot will be higher in 1986 in New Orleans.

In the end, it doesn't matter whether an exhibitor has the best location in the hall or the worst, the prices remain the same. "Cost has nothing to do with the size of the company," he adds. Orfanopoulos observes that a syndicator can spend as little as \$400 or as much as \$300,000 on an exhibit. The ingredients built into the higher costs include construction of the exhibit, installation, labor, dismantling, storage and shipping. These costs, he adds, are one of the reasons why hotels were cheaper to use than Moscone. Another reason is that hotels can be used for sleeping quarters, too.

But Corvo declares the annual NATPE conference just outgrew hotels. "We had to go the convention floor. We tried to do it as cheaply as we could, but we didn't make any money on it last year. We broke even only because we were able to lump registration and floor



John A. von Soosten, NATPE president (Katz Television), expresses satisfaction with price renegotiation with convention vendors on the behalf of exhibitors, who will get some major rate cuts.

money to pay our bills," he says.

NATPE will help any exhibitor with the construction, storage and shipping of exhibits in its role as a middleman with contractors, such as United Expo and some 12 other decorator companies. United Expo, for example, will handle all incoming and outgoing freight, labor and material to build the exhibits in addition to providing other items such as carpeting, walls, furniture and electrical wiring. But, Orfanopolous says, more than 50 per cent of the exhibitors bypass NATPE's general contractors for private display houses "because they want to be different." Several other companies just rent booths for the show's duration.

Following the 1985 conference, NATPE plans to form a truck caravan out of San Francisco to transport exhibitors to New Orleans. This will provide significant savings, Corvo says. Despite this, some companies will want

(continued on page 88)



Deb McDermott, conference chairwoman (KMBC-TV Kansas City), says general sessions of the conference are always well-attended with crowds approaching capacity, but workshops vary, generally drawing from 200 to 800 people.

Viewpoints

Concern is mounting over diary's inability to cope with new multi-channel reality



Norman S. Hecht

Major changes began to surface about 10 years ago

Alternative to diary must provide larger samples

For a generation, the seven-day, pen-and-pencil diary has provided the primary source of information on viewing by *people*. However, many in the industry are concerned with the declining ability of the diary to cope with the new electronic, multi-media channel environment.

The new challenges to the diary methodology have added to the already well-known and, until now, accepted problems with this technique. These traditional problems include the fact that: (1) the diary is limited to only seven days; (2) the last days of diary keeping are not as accurate as the first days; (3) the diary favors higher-rated shows; (4) the functionally illiterate 20 per cent of the U.S. population may be disenfranchised and (5) children, men and older people are less likely to complete or return the diary.

The origins of the *current* problems with the diary go back about nine years. Before 1975, CATV penetration was less than 15 per cent, and 88 per cent of all systems had less than 20 channels, 12 channels being the most common. Very few people had remote tuning devices. Independent stations, except for a handful, had relatively low ratings. The networks enjoyed about a 90 per cent share of audience in network time.

In those days people watching TV tuned channels at the TV set itself. They generally watched only one channel, without changing stations, during a given quarter hour. Many did not change channels for half hours or even hours at a time. And there was little or no diversity in electronic media alternatives.

But, in late 1974, the beginnings of change had started, although they were not readily apparent. In December, 1975, HBO went on the satellite. WTBS followed suit a year later. Within nine years, an additional 2,460 cable systems were built and are now operating. Forty-five per cent of the homes in the U.S. have cable. Seventy-nine per cent of all cable homes have access to 20 or more channels; 58 per cent of them to 30-plus channel systems.

Over-the-air television has also changed. In the past nine years, 115 new independent stations have gone on the air—more “indies” than existed in 1975 when there were only 75. Independent stations have become more competitive and diverse, offering many alternatives to network viewing. Since 1976, the independent stations’ share of households audience has risen from 17 per cent to 21 per cent (sign-on to sign-off).

In addition to these major factors affecting both the medium and how people use it, additional phenomena have entered the picture. There is the rapid and continuing growth of VCR penetration and usage along with other electronic media such as MDS, DBS and SMATV. Another development has been the increase in TV sets with remote-control units along with cable boxes which can be used as remote-control units. These developments, all of which make accurate diary-keeping a more difficult chore, have raised concerns among many in the industry. There is a strong feeling that the diary methodology can no longer cope with the changes I have described.

Given this situation, what are the requirements for any alternative system to the diary for accurately measuring people viewing?

- It must provide *larger sample sizes* to cope with the fragmentation of audiences and lower ratings.
- It must measure viewing *beyond seven days*, ideally on a continuous basis.
- It must be *less intrusive* or *more passive* in terms of what people in multi-channel homes who participate in the survey are required to do.
- It must identify the *audience during commercials* as well as during the average quarter hour.
- It must be *affordable*.

The interest in people meters as an alternate to the diary stems from its potential capability to meet these requirements. The people meter, whomever’s is ultimately selected by our industry, is not just a new-fangled device or piece of gimmickry. It is a critically-needed substitute for a system that has outlived its usefulness.—Norman S. Hecht, *president, AGB Television Research, Inc., in a recent speech before the ARF Electronic Media & Research Technologies—III Workshop.*

Programming/Production

TEN to debut animation strip series; films and made-for-TV specials set

The Entertainment Network will launch its first first-run strip animation series available for April 1985, as one of its new offerings to be introduced at the coming NATPE International convention. The animation strip, *Tranzor*, is being introduced in conjunction with what TEN president Drew Savitch Levin terms as the newest and hottest craze in syndication at this time—robotic animation product. In an interview, Levin notes that the company has an affiliation with several international suppliers. TEN acquired *Tranzor* as part of what Levin considers to be having the majority of quality robot animation product from Japan. This occurred soon after the company was formed in September 1983.

Levin explains the strip was held back from entering the syndication arena, pending the performance of *Voltron*, from World Events Productions. Based on the high ratings of *Voltron*, Levin decided to give the green light to *Tranzor*. He notes that *Tranzor* has already been committed by several station groups and all that remains at this time is the signing of the agreements. Forty per cent of the country was cleared in the first five days of selling, says Levin.

Tranzor will contain 65 episodes and was produced for TEN. According to Levin, it is the offshoot of the highest-rated Japanese series in the last two years. TEN's partner in the project, Limited, has produced the animation strip, which at present is being dubbed into English and being made in stereo. The concept of the series was on Japanese TV, explains Levin, and what was done for TEN was the Americanized version.

Tranzor is being sold via cash-barter, with TEN taking one minute per episode for national sale, which Levin says will "not strangle the stations." He continues that a home video deal is in the offing and a major merchandising deal on *Tranzor* is near completion. Levin feels he has a decided advantage over other robot animation strips which are entering the market. "We have top quality animation, and there is a clearly developed character—the good guys are very clear in each episode. There must be 60 recognizable characters in the series. We just didn't take action and compile stock footage."

Also being offered for NATPE in the animation area by TEN is a package of movies, under the umbrella title of TEN

Animation Presents, 14 90-minute films, obtained from the Soviet Union and other countries and being offered for cash with availability date beginning in January. Titles include *The Snow Queen*, *Huckleberry Finn*, *The All-New Adventures of Pinocchio*, *Maria and Marabella* and *Daddy Long Legs*.

Also in the way of animation movies, TEN has acquired a group of films which uses sci-fi as its theme. These include *Mystery of the Third Planet*, *Revenge of the Defenders* and *Swords of the Space Ark*. The features differ from the *Tranzor* series in that they were cut and edited for U.S. consumption.



Levin

Also in the kid arena, TEN's *Kid-A-Littles*, is airing in more than 60 major U.S. markets, including on the five NBC owned stations and in 14 of the top 15 ADIs. Last October, the show received the golden halo in the family television category from the Southern California Motion Picture Council.

All the stations taking *Kid-a-Littles* have renewed for next year. Levin calls the series the most successful syndicated Saturday morning show, and he sees the show as a perennial. To be launched at NATPE for a March release is TEN's next major kid package, *The Kid's Corner*, 91 live-action half-hours for the six-11 year-old demo. Some are off-network but others are first-run, acquired from Skylark Productions Century Video, supplier which has produced product for TV and home video.

Another NATPE launch will be 13 one-hour made-for-TV syndicated specials, *America's Music*, developed for indie markets. It's sold via cash and was completed as recently as this month. All the programs were shot at A&M Records, with shows concentrating on specific music genres, including jazz (*America's Jazz*), country (*America's Country*) and soul (*America's Soul*). The series was budgeted at \$4.5 million. Stars include BB King and James

Brown, and there is a different host for each show, including Theodore Bikel. The series has already been released on home video, says Levin.

Also on tap is a limited miniseries of six half-hours, *No Guts—No Glory*, available April 1985, about sports achievements by the disabled. Thirty-six markets have already bought the series. Levin notes that it's packaged with slick production values, and original, contemporary music, for a 1986 weekend launch.

Also upcoming will be Hollywood Television Theatre, 34 dramas and movies including *Andersonville Trial*, *Awake and Sing*, *Birbath*, *Steambath* and *The Ladies of the Corridor*. Year one is being offered to pay-cable, home video and international TV. TV syndication will begin in late 1986 and early 1987. The package is being offered beginning next month.

A Kung Fu package is also being offered, featuring Jackie Chan, with 10 titles for late next year. Also, TEN has concluded a new deal with the BBC and Swiss Television (SSR) to co-produce the 1985 Montreux Golden Rose Pop Festival, with TEN handling the worldwide TV syndication for the 90-minute special. The 1984 Festival was produced for Showtime and was sold to Coca-Cola as a syndicated special. The program was seen by a worldwide audience of more than 100 million.

ASTA stand on data

The Advertiser Syndicated Television Association is supporting the practice of using NSI viewer-per-1,000 viewing households applied to NTI household data. Because many commercial buys made in syndication programs are demographically based, ASTA considers the reliability of demo information provided by Nielsen as a major priority. In supporting the use of both the NSI and NTI data, ASTA notes that this method translates the NSI Cassandra demographic data to VPV11H, then applies that percentage to the number of homes generated by NTI AA ratings.

In the 1982-83 broadcast year, studies done independently by ASTA members showed that National Audience Composition data—even in the highest-rated syndicated shows—fluctuated between 25 and 50 per cent in such normally stable demos as women 18-49 within any given quarter during that year, notes ASTA. Comparatively, the greatest fluctuation for those same programs and demos measured on an NSI basis was a little more than 3 per cent.

According to ASTA, the obvious ex-

planation for such vast differences is sample size in that NTI/NAC uses about 2,600 diaries per year and NSI about 400,000 per year. ASTA continues that this diary imbalance means that for a 10-rated show, the national NTI sample used to project any demo category is about 260 households, while over 400,000 homes are used in the NSI system.

"Since Nielsen has consistently confirmed the legitimacy of applying NSI viewer percentages to NTI household numbers, ASTA members believe this method most accurately reflects syndicated programs' audience deliveries. It is simply better research." ASTA continues that "until, and if, the NAC sample is expanded to a size that provides more reliable and stable data, NSI Cassandra reports will continue to be the basis for most ASTA members' demographic guarantees."

Syndication shorts

Gaylord Syndicom, newly created TV syndication arm of Gaylord Broadcasting Co.'s Opryland USA, is introducing its first offering, *Super Sports America*, 90-minute program focusing on a variety of sports events. Emphasis of the program and other installments to follow will be on motor sports. The series of 26 planned shows will cover spectator-oriented events such as drag races, Trans-Am and NASCAR races, hydroplane competitions and sprint car races. The series is available January 1, and is sold via cash.

National Telefilm Associates has sold three off-network series to the BBC. Involved are 102 episodes of *Bonanza*, for third and fourth runs; 98 chapters of *High Chapparal*, hour dramas which aired on NBC-TV, which will begin its third run on BBC; and *Dr. Kildare*, which is making its debut on the BBC, with 56 episodes. In addition to BBC sales, NTA has wrapped up a deal with Channel 4. The British indie TV station has bought three sitcoms, *My World and Welcome to It*; *Car 54, Where Are You?*; and *Get Smart*. In addition, *High Chapparal* has been sold to France and Luxembourg, while *Bonanza* has been sold to Lebanon.

Syndicast Services is projecting 75 per cent national TV coverage for The 42nd annual Golden Globe Awards, to be aired January 27 via satellite, one day after the ceremony. One of the major awards, The Cecil B. DeMille Award, will be given to Elizabeth Taylor. Also at Syndicast Services, *The Black Universe*, hour series, will start in June. *Universe*,

a video magazine series covering black life in the U.S., will consist of 24 episodes hosted by a black star. Each hour will be segmented into different departments such as music, sports, dance and business.

Fox/Lorber Associates has been appointed exclusive distributor for a library of 178 films acquired by **Classic Associates**, a new company formed to buy film rights. National Telefilm Associates had controlled the rights to the films. Titles include *The Bridge of San Luis Rey*, *Dark Waters*, *The Mask of Diijon* and *Repeat Performance*.

Rock-N-America has been cleared by 80 per cent of the U.S., including four new markets. The newest stations licensing the comedy-music hour are KGMB-TV Honolulu, KTTV(TV) Austin, WIXT-TV Syracuse and KTVB(TV) Boise. The lineup now totals 94 stations. The show is produced by Picture Music International.

Embassy Telecommunications has sold *Archie Bunker's Place* to KZAZ-TV Tucson and WCLQ-TV Cleveland, for a current total of 44 stations.

The **PCL Media** distributed *Assault on Freedom*, hour documentary on government interference in religious affairs, has been cleared in 10 markets. These include CFTV(TV) New Orleans, KOKI-TV Tulsa, WTIC-TV Hartford and WVEU-TV Atlanta.

Tribune Entertainment will distribute *Soul Train*, weekly dance show. The black-oriented show is currently syndicated in 90 markets. It was first aired in 1970 in Chicago.

Potomac Television Productions, Washington, is introducing a series of daily news inserts, *Frontiers of Health*. Each week, *Health* will present a different five-part miniseries, with each weekly topic drawn from one of three broad themes, basic health, health technology and health issues. The program will be fed via satellite to stations, and is available beginning September, 1985.

Western-World Television has acquired the international TV distribution rights to several major programs of WGBH-TV Boston, public broadcaster and producer. Among the shows to be distributed by WW will be *Nova*, one-hour science series of more than 75 programs; *Vietnam: A Television History*, 13-part series; *The Scarlet Letter*, four-part miniseries; and *Ghost Writer*, starring Claire Bloom. Both principals are discussing distribution arrangements for other WGBH properties, including the Evening at Pops concerts.

Fries Entertainment has obtained the domestic distribution rights to the Ho-

lizon Film Package from Alan Landsburg Productions. The agreement follows Fries' acquisition last month of worldwide distribution rights to three titles from Tisch/Avent Productions.

Reagan honors Group W

Westinghouse Broadcasting and Cable has been honored by the White House Office of Private Sector Initiatives for its continuing support of public service efforts, and specifically, for its contributions to the Young Astronaut Program. Group W produced a 13-minute documentary, *A Decade of Discovery*, to increase national awareness of the program. *Discovery*, which features *He-Man* from *He-Man and the Masters of the Universe*, received its first screening at a dinner at the Air and Space Museum in Washington, and the film will be installed permanently at the museum. In addition, the film will tour science museum across the country.



President Reagan congratulates Dr. William F. Baker, president of Group W Television and chairman of Group W Satellite Communications, on the film "A Decade of Discovery."

'One on One' gets a 'go'

After undergoing a series of tests last summer, One on One Exclusive, Local Program Network's TV news service is a go, beginning January 28. At presstime, 21 stations had signed for the service, which calls for local station anchor/reporters to exclusively interview a minimum of 10 top newsmakers live by satellite each month, according to Jim Hayden, LPN president.

The 21 stations include WCBS-TV New York, WGN-TV Chicago, KRON-TV San Francisco, WCVB-TV Boston, WXYZ-TV Detroit and WDVM-TV Washington. LPN will offer its new

"Local Link" computer service, which will tie in to the local newsrooms of all participating stations, to coordinate the selection of the specific newsmakers to be interviewed and the "team" to do the interviewing. Each newsmaker interview lasts about one hour and is conducted by a team of six to nine participating station anchor/reporters who are hooked up via satellite directly from their station newsrooms.

Placement of the weekly service is via the LPN Distribution Co., a joint venture of Fox/Lorber Associates and All American Television.

Zooming in on people

Midge Barnett and **Belinda E. Menendez** have been promoted to vice presidents of international sales and operations at **Western-World**. Barnett was director of international sales and operations/home video. Menendez was director of Latin American sales and operations.

Moira Dunlevy, director of research at **King World**, has been promoted to vice president, research, under a multi-year contract. Prior to joining King World two years ago, Dunlevy had a variety of

positions at Katz Television, beginning as sales assistant. She worked in various management capacities for several years and eventually was promoted to research manager.

Murray Oken has been named south-east sales manager at **National Telefilm Associates**. Before coming to NTA, Oken, a 25-year veteran of TV syndication, was national sales manager at Trident Television Associates and was sales manager at United Artists Television. He also had sales executive and management posts with the Walter Reade organization and at Trans-Lux Television.



Okin

Debbie Grant has been appointed account executive, western division, at

Embassy Telecommunications. She had been at Telepictures Corp. where she was account executive, domestic sales, based in its Los Angeles office, for the past 18 months. From May 1982 until May 1983, Grant worked in the sales department of KHJ-TV Los Angeles. Other industry-related positions include a year in the promotion department at WIVY-FM Jacksonville and two years in the music publishing division at Screen Gems.



Grant

Douglas Roth has been appointed director, TV research, syndication and network for **Columbia Pictures Television**. Roth started with the company in February 1979 in the research department. Prior to his employment with Columbia, Roth was project director with A.S.I. Preview House, an audience testing company.

Tara Carroll has been selected station sales rep, midwest region, at **LBS Communications**. Prior to coming to LBS, Carroll, who will be based in LBS' Chicago office, was broadcast buyer/market specialist at CPM Media Management Inc. since 1980. Before that, Carroll was assistant sales manager at Katz Television, and was with WKJG-TV Ft. Wayne.

Ten Ways To Get The Viewer's Attention



HOT ROCKS

David Bowie is just one of the stars featured in "Hot Rocks", a package of ten major motion pictures for the contemporary viewer.

ALMI TELEVISION®

The Almi Building • 1585 Broadway • New York NY 10036 • (212) 315-8650

See us at INTV Century Plaza, Suites 608 & 610 and NAPTE Moscone Center, 860 Market Street

Radio syndication

Based on the success of **Rick Dees' Weekly Top 40**, the **United Stations Radio Network** will offer a second radio program featuring Dees, **The American Music Magazine With Rick Dees**, beginning in 1985. The one-hour show will mix music, interviews and the latest news about artists and personalities in the Top 40.

Narwood Productions has added a special Christmas face to its regular series **The Music Makers** and to **Country Closeup**. The two specials will be **The Music Makers Christmas Special** and **Country Closeup Christmas**. Also at Narwood, **Dave LeVan**, vice president, engineering, and **Janice Ginsberg**, talent coordinator/public relations director, have been named producers of **The Music Makers**. **Makers** will begin its

fourth year in January and is hosted by Sketch Henderson.

On-Line! America..., a new syndicated radio series aimed at personal computer users and prospects, is available to advertisers and radio stations in two formats: a one-hour program and a two-minute mini-version. Creator of the series is **SOFTV Productions**, Santa Monica. The hour show gives an in-depth view of news, revues and interviews, and the mini-version is geared to the 25-49 year-old, according to Michael Walker, president.

DIR Broadcasting, developer of the *King Biscuit Hour*, has developed an unusual concept for its latest program, *Rock on the Road*. Running counter to the usual method of syndication in which programs generally air the same night in every market, the one-hour specials air in a given market on the same evening as the band's live performance in that town. *Road* is running on 60 FM stations.

Domain Communications, Wheaton, Ill., is reintroducing its radio feature *Photo Tips*, 90-second program which ran on stations a few years ago. The program features a wide range of photography tips for both amateurs and professionals. Topics include fast vs. slow film, tricks with flash and family portraits. Also at Domain, the firm is unveiling a package of on-air formats for religious stations.

Al Ham has added five stations to its *Music of Your Life*. The stations are KLEO Wichita, KXIC Iowa City, WPAZ Pottstown and Canadian stations CHQM Vancouver and CKLW Detroit/Windsor. Another Canada station, CJCL Toronto, has grown from a 1 to a 7 share, all persons 12 plus, according to Ham.

The **Satellite Music Network** has added WNEW, Metromedia station in New York, and WASH(FM) Washington, bringing the number of affiliates to 443. According to **John Tyler**, the network's advertising has increased 265 per cent in the past 12 months. Ninety-two stations are ordering and installing equipment to pick up the network's signal.

Barnett-Robbins Enterprises, Encino, Calif., and the **Mutual Radio Network** have formed a co-venture whereby BRE will produce and syndicate in the top 25 markets a two-minute daily comedy feature, *National Lampoon's True Facts*. Based on the humor magazine's column of the same name, the program will be cleared by Mutual in markets 26 and below and Mutual will sell national spots.

In addition, BRE will play a major role in developing music specials and features for Mutual, targeted at the 12-34 demographic, as well as helping

to build a strong AOR/CHR network affiliate lineup. *Lampoon* will be available to stations on a barter basis beginning February 1, on a 52-week basis. Stations in the top 25 markets may contact BRE at (818) 788-2331. All other stations may contact Mutual at (703) 685-2000.

Radio format, staff changes

Noble Multimedia Communications has changed the name of its Los Angeles station to XTRA Gold and its format to hits of the 1960s and 1970s. **Bob Griffith** becomes general manager, in addition to being g.m. at KJOI. The station was recently bought for \$18.5 million. XTRA will feature 50 minutes of music each hour, and one-minute briefs will update listeners on sports, traffic and weather. Other features include a noon nostalgia hour, music blocks after 8 p.m. and a Top 10 or Top 30 countdown from a specific year each Friday afternoon.

WAPP(FM) New York has completed its transition from AOR to CHR. The final evolution in this process was *Big Hits on the Big Apple*. Before that, the station was playing a mix of music con-

sisting of elements from both album artists as well as top 40.

Barry Farber has become host of the afternoon drivetime on WMCA New York. Farber joined WMCA as host of the 4-7 p.m. program before moving to overnights. He'll continue to host midnight to 3 a.m. as well.

Ric Hansen has joined KNBQ(FM) Tacoma as program director/midday personality. His background includes stints at KJRB-FM Spokane, KJR-FM Seattle and KTAC-FM Tacoma.

Chriss Allen, formerly of KAAM-FM Dallas-Ft. Worth, has joined KAEM(FM) there, as overnight air personality. He will host the Sunday night *Texas To 20*, which airs from 9:30 to 11 p.m. and features the top 20 selling and most requested songs in the area.

Bob Givens has been promoted to KFHH Wichita, program director. He has been the station's agri-business director for the past eight years. His early morning ag reports will continue.

John Langan and **John Posey** have taken over the morning slot at KZOK(FM) Seattle-Everett, and **Marty Riemer** takes on the afternoon slot from 3-7 p.m. The current schedule also includes **Phil Strider**, 9-11 a.m.; **Connie**

Nineteen Ways To Pick Up Women



She's A Lady

Christopher Reeves is just one of the stars featured in "She's A Lady", a package of nineteen major motion pictures for and about women.

ALMI TELEVISION®

The Almi Building • 1585 Broadway • New York NY 10036 • (212) 315-8650

See us at INTV Century Plaza, Suites 608 & 610 and NAPTE Moscone Center, 860 Market Street

Television/Radio Age, December 31, 1984 73

Cole, 11 a.m.-3 p.m.; Larry Sharp, 7 p.m.-midnight; and Mike Colvin, midnight-6 a.m.

Danny Romero has joined B-100 radio San Diego as 6-10 p.m. personality. He comes to the station from KYNO-FM Fresno, where he hosted the afternoon drive shift for seven years. Romero takes over the slot vacated by Frank Anthony, who has moved to B-100's *B-Morning Zoo* as one of the Rich Brothers.

Chris Brecher, former morning anchor at KCBS San Francisco, will team with Chuck Meyer on KING in the mornings. Before joining KCBS, Brecher was news and traffic reporter at KNEW Oakland.

Johnny Dark has been appointed midday personality of WHTT Boston. Dark had been the 10 a.m. to 2 p.m. announcer at WNBC New York. Before that, Dark was with WRKO Boston, for more than three years.

Dave Hutcheson (Commander Hutch) has joined WGCL(FM) Cleveland. Previously, he was at WZPL(FM) Indianapolis, where his program enjoyed high ratings.

Charlie Quinn has been appointed director of programming at WHTT,

CBS-owned station in Boston. Quinn comes to the station from KZZP Phoenix, where he was program director for the past year-and-a-half. Before that, Quinn was program director at WZOK Rockford.

Len Martin has been selected program director for WFYR(FM) Chicago. Martin most recently was program director at KFMB-FM San Diego. Martin replaces Jack Kelly, who has moved to the on-air personality slot weekdays 9 a.m. to noon.

Bob Barnes-Watts, a native of Birmingham, England, will join WFYR(FM) Chicago as host of the 1-4 p.m. slot. Barnes-Watts spent a year-and-a-half with KBEQ Kansas City, doing the *Midwest's All-Night Limey Show*.

NATPE final agenda

NATPE has released its final draft on the 1985 programming conference agenda. Station group and rep meetings will be held on January 10, and registration will be on January 11 from 7 a.m.-6 p.m.

During that day, two sessions are scheduled: "A View of Washington,"

from 9:45-10:45 a.m., with Michael R. Gardner, Esq., of Akin, Grump, Strauss, Hauer & Feld as moderator. Participants include FCC commissioners Mimi Weyworth Dawson, Dennis Patrick and James H. Quello. At 11 a.m.-1 p.m., Katz's John von Soosten, NATPE president, hosts the general session lunch, with the keynote address from Jack Valenti, president, MPAA.

On January 12: a joint NATPE/NAB seminar on "The Future of Children's Programming," with an introduction by Stan Marinoff, WISN-TV Milwaukee. Moderator: Joan Lunden, ABC's *Good Morning America*. Participants include Jack Blessington, CBS; Thomas R. Dargan, KATU-TV Portland, and Henry M. Rivera, FCC commissioner.

Also on January 12, there will be four concurrent workshops: "If you can't Beat 'Em . . . Computers for Programming," with Dave Wilson, KRON-TV San Francisco, as moderator; "Star Tech" an update on the emerging technologies, to be moderated by Harold Eady, Novo Communications and SMPTE president; "Local Programming Success Stories," Part I, with J. Clifford Curley, WQTV(TV) Boston, as moderator, while George Back, All American Television, does the same on "New Program Alliances."

On the next day, affiliates and indies hold meetings from 8:45-9:45 a.m., and later, 10-11 a.m., there are four concurrent workshops: "The Awful Truth, Buying and Selling," "Programming and Promotion: A Partnership"; "Sports: Enough Already?"; and "Cable: Programming Strategies That Work." On January 16, the four concurrent workshops are "Would There Be First-Run Without Barter?"; "Ratings: The Road to Riches"; "Around the World in 80 Deals"; and "Local Programming Success Stories," Part II. From 3-4:30 p.m. a general session, "Programming Trends: The Endless Cycles," winds up the meeting schedules. On the last day the exhibit hall is open from 9:30 a.m. to 3 p.m.

NBC Skycam camera

New Year's Day is more than television time for bowl games. NBC will deploy the Skycam mobile aerial camera for the Orange Bowl game between Oklahoma and Washington, marking the first time the Skycam has been used to cover a post-season football game. The Skycam is a remote-controlled, computer-assisted camera system which weighs seven to nine pounds and can fly over the playing surface, at speeds up to 27 mph. In a separate development, NBC has signed a new five-year pact to air the Orange Bowl games.

Eighteen Ways To Get The Viewer's Attention



Thriller

Martin Sheen is just one of the stars featured in "Thriller", a package of eighteen major action and adventure films.

ALMI TELEVISION®

The Almi Building • 1585 Broadway • New York NY 10036 • (212) 315-8650

See us at INTV Century Plaza, Suites 608 & 610 and NAPTE Moscone Center, 860 Market Street

**BEER, WINE
AD BAN**
Congressional
hearings
expected/77

**MEDIA
PRO**
Response
curve
analysis/79

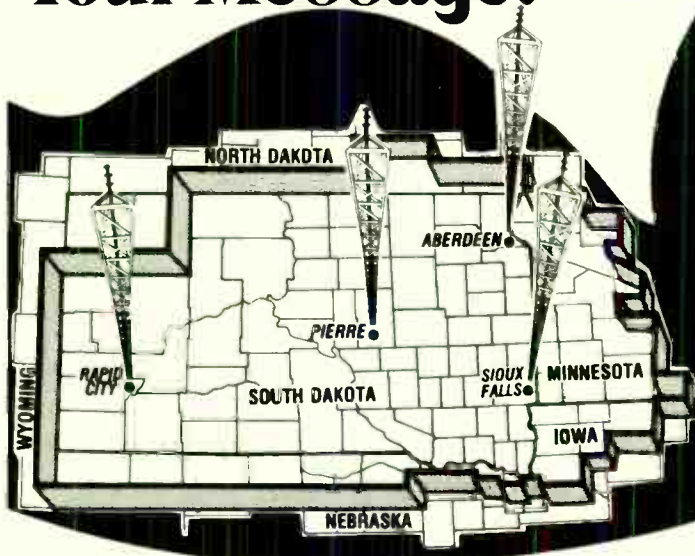
**BUYER'S
OPINION**
Good people
produce
profits/81

TELEVISION/RADIO AGE

Spot Report

December 31, 1984

Kelo-Land TV Puts Midwestern Muscle Behind Your Message!



We're more than a group of TV stations. We're a tradition in a busy, prosperous midwest market 100 counties strong. People not only look at us — they look up to us. Because of superior programming and community service.

Result: Greater advertising impact and selling power. No wonder so many national advertisers add midwestern muscle with Kelo-Land TV. Consistently.



A CBS AFFILIATE

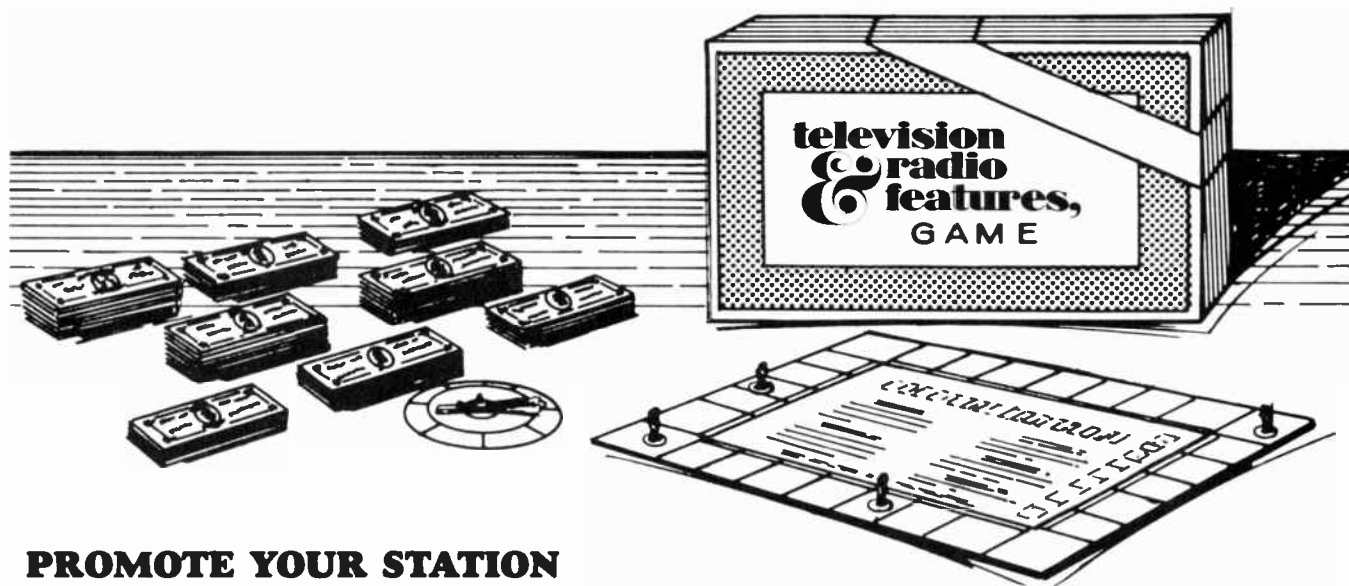
kelo-land tv

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

Represented nationally by **SATTEL** In Minneapolis by WAYNE EVANS

Television & Radio Features

the only game in town that offers BRAND NAME PRIZES!!



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

- Bumper Sticker • Remotes • Write-Ins • Clubs
- Trivia • Community Affairs

CLIENT TIE-IN

Tie in with an advertiser
and sell a complete package!!!

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

- DuPont • Textron • Coty • Sheaffer/Eaton
- Encyclopaedia Britannica • Ames Garden Tools
- Teledyne-Water Pic • Longine-Wittnauer
- Carter Wallace, Inc. • General Electric
- Rand McNally • Corning Glass • Houbigant
- Syroco • General Mills

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

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

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

**television
& radio
features, inc.**

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

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

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

Beer/wine ad ban still a threat; hearings feared

Attempts of television and radio stations to head off legislation outlawing broadcast beer and wine advertising through public service campaigns on alcohol abuse appear to parallel what's going on in the automotive industry. General Motors and other automobile manufacturers have been intensifying their "Buckle up for safety" campaign in an effort to head off the required installation of air bags.

Meanwhile, the National Association of Broadcasters' Metro Market Radio Committee has promulgated a resolution urging stations to promote awareness of alcohol misuse, especially by young people.

While lobbyists are still out getting signatures to petitions urging a broadcast beer/wine advertising ban, an NAB spokesman says the biggest threat among public interest groups comes from the Center for Science in the Public Interest, a liberal group that has strengthened its position by gaining the support of Mormon, Baptist and Methodist organizations. He says hearings can be expected in the next Congress.

Showing the public. "We're attempting to show the public that we're concerned about the specifics," the NAB spokesman asserts. "We want people to examine what a bill would actually achieve for society." A large number of stations have conducted alcohol abuse campaigns of their own, including cooperative efforts with Mothers Against Drunk Driving (MADD). Television stations are now winding down a holiday alcohol abuse campaign based on 30 minutes worth of PSAs fed by satellite to every station in the country on December 3 by NAB and other materials supplied by the association.

Tighter 12-station rule?

The pre-Christmas action by the FCC to revise its previous ruling on the 12-station ownership rule covering TV is not necessarily written in stone. One of the principal actors, informed of the possible outcome of the FCC action, has reserved judgment on whether to endorse it or fight it.

Sen. Barry Goldwater (R-Ariz.) told RADIO AGE in an interview last April that he would consider reversing FCC ownership deregulation with legislation in the upcoming term if he feels the agency has gone too far. He likewise was opposed to the initial FCC action to raise the seven-station limit to 12 stations with an end to all ownership restrictions after six years.

Goldwater was one of the leaders of a successful congressional effort to convince the FCC to delay

implementing the change until this coming April, supposedly to give Congress time to consider whether to block the move. When the FCC was reconsidering its action this past fall, chairman Mark Fowler visited Goldwater to "lay out what he felt might transpire," a Goldwater aide said. The senator then took a hands-off attitude, leaving it to his colleague, Sen. Pete Wilson (R-Calif.) to represent the Senate in the compromise. Part of Wilson's constituency is the movie industry, which opposed raising the limits, believing that would allow the three main networks to control television program production.

Amendment likely. Look for some sort of amendment to tighten up the FCC's work if Goldwater brings up a new broadcasting deregulation bill in '85. As it stands, the compromise that the FCC approved December 19 takes effect on April 2. There is no sunset provision and the 12-station limit cannot be reached if the cumulative national audience exceeds 25 per cent (only half of a UHF station's audience will be counted). To salve complaints from the House that raising the limit would tend to freeze out minorities, the compromise allows up to 14 stations to be owned if at least two of them are minority-controlled. In those cases, the audience cap will be raised to 30 per cent.

Jeff Lee heads KPRC-TV

Jeffrey H. Lee, son of Terry H. Lee, Storer Communications president, has been named executive vice president and general manager of KPRC-TV Houston. The appointment takes effect January 1, it was announced by Harold C. Crump, president of the H&C Communications Broadcast Group. The younger Lee had been station manager.



Lee

A native Houstonian, Lee came to KPRC-TV after working in production for KPRC radio, WFAA-TV Dallas-Ft. Worth and the U.S. Army. In 1971, he moved from production to sales, working for Katz in New York and Los Angeles and returned to KPRC-TV in 1976 as national sales manager. He is married and an avid golfer.

Spot Report

Appointments

Agencies

Morton I. Lowenstein and **Timothy M. Pollak** have been named group directors at Young & Rubicam New York. Both remain senior vice presidents of Y&R USA.

Lowenstein had been vice president and management supervisor of Y&R New York since January, 1980, and senior vice president of Y&R USA since July, 1981.

Pollak, who joined the agency in 1978 as an account executive, continues as director of marketing for Y&R New York and a member of the executive committee.

Tom Bell has been elected vice president, associate media director, at Ogilvy & Mather-Chicago. Bell joined the agency in 1981.



Laurie Walons has been elected a vice president of D'Arcy MacManus Masius, St. Louis. She joined the agency in 1983 as an associate research director.

Mel Stevens has been elected a vice president of Needham Harper Worldwide in Chicago. She first joined the agency in 1976 and returned from Cunningham & Walsh in October, to resume her career at Needham as an associate media director.



Dana Christensen has been elected a vice president of Geer, DuBois Advertising. She came to the agency in 1983 as a research supervisor and

is currently an associate research director.



Karen Duffy has been promoted to associate media director at Frankenberry, Laughlin & Constable in Milwaukee. She came to the agency in 1982 and now steps up from media supervisor.

John Camilleri, Donna White and **Peter Harrington** have been promoted to media supervisors at BBDO New York. All three advance from media planning posts. White joined the agency in 1979, Harrington came aboard in 1981, and Camilleri moved in last summer from Geers Gross Advertising.

Robyn Borok has moved up to media supervisor on the Colgate, Arnold bread and *U.S. News and World Report* accounts at Foote, Cone & Belding, New York. She joined FCB from Wells, Rich, Greene in 1983 and now advances from planner.

Mealifer Lew has moved up to national broadcast buyer at The Bloom Agency in New York. Lew came to the agency in 1983 and now advances from network coordinator.

Mary Anne Malley has joined J. Walter Thompson, New York as a media planner on the agency's Schick business. She was formerly a planner for Ogilvy & Mather Direct.

Marlene Cohen is now a research supervisor for Needham Harper Worldwide in New York. She moves in from similar responsibilities at BBDO.

Frances Croke and **Julia Pirog** have been promoted to network buyers at BBDO.

Elyse M. Clifford has been named media buyer at Schaefer Advertising, Inc. She was formerly

media coordinator for Contemporary Marketing, Inc.

Kathleen O'Donnell has been promoted to media planner from assistant planner at Tatham-Laird & Kudner Advertising, Chicago. **Laura Alfieri, David Gusse** and **Mike Powell** have joined the agency as assistant media planners.

Nancy Coney has been named media buyer at Hallmark Advertising in Pittsburgh. Coney was previously part of the account services department at Ketchum Advertising in Pittsburgh.



King



Deml

Lynette King and **Debra Deml** have been promoted to senior spot broadcast coordinators at Ogilvy & Mather in Chicago. Both step up from the position of spot coordinators.

Susan Lemmond has been named media planner, and **Jessica Halvorson**, assistant media planner, at Carmichael-Lynch. Lemmond was previously at Bozell & Jacobs, while Halvorson worked as a summer intern at Carmichael-Lynch.

International expansion

Grey Advertising is expanding in the international arena. The agency has announced that its application to purchase equity in Hwa Wei Advertising in Taiwan has been approved by that country's government.

And Grey has established an exclusive affiliation relationship with MPM, the largest ad agency in Brazil.

Hwa Wei, which has been Grey's affiliate in Taiwan since 1983, is the fifth-ranked agency in the country. When the equity purchase receives final approval, its name will become Hwa Wei & Grey.

Media Professionals

Media researcher explains response curve analysis



Harold Walton

Director, media research
Lewis, Gilman & Kynett
Philadelphia

Hal Walton, director of media research for Lewis, Gilman & Kynett, notes that, like planners at many other agencies, "Our planners, too, punch their schedules into computers, entering such details as dollars invested, ratings points, expected exposure level in terms of reach and frequency, and so on. But as a member of the Foote, Cone & Belding family, we're now adding weight levels for three other factors. We feel that these give us more accuracy in predicting levels of increased brand awareness, attitude change in relation to the brand, and actual sales increases to be expected from one or more given levels of advertising expenditure."

This is not done with mirrors, explains Walton, but with response curve analysis. And whether or not

they realize it, he adds, "All media people use response curve analysis, every time they specify such factors as maximum frequency. Because implicit in their recognition of the value of repeating a message is their assumption that repetition—that is, additional advertising weight—is necessary to reinforce the message in the mind of the viewer or listener." So what the agency has done, he explains, is to "formalize this intuitive reflex by using three sets of weights in the computer-driven programs we use for our clients' broadcast schedules."

One is a response function weight assigned to each level of frequency, the second is a noticing weight "in the Starch sense," and third is a perception, or communication weight.

The communication weight results from meetings between planners, creative people and the account man on the brand, who get together to assign a value to each of such factors in an ad or commercial as its visual impact, appropriateness to the product, writing style, voice-over delivery, etc. Planners enter the results on a micro-computer disk.

The effect of all this, says Walton, is to reduce the standard reach and frequency of each schedule "to a level that we feel more truly reflects actual productivity of a schedule in likely exposure of viewers or listeners, and in how much these exposed consumers can be expected to be influenced in terms of brand awareness, actual purchase, etc., at different levels of advertising investment." Walton says purchase level change expectations are based on "200 to 300 tracking studies over the past 10 years of past purchase levels related to different levels of ad spending. We use this track record as a base from which to judge the probable effect of future advertising at various levels of expenditure."

Richard Skeen and Tom Carr join J. Walter Thompson/New York as assistant media planners. Skeen will work on Nestle and Burger King, while Carr will serve on Emery Worldwide, Kodak Processing Lab and T.T. French accounts.



Christopher J. Vlahos is now media planner at D'Arcy MacManus Masius, St. Louis, responsible for the agency's Southwestern Bell account.

He was previously a media planner with The Marschalk Co., Cleveland.

Stan Latacha has been promoted from media to account service as vice president, account supervisor at Ogilvy & Mather-Chicago. At the same time, **Susan Dunne** and **Lisa Palumbo** have been named media planners. Dunne was formerly media planner at Ogilvy's Los Angeles office, while Palumbo was previously assistant planner in its Chicago office.

Richard V. Colligan has been named chairman and chief executive officer of the Stone & Adler direct response unit of Young & Rubicam. Colligan comes to Y&R from Benton & Bowles, where he was president and chief executive officer of B&B Direct. Before that he was vice president and management supervisor of Wunderman, Ricotta & Kline.

John F. Kelly comes to Biederman & Co. as executive vice president and chief operating officer. He had handled the Paddington Corp.

account (J&B Scotch, Bailey's Irish Cream) at Backer & Spielvogel, and before that he worked for Ogilvy & Mather and McCann-Erickson.

C. David Kreps, Jr. becomes senior vice president/management supervisor of Calet, Hirsch & Spector, Inc. He had held the same title at Slater, Hanft, Martin, Inc. Kreps, a former vice president and management supervisor at Foote, Cone & Belding, will handle the Alitalia, Corning and Clairol accounts for Calet, Hirsch & Spector.

Lanny Houillion, formerly senior vice president of McCann-Erickson in Houston, has joined Tracy-Locke/BBDO as senior vice president/management representative. He will oversee the Pepsi Bottling Group and Pepsi U.S.A. for the Dallas-based BBDO unit. A former cable television executive, Houillion has also worked for Procter & Gamble in sales and brand management. He handled

Spot Report

Texas Instruments, Beech Aircraft, NL Industries and several Coca-Cola bottlers for McCann-Erickson/Houston.

Kay Satow, vice president, deputy research director in the Chicago office of Needham Harper Worldwide, has transferred to the agency's New York office as vice president, deputy director of research. She joined the agency in Chicago in 1976 as a research associate.

Mary Jo Anderson and **Kathleen M. Clark** have been elected vice presidents of D'Arcy MacManus Masius, St. Louis. Both are associate media directors. Anderson joined D'Arcy in 1967 and Clark came to the agency in 1980 as a media supervisor.

Cheryl Simer has been promoted to vice president at BBDO. She is research manager in the Minneapolis office.

Rod W. Underhill has been promoted to executive vice president of Tracy-Locke, Dallas, and Underhill, Thomas E. Morris and David C. Novak have been elected to the agency's board of directors. All three have been senior vice presidents and management representatives.

Rita Katz has been appointed a vice president in the New York office of Kenyon & Eckhardt. She came to the agency last April from SSC&B and is now an associate research director.

Nancy Israel has been promoted to associate research director at AC&R Advertising in New York. She joined the agency in 1982 from N W Ayer, where she had been a project director in that agency's research department.

Mary Ann Lindberg has been promoted to media supervisor at Ogilvy & Mather, Chicago. She joined the agency as a broadcast buyer in 1979 and will now work with the recently acquired Brown & Williamson account.

Ariadne Callas and **Susan Zimet** have been promoted to associate media directors at Grey Advertising. Both are media group heads. Zimet joined the agency in 1977 and Callas has been with Grey for the past four years.

Susan Royer has been elected a vice president at Young & Rubicam USA. She came to Y&R in 1980 from Colgate-Palmolive and is currently an associate research director in the New York office.

Bernadette Alexander has been promoted to marketing research director at Elkman Advertising, Bala Cynwyd, Pa. She has been with the agency for four years and now steps up from associate director of marketing services.

James G. Mayfield, Jr., vice president/director of regional marketing on the Anheuser-Busch account at D'Arcy MacManus Masius, St. Louis, has been elected a senior vice president of the agency. He joined DMM in 1954 as an account executive.

John H. Newhall has been named executive vice president and managing director of Campbell-Ewald/New York. He joined the agency in May as group senior vice president and general manager of the New York office.

Donald C. Richards has been elected a senior vice president of Needham, Harper Worldwide. He joined the agency in August from the Marschalk Co. where he had been senior vice president/management services director. At Needham Harper, Richards is a management representative with the Chicago office.

Kathy Ames has been elected a senior vice president and group management supervisor on the Clorox account at Foote, Cone & Belding in San Francisco. She joined the agency seven years ago and now steps up from vice president.

John E. Krausmann has joined Kenyon & Eckhardt as a senior vice president, management supervisor in Detroit, assigned to the Chrysler and Plymouth business. He moves in from D'Arcy MacManus &

Masius, where he was vice president, account supervisor on Cadillac.

Joseph McCarthy has been appointed a vice president at Dancer Fitzgerald Sample. He joined the agency in 1980 and is an account supervisor on Procter & Gamble's Solo, Drest and Tender Leaf Tea.



Joe Dell Aquila is now a senior vice president of Doyle Dane Bernbach in New York. He came to the agency in 1983 from N W Ayer, is a management supervisor on the IBM account, and now advances from vice president.

Jack M. Maged has been named senior vice president and director of client services at Venet Advertising, Inc. He was formerly senior vice president and management supervisor at Geers Gross Advertising.

Edwin Mammen has been elected a senior vice president, group management supervisor, a new post, at W. B. Doner & Co. in Detroit. He came to the agency in 1973 from

Name reinstatement

Tracy-Locke/BBDO, effective January 1, will once again be known as Tracy-Locke, Inc., the Dallas-based agency's original name, before it merged with BBDO in 1982.

The announcement of the switch was made jointly by Allen Rosenshine, executive vice president of BBDO International, and Norman W. Campbell, chairman of Tracy-Locke (who is also executive vice president of the parent company). Said Rosenshine: "This move is consistent with our belief that leading agency networks, such as ourselves, can benefit from multiple units operating under separate identities."

Meldrum & Fewsmith and now moves up from management supervisor.

Representatives



Rafferty

Robert D. Silva and **John J. Rafferty** have been appointed sales managers at Blair Television. Silva, previously account executive with Blair, will be manager of the Detroit office, while Rafferty will manage Blair's ABC Red team. Rafferty joins Blair from CBS, Inc. where he was account executive with CBS network sales. In related moves, Blair has appointed **Emily Biggs** account executive at its Charlotte sales office and **John Kenealy**, account executive, at its Philadelphia office. Biggs was formerly with WSOC-TV Charlotte, as account executive, and Kenealy was account executive at Blair's Atlanta sales office.

Alan M. Caplan, sales manager, CBS Radio Spot Sales, Atlanta, has been elected president of the Atlanta Radio Representatives Assoc. The group works to promote radio as an advertising medium and to strengthen the position of radio reps.

Penny Haft has joined Katz Independent Television's New York office as an account executive, and **Bettianne Toolen** has been named research analyst there. Haft was previously an account executive at NBC Network in New York, while Toolen was research analyst at MMT Sales in New York.

Katz Sports has named **Daniel Hirsch** as a member of its sales staff. Hirsch was senior account executive at John Blair & Co.

And Katz Television Continental has expanded its Chicago sales operation to include three new account executives: **Andrea Shaffer**, previously part of the sales staff of WEEK-TV, Peoria, will join Continental's Olympic Sales team; **Mary O'Hagan**, formerly a sales executive with Adam Young in Chicago, joins its Silver Sales Team,

One Buyer's Opinion



Wolfe

Good people, properly motivated, produce profits

This is a time when many of the leaders in our industry are preaching the need for cost efficiency and economies of scale. You've read and heard many times that, particularly in this agency business, a client should switch his or her business to a bigger agency because bigger equals cheaper and related to that, "The name of the game is the bottom line."

We all know the background in our industry that has led to this preoccupation with short-term profits. The high inflation rate combined with the creative self-indulgence of the '60s and '70s ran head on into the recession of '74-5, followed by the prolonged recession of '80, '81 and '82. The results were traumatic, and the knee-jerk overreaction in giving short-term profitability the top priority is understandable. But in the process, many of us in marketing and advertising forgot that we're in the business of generating ideas to build businesses. Profits come, long-term from those ideas and not the reverse.

When profit becomes a preoccupation, innovation and innovation's partner, risk taking, take a back seat.

Those who worship profit in an industry built on ideas, often do so with blinders on. They and we tend to take our eye off the ball.

How many of you know organizations whose early growth and vitality came from fresh new marketing and advertising ideas, but where an over correction to tough economic times led from priorities conducive to growth and the building of a brand, franchise or service to a tight, unbending focus on the bottom line?

As you look at the guiding philosophy then of many of today's companies—and many advertising agencies—there are three elements common to all of them. In each, you're likely to find some combination of profit, product and people. Too many of them are operating on philosophies with just this order of priority: Profit first, then product and last, people. The emphasis is not on innovation, but rather on protecting what you have or on the *near* rather than *long* term.

At Needham, we utilize those same three ingredients in our operating philosophy, but in a different order.

For us, we just don't know how to develop ideas that will consistently help our clients maintain a competitive edge by putting profit first. We find that every time our priorities shift from people first to profit first our work gets dull, our people become uninspired and, importantly, consumers don't respond very well.

We truly believe that people have to be our first priority. It's no secret that most of us compete for essentially the same pool of talent.

Those people, properly motivated to meet standards they've helped develop, will deliver that product. I won't claim our way is easy. It takes at least as much effort and commitment to keep a focus on people as it does on profit. But for those of you, who haven't tried it, I'd recommend it. It's a great way to enjoy this wonderful wacky business of ours.—**Al Wolfe**, president, Needham Harper Worldwide, Chicago, before the Denver Advertising Federation.

Spot Report

and **Joyce Erickson**, former media/market specialist with J. Walter Thompson, becomes part of its Gold Sales Unit.

Mark Bernstein has been named an account executive with the New York office of Blair Radio. He moves in from Weiss & Powell, and before that he had been selling for Pro Radio Sales.

James C. Seifert has joined Katz Television as an account executive in the Denver sales office. He comes to Katz from KAZY(FM) Denver, where he had been sales manager.

Leslie Hirsch is now with Storer Television Sales in New York. Hirsch had been a production assistant at NBC News before completing the sales training course at the Antonelli Media Training Center in New York.

Jon Kleinman has been added to the Independent Raider sales team at the Chicago office of Seltel Inc. He moves in from a sales post in New York.

Tom Hoitsma and **Diane Dougherty** have joined Seltel, Inc. as account executives following their graduation from the Antonelli Media Training Center. Dougherty had been a research analyst with Katz and joins Seltel's New York sales staff. Hoitsma moves into the Dallas sales office from a sales post with Sharp Office Equipment.

Kim L. Runge and **Joe W. Kissack** have been named account executives by Blair Television. Kissack was formerly with the sales staff of KXIC and KKRQ in Iowa City and Runge had been assistant manager of broadcast negotiations for Advanswers. Runge is assigned to Blair's St. Louis office and Kissack will work out of Atlanta.

Julius A. Harper and **David Tucci** have been appointed account executives for CBS Radio Spot Sales. Tucci joins the Chicago office from a post as local sales manager at KDKA Pittsburgh. Harper had been an account executive for KRRZ and KIIS(FM) in Los Angeles, and will

work out of the Los Angeles office at CBS.

Robert De'Forest Tiernan, Jr., joins Blair/RAR as account executive. Tiernan was previously with Selcom as vice president and manager of the Dallas office.

Drew Dickens has joined the sales staff of Katz Radio in Dallas. Dickens was previously with KZEW/KROX Dallas-Fort Worth as account executive for the past three years.

Linda Matzelle has been appointed marketing associate for Avery-Knodel Television, New York. Matzelle was previously computer specialist at Seltel.

Stations



Routson

Robert Foster has been named general sales manager of WBNS-TV Columbus, succeeding **Arnold Routson**, who is retiring as vice president and general sales manager.

Foster, who joined WBNS-TV in 1972 as an account executive, had most recently been national sales manager.

Routson joined the station in 1953 as a local account executive. He was appointed a vice president in 1973. He began his broadcast career in 1949 as an on-air announcer with WCEN, a radio station in Mt. Pleasant, Mich.

Gayle Garrett has been named vice president and general sales manager of WEKR-TV Kansas City. She was formerly national sales manager for WNOL-TV New Orleans.

Bill Parris has been promoted to executive vice president, and **John Columbus**, vice president and general manager of WYST AM-FM, Baltimore, at United Broadcasting Company. Parris will continue to oversee United's nine major market radio properties and its two cable

television systems. Columbus has also been elected to United's board of directors.

Norman Feuer has elected to step down from his post of president of Viacom Radio. He will remain, however, as a consultant to Viacom Radio. No successor has been named to replace Feuer.

James H. Lewis has been named general manager at WBBY-TV, Springfield, Mass. He was formerly vice president and station manager for KLRU-TV Austin.



John J. O'Neill has been appointed director of finance and administration for WNBC-TV New York. O'Neill was previously director of financial analysis for RCA, Inc.

Frank Martino has been appointed chairman of the advisory board of KAAM/KAFM, Dallas-Fort Worth. Martin plays an active role in Texas functions where he has been vice chairman of Texas Woman's Foundation board of directors, chairman of the Denton County Program Building Commission.

London acquisition

Reeves Robertshaw Needham Ltd., London-based agency partner of Needham Harper Worldwide, has acquired another London agency, Russell Associates for an undisclosed sum.

The combined agencies will have billings exceeding \$30 million and will operate under the Reeves Robertshaw Needham name. Trevor Reeves, creative director of RRN, and Stephen Robertshaw, managing director, have been named chief executive officers. David Russell, who was chairman of Russell Associates, will be chairman of Reeves Robertshaw Needham, reporting to Reeves and Robertshaw.

NATPE '85



JANUARY 10-14, 1985
MOSCONE CENTER
SAN FRANCISCO

NATPE INTERNATIONAL/342 MADISON AVENUE/SUITE 933/NEW YORK, NY 10173/212-949-9890

Late night (from page 66)

Angeles. He says a comedy with male appeal offers true counterprogramming to the indie. Now and next year, he is airing *The Rockford Files* at 10 p.m. It has an 8 share, according to the Comtrac list. *Rockford* is scheduled for 1985 because "nothing better has come along." Frank says he would support it if it did. "I tell all the distributors and syndicators who walk in the door to develop some late night programming. This is the key to the period. Most indies are having problems because there have been no breakthrough shows. Where are the *Mary Hartmans* and the *Benny Hills*?" he asks.

In Chicago, Chuck Swilling, program director of WGN-TV, also wonders about the introduction of new shows. In 1985, the station is sticking with *WKRP in Cincinnati* at 10 p.m. and *Love Boat* at 11:30 p.m. He says both did well in the November book, with the former receiving a 7 share and the latter an 8. For the summer, however, he will rest them, substituting *SCTV* for the first half hour and *Cannon* for *Love Boat*. It will be the station's first go with *SCTV*. While Comtrac showed *SCTV* with an unexceptional 2 share, Swilling feels confident about *SCTV*'s run in Chicago, as the comedy group is based in the Windy City and well known to its audience.

If WGN-TV's 1985 line-up begins to falter, Swilling has on the shelf *Trapper John, M.D.*, which he can put into the 10:30 p.m. time slot.

Also ready for use next year are some off-network shows. MCA is offering for barter and cash *The Black Sheep Squadron*, starring Robert Conrad. The 35 hours of action adventure has three runs for cash beginning in 1985, plus one year on barter. Embassy is offering *Tales of the Unexpected*, with recognizable names such as Joan Collins.

There are differences of opinion about music shows. The demographics are not there in late night to support them, according to KCOP's Bill Frank. Before he slotted *Rockford* in his 10 p.m. period, he aired Columbia's *Top 40 Music Videos*. "We thought we had late night programming licked with the music." Unfortunately, the ratings were not music to his ears. The demos were too narrow for his purposes, and advertising dollars declined.

Frank compares the appeal of music to the *SCTV* comedy show. Both, he feels, are aimed at too small an audience. "You can't have programs geared to 18- to 24-year olds. They must be broader-based, attracting the 18 through 49."

Competitor KTLA in Los Angeles, however, has done better with music—though not on weekdays. Says KTLA's Bell, "We show MCA's *Puttin' On The*

Hits and Golden West Television's *New York Hot Tracks* On Saturday night.

No music show made the top 12 list from Comtrac. According to a Viacom spokeswoman, *This Week's Music*, a half-hour strip, is still being syndicated. "We are moving forward, but we are evaluating things as we go along." She admits it has not been performing "as well as expected."

Music programming

Also willing to take a chance on a music show this year, despite many stations' spinning their wheels in this category, is distributor On The Air. It is bringing out *Lovesongs* for January of 1985. It is a strip marketed to adults that highlights today's hit MOR videos along

show that is more than a game show." As examples of what he means, he says he is looking for those shows that blend comedy and news or those that mix comedy and a theme rather than a straight game show.

One indie that is having some success with a game show in late night is Houston's KHTV. The station is running *Anything for Money* at 11 p.m. with a lead-in from *Bizarre*. But Jacobsen cautions that the show is a variation on the traditional game show. "A very small portion of the program is devoted to the game." He says it's capturing audience attention because "of the situation surrounding the game. Contestants must perform all sorts of unusual escapades to win cash."

KTLA's Bell also cautions that game

After running on USA Network, "Seeing Stars" will bow at NATPE for its first run off cable. It is produced by Richard Edgar Productions and handled for syndication by Orbis Communications. It centers around movie star interviews and previews of the latest films at the box office. It reserves two-and-a-half minutes for national sale.

with entertainment news, a daily horoscope segment and other features. Dick Summer, disc jockey of New York's WPIX radio, will be the announcer for the series, which will feature performers such as Diana Ross and Kenny Rogers. The daily half-hour show will be offered to stations on a cash-plus basis.

Also featuring stars but in a different format is the new first-run (off-cable) weekly show called *Seeing Stars*, which will bow at NATPE. *Seeing Stars*, which is being produced by Richard Edgar Productions and handled for syndication by Orbis Communications, centers around movie star interviews and previews of the latest films at the box office. In this first venture for Edgar, two-and-a-half minutes are for national sale, while three-and-a-half are for local. Clorox has purchased one of the minutes. The series has run on USA Network where it was favorably received, according to Orbit. It is available for Syndication April 1985.

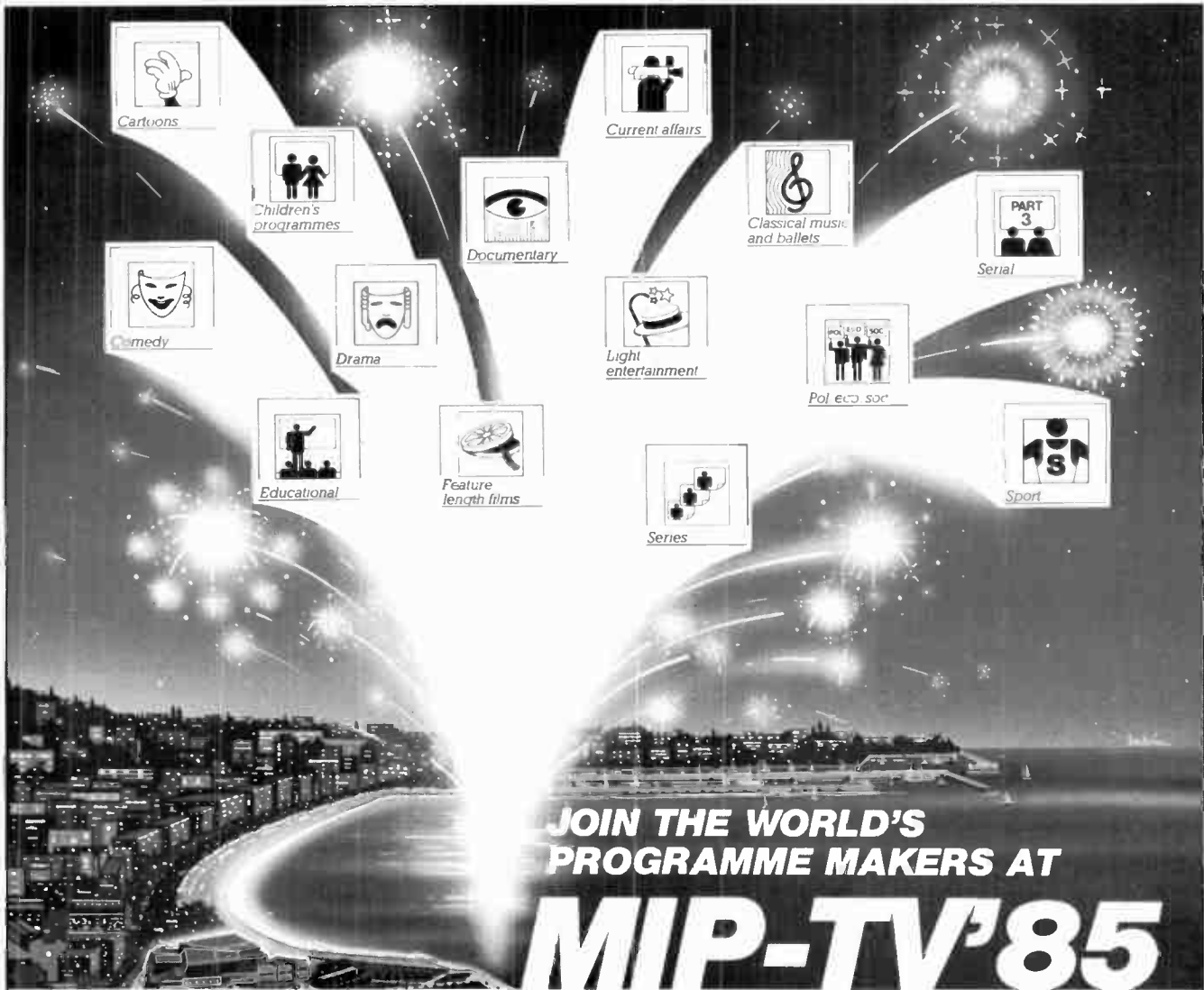
A vehicle that has been tossed around for late night use—but with qualifications—is the game show. The success of *Wheel of Fortune*, the highest rated syndicated show in early fringe and access, according to Comtrac, indicates the genre may have possibilities for late night. However, there are a number of warnings cited by indies and reps. "I think a game show may be viable," says Michael Levington, director of programming at Blair, "but it must be a game

shows have been tried in late fringe and have not always met with great success. "Remember," he says, "you have people in bed at 11 p.m., and they do not want to be upset. Game shows are brain challengers, and their pace is frenetic. Also, if you can make any kind of generalization about game shows, they skew to the older viewer." Since this group leans toward late news, he feels game shows are not really offering an alternative to the viewer.

But Blair's Levinton claims a game show with a twist may just work. He says, "Anything that is new is a turn-on."

Stripping 'Dallas'

Something new is exactly the approach being taken at late night by Vickie Street, general manager and program director of KSTU(TV) Salt Lake City. She is stripping *Dallas* from 10 p.m. to 11 p.m. She knows she is taking a chance, but she says she has no other option. Street was being "killed" by affiliates running news from 10 p.m. to 10:40 p.m., a habit they've had since she's been there. "The extra 10 minutes of news meant people would not turn me on because they had missed the beginning of the 10:30 p.m. show. Her 10:30 p.m. show was *Benny Hill*, with a lead-in from *Soap*. She retired both. "I wanted something strong enough to hold the audience for an hour, something that would take them away from news." □



**JOIN THE WORLD'S
PROGRAMME MAKERS AT**

MIP-TV '85

A GROWING SUCCESS STORY.

The participation figures at MIP-TV'84 speak for themselves; 5,336 professionals from 110 countries, 1,341 companies, including 328 television networks and organisations, 1,013 production and distribution companies, over 20,000 television programs shown on the stands.

THE SHORTEST WAY FROM CONTACT TO CONTRACT.

Nowhere else can you find so many important decision-makers, all ready to place major orders. Over 1,000 top-level executives from television networks and organisations - Managing, Purchasing, and Programme Directors, to name but a few - will be at MIP-TV'85. Meet them at OTV Club, which we have created specifically with these executives in mind. Arrange your coproduction agreements. Negotiate current and future productions. Buy and sell programs.

MIP-TV '85

21st INTERNATIONAL TELEVISION PROGRAMME MARKET

April 20 - 25, 1985 - Palais des Festivals, Cannes, France

WE WILL HELP YOU ALL THE WAY - STARTING NOW.

It's a fact that if you took a year off from your day-to-day work and travelled the world you might just get to meet most of the contacts you will meet in one place - at MIP-TV, but we doubt it. MIP-TV is about giving your business one huge boost in a single concentrated spell in addition to ensuring your contacts for the year ahead.

CO-PRODUCTION OPPORTUNITIES

BICID (The International Information Co-production and Distribution Centre) offers all interested participants a chance to consult its data bank containing complete day-by-day information on offers and requests for co-production and distribution.

Participants can also obtain detailed information concerning current projects on the International market and meet potential partners to negotiate co-production agreements.

For all further information, contact :

U.S.A. and South America Chuck Gellini-David Jacob in New York Tel : (515) 364 3686 Telex : (852011	United Kingdom Peter Rhodes in London Tel : (01) 499 2577 Telex : 25230 MIPMIDG
------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------

Japan Kozo Yamamoto in Tokyo Tel : (03) 562.47.81 Telex : J32194 UNCOMTYO	Germany, Holland, Austria, Switzerland, Scandinavia in Munich Tel : (089) 53.60.06 Telex : 5214812
----------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------

For all other countries :

Bernard Lemaire in Paris
Tel : (83) (1) 505.14.03 - Telex : 630547 MIDPREG F

Please send me more information with no obligation on my part.

Name : _____ Position : _____

Company : _____

Type of company : _____

Address : _____

MIP-TV'85 - Please return this coupon to: Commissariat Général: 179, avenue Victor Hugo - 75116 Paris - France.

Salaries (from page 57)

more apt to follow a regimen of exercise than general managers. Among sales managers, 18.4 per cent said they ran on a regular basis and another 59.8 per cent performed other regular exercise. Among GMs, the comparable numbers were 17.4 and 50.7 per cent.

Weight watchers

A substantial number of GMs and GSMS said they diet and, in the context of the question, presumably on a regular basis. The ratios for general managers and general sales managers were 39.3 and 35.4 per cent, respectively.

Some of the managers said they didn't have time to practice a fitness regimen. The ratios were: 17.4 per cent for GMS and 15.5 per cent for GSMS.

One question about which some curiosity has been expressed is the amount spent by stations on business air travel. The average came to \$21,500, with affiliates averaging \$23,000 and indies,

"How much does your station spend annually on business air travel?"

As reported by TV station general managers (in 000s)

Annual affiliate revenue			All affiliates	All indies	All stations
Below \$5 million	\$5-10 million	Over \$10 million			
\$11.1	\$20.5	\$45.7	\$23.0	\$18.0	\$21.5

"How much do you spend annually on business air travel?"

As reported by TV station general sales managers (in 000s)

\$4.3	\$6.4	\$10.9	\$7.3	\$8.2	\$7.4
-------	-------	--------	-------	-------	-------

"How much time do you spend away from the office?"

Percentage of time spent out of the office by TV station general managers

14.4%	13.8%	17.9%	15.3%	16.2%	15.4%
-------	-------	-------	-------	-------	-------

Percentage of time spent out of the office by TV station general sales managers

23.2%	21.6%	19.6%	21.4%	23.5%	21.9%
-------	-------	-------	-------	-------	-------

Source: TVI RADIO AGE survey, November, 1984

"Do you practice a fitness regimen?"

Percentage of TV station managers answering

	Annual affiliate revenue			All affiliates	All indies	All stations
	Below \$5 million	\$5-10 million	Over \$10 million			
Running	14.1%	16.2%	21.0%	16.9%	17.5%	17.4%
Other exercise	57.7	47.1	51.6	52.2	49.2	50.7
Diet	23.9	45.6	46.8	38.3	38.1	39.3
Other	16.9	16.2	17.7	16.9	15.9	16.3
Don't have the time	14.1	20.6	11.3	15.4	25.4	17.4
Don't believe it's necessary	4.2	5.9	1.6	4.0	3.2	3.7

Percentage of TV station general sales managers answering

Running	11.1%	16.7%	27.1%	18.4%	17.3%	18.4%
Other exercise	56.9	70.8	47.1	56.4	70.7	59.8
Diet	26.4	34.7	44.7	35.0	36.0	35.4
Other	27.8	26.4	30.6	27.8	25.3	27.2
Don't have the time	16.7	13.9	18.8	16.2	14.7	15.5
Don't believe it's necessary	4.2	9.7	2.3	5.1	—	3.8

"Since the Fowler regime, have you been spending more or less time on regulatory matters?"

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			
More time	11.3%	9.0%	12.9%	11.0%	13.5%	11.3%
Less time	55.3	43.3	54.8	51.5	49.2	50.9
Same amount	32.4	47.8	32.3	37.5	37.3	37.7

Source: TVI RADIO AGE survey, November, 1984

\$18,000. Within the three affiliate revenue groups, the expenditures varied, of course. Among smaller stations, the figure is \$11,100; among medium-size outlets, the average is \$20,500, while among the larger stations, the spending averages out to the hefty sum of \$45,700.

Business travel

General sales managers were asked specifically what they spent on business air travel; the figure came to \$7,400. The reported average for indies was a little higher than that for affiliates—\$8,200 vs. \$7,300. Within the affiliate revenue groups, the range went from \$4,300 to \$10,900.

A related question asked of GMS and GSMS had to do with the amount of time they spend away from the office. As might be expected, sales execs spend more time away than general managers—but not by much. While the average for sales managers was 21.9 per cent, the GM's average was 15.4 per cent.

Impact of deregulation

Another question asked of general managers sought to determine the impact of deregulation by the Federal Communications Commission on the GMS job. The managers were asked: "Since the Fowler regime, have you been spending more or less time on regulatory matters?" Only 11.3 per cent reported "more time," but 50.9 per cent said "less time" and the remaining 37.7 per cent said the "same amount" of time. □

1984-1985 Edition of . . .

Television/Radio Age

NEW YORK
CHICAGO
LOS ANGELES
SAN FRANCISCO
DETROIT
ATLANTA
DALLAS-FORT WORTH
ST. LOUIS
PHILADELPHIA
MINNEAPOLIS-ST. PAUL
BOSTON
WASHINGTON, D.C.

Air Cargo Services
Media Buying Services
50 Top National Spot Advertisers
New York City Street Guide

Agents
Representatives
Advertisers and Groups
Commercial Radio Stations
Commercial Television Stations
Trade Associations
Research
News Services
Trade Publications
Program Distributors
Commercial Producers
Music Licensing Companies
Transportation
Hotels
Restaurants
Where to go after Dark

1984-
1985

Twelve City Directory

GET YOUR COPY TODAY!

Here's the most useful and most used ready-reference book in the broadcasting business — Television/Radio Age's Twelve City Directory.

Over 6,000 listings—handy pocket size—with the latest addresses and phone numbers of:

- Agencies • Representatives • Networks & Groups • Commercial TV & Radio Stations • Trade Associations • Research Organizations
- Program Syndicators & Distributors • Transportation • Hotels • Restaurants •

PLUS—Air Cargo/Parcel Services • Media Buying Services • and 50 Top National Spot Advertisers •

Over 25,000 copies of this comprehensive Directory are now in use.

Send for yours TODAY!

\$8 per copy
\$40 for ten
\$300 for 100

Television/Radio Age

1270 Avenue of the Americas, New York, N.Y. 10020

Please send me _____ copies of the 1984-1985 TWELVE CITY DIRECTORY

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

(Company purchase order or payment must be enclosed)

NATPE (from page 68)

to refurbish their exhibits and make their own arrangement for New Orleans.

Complaints on costs

One of the constants involved in the 1984 event was complaints. Some exhibitors were unhappy over the costs involved in such conference necessities as additional sofas, lamps, ash trays and cleaning help. And the cost for additional liquor was said to be particularly burdensome, running as much as \$60 a bottle. Corvo says this was one of the areas that needed immediate attention after the 1984 conference. Subsequent intense renegotiation with United Expo and other convention vendors has resulted in sizeable price reductions in 1985. For example, the \$60 bottle of liquor will now be available for half that price, and furniture prices are down 40 to 50 per cent. Orfanopolous says "We're offering more options this year in the form of more packages to suit exhibitors with small budgets."

While Corvo says that complaints were minimal, an obvious source of irritation to him at the last conference was a piece done on the conference by the popular CBS-TV show, *60 Minutes*, which he described as "haphazard."

"The *60 Minutes* people couldn't figure out what the story was so they focused on scenes at the exhibit that were on the sensational side. They didn't ask us any questions and only told half the NATPE story. They talked to one syndicator who fed them the lines they were looking for. It was poor coverage and sensationalized," he says.

The 1985 conference will be streamlined compared to the 1984 event. Corvo says only two entertainers, including Bob Hope, will be used compared to as many as 10 in previous years. Time for acceptance speeches at the Iris awards also is being cut. But the time-saving videotaping of the 1984 awards will not be done in 1985 because this destroyed the show's "immediacy."

The Association of Independent Television Stations has planned its annual conference to take place in Los Angeles on January 5 to 8, just days before NATPE's. Corvo expresses little concern over this, but says there may be some attendance lost to INTV. However, he downgrades the overall effect, citing the hundreds of affiliate stations and growing international interests that have no interest in INTV. "Our general purposes are different." He says he wanted INTV to come with NATPE in 1985. "We have four hotels and would have given them one, but they said no."

He says he thinks there will be two weeks between the two conferences in

1986 and three weeks in 1987. He also declares that NATPE cannot move to February as a permanent time for conferences until 1988, because February dates are not available until then. For example, New York, he notes, has no February dates until 1991 and 1992.

Among the exhibitors at the upcoming conference will be a number of cable programmers including Turner Broadcasting System. Corvo welcomes cable interests and predicts that many of these companies will become permanent fixtures at future events offering cable programming such as HBO original programming and Viacom's *Bizarre*, originally on Showtime.

Corvo also alludes to recurrent rumors in the industry that distributors are attempting to take over the NATPE organization. "I've heard that from the day we first decided to have exhibitions. I work with the NATPE board on a daily basis, and that rumor is simply not so. No distributor is pushing his way to take over. As a matter of fact, companies like MCA, 20th Century, Columbia and Warner Bros. have supported the organization even if they don't always agree with us," he says.

John A. von Soosten, NATPE's president and vice president and director of programming for Katz Television, says that the overall attitude following the 1984 conference was positive. "We were apprehensive going into it because of the few companies that stayed in the hotels. Von Soosten also expressed satisfaction with the price renegotiation on behalf of exhibitors at the January meetings.

Conflicting conventions

But, he is not quite as cavalier as Corvo is in the area of the INTV conference. He says one of the big problems among distributors and stations is the feeling that too many people will be out of the office for too long a time because of the proximity of both events. But, he adds, based on NATPE's pre-registrations, he doesn't think that NATPE is causing that problem.

From the point of view of a 1984 participant, Dan Kelly, director of promotion and public relations for TeleRep, whose syndication subsidiary, TPE, had a Moscone booth, says his company was forced to leave the Fairmont because it was not getting too much traffic. Mary Jane Hastings, director of operations, elaborates by noting that it found Moscone Center better than the hotel in terms of seeing a lot of potential customers.

"In Moscone, all exhibitors are on the floor and at some point they'll pass your booth, and chances are you'll see everyone you need to see. The floor worked

very well for us last year."

TeleRep and its TPE subsidiary will increase its exhibit space to 30 by 40 square feet in 1985 from 11 by 20 square feet in 1984. Hastings says TPE will have three screening rooms and three small conference rooms. She states that since the company is launching a new series in April and renewing four series, it already has alerted most of the stations that it will be on the floor. "The cost is certainly higher than the hotel," she observes, "but we'll get to see everyone."

Deb McDermott, conference chairwoman and program director at KMBC-TV Kansas City, says the 1985 NATPE theme, "The Next Horizon," will give members "an opportunity to look at programming and review some of the things we will be running into down the road."

For example, she cites workshops and seminars, one of which will be given by members of the Federal Communications Commission, in addition to the keynote address by Jack Valente, president of the Motion Picture Association of America. Corvo says Valente doesn't always see eye-to-eye with station operators, but "we want him to talk about the future of TV stations five to 10 years down the line. But he may bring up liberalization of station ownership limitations, which he's against, or the syndication rule that prohibits networks from getting into the selling of programming, which he's for."

McDermott says Valente is controversial and outspoken but that he will be a big draw. "He is not a puppet and not afraid to say what he feels." Children's programming will be another topic at the conference, she adds, "which is a hot issue, since we could be regulated here."

She says that the general sessions of the conference are always well-attended with crowds approaching capacity. Workshops, on the other hand, vary, drawing 200 to 800 people. "Cable workshops may only draw 20 persons, but they fill a need. International events also realize small attendance, but this year one workshop features executives from MCA, Paramount, Columbia and Lorimar, and we expect a good turnout."

The NATPE conference will officially open on January 11 from 1 p.m. to 6 p.m., then from 11 a.m. to 6 p.m. on January 12, from 11 a.m. to 5 p.m. on January 13 and from 9:30 a.m. to 3 p.m. on January 14, and issues to be discussed cover a wide range of subjects including "A View From Washington," featuring four FCC commissioners to "Esprit de Press Corps," with participants from *The Baltimore Sun*, *The Chicago Sun-Times* and *The Los Angeles Times*.

the marketplace

The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace

TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

Situations Wanted

PROGRAM SALES

Young, aggressive broadcast professional desires Syndication Sales Position based in Atlanta. Extensive Rep and Independent Station background. Please write: Television/Radio Age, Box 1112C, 1270 Ave. of Americas, NYC 10020.

BUSINESS AFFAIRS

Seasoned international media pro with excellent track record — **NOW AVAILABLE** — following recent completion of extensive TV/Cable/DBS consulting stint in *London and Western Europe*. Solid knowledge of copyright/anti-piracy issues; product acquisition & Co-ventures; licensing and merchandising; sales administration; Substantial media contacts. Solid legal/business affairs credentials. LONDON SCHOOL OF ECONOMICS alumnus. *Let's talk NOW!* Steven Mitchell Schiffman, MA,JD,LLM, 22 Tehama St., Brooklyn, NY 11218; Tel. (718) 436-2839, **ANYTIME**.

FILM/TAPE EDITOR

Seeks staff position in production company or broadcasting station. USC Cinema/TV grad. Major market experience in LA editing commercials, industrials, educational shorts and news magazines. Willing to relocate anywhere. Paul Sergios at (415) 563-0859.

Help Wanted

ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excel future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021

For Sale

SURPLUS

SURPLUS SCOTCH, AMPEX 671, SOUNDCRAFT 2400' 1/4" 7" 62 reels per box and 10" 30 reels to box Audio Tape \$125.00. Box 1112D, Television/Radio Age, 1270 Ave. of Americas, NYC 10020.

For Sale

UHF CP FOR SALE

Midwest 750,000+ people. \$400,000 Land, tower, line, lots of equipment. Box 1112B, Television/Radio Age, 1270 Ave. of Americas, NYC 10020.

For Sale

TV STUDIO

MISCELLANEOUS AND PROP SALE

UNISET, PORTABLE WOODEN BLEACHERS (LIKE NEW), SCENERY, T.V. MONITORS, DESKS, AUDIO CONSUL, VIDEO RACKS, RCA TK 27 TP 55 FILM CHAIN, TP7 SLIDE PROJECTOR, (2) TP66 16 MM PROJECTORS, COHO SWITCHER, AND MORE. CASH & CARRY. LOCATION: CHANNEL 47 (WNJU-TV), 1020 BROAD ST., NEWARK, N.J. DECEMBER 27 & 28th (THURS. & FRI.) 11-5 PM. FOR MORE INFO: (201) 288-5550.

Help Wanted

EDITOR for an ALL-NEWS RADIO STATION in LOS ANGELES

Editor holds a Management-level position. Editor is the immediate on-line supervisor in the Newsroom overseeing the work of anchors, writers, correlators, reporters, and desk assistants. Duties include determining story selection, story priority, story assignments and developments. Editor also exercises quality control over copy, taped material, and air product. 5 years broadcast news experience required. All-news radio or broadcast wire editing experience preferred. No phone inquiries. Send resume to Jeri Love, KFWB News 98, 6230 Yucca Street, Los Angeles, CA 90028.

To: **Television Radio Age**

1270 Avenue of the Americas
New York, New York 10020

Please insert the following copy beginning (date) _____ in The Marketplace section at the _____ X rate. Enclosed is

Check

Money Order

Additional copy enclosed.

Name _____

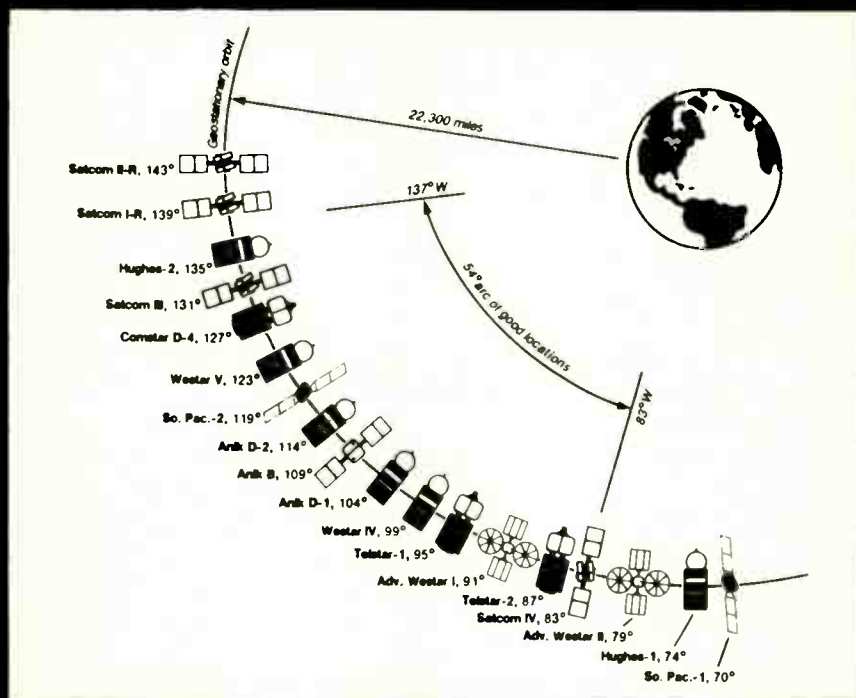
Company _____

Address _____

Signature _____

What Broadcasters Should Know About Satellites

by John P. Taylor



A second volume of articles by Television/Radio Age's John P. Taylor, expert on satellite transmission.

To: **Television/Radio Age**
1270 Avenue of the Americas
New York, NY 10020

Please send _____ copy(ies) of "What Broadcasters Should Know About Satellites" @ \$12.00 per copy.

Name: _____

Address: _____

Payment or company purchase order must accompany order.



WISHING
YOU
A
HAPPY
NEW
YEAR

RKO General, Inc. 1440 Broadway · New York, N.Y. 10018 · (212) 764-7000
A subsidiary of GenCorp Inc.

'85-86's New Headliner!!



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

Headline Chasers

starring Wink Martindale

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

PRODUCED BY

 **MERV GRIFFIN**
ENTERPRISES

IN ASSOCIATION WITH WINK MARTINDALE, INC.

Produced and distributed by
THE HOTTEST TEAM
IN TELEVISION

National Advertising By Camelot Entertainment Sales

DISTRIBUTED BY

KINGWORLD
TM

NEW YORK • 212-486-9300 BEVERLY HILLS • 213-858-1833
NEW JERSEY • 201-522-0100 CHICAGO • 312-337-6765