

# Television/Radio Age

FEEDBACK:  
Is more  
kidvid better?/96

**KIDVID '87:  
STRATEGIC SHIFTS**  
Syndicator ad guarantees, softer  
programs among new developments/53

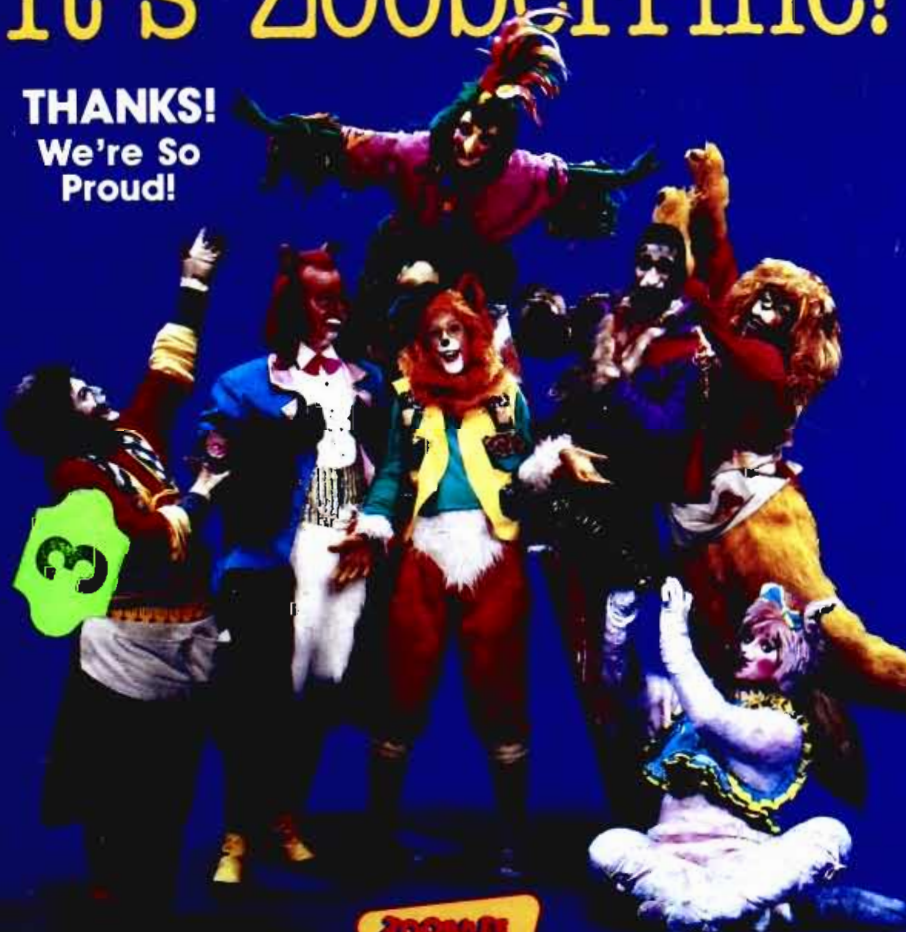
**HYP0  
HYPE**  
Two court cases  
pose key issues/62

**SPRING  
TV SWEEP**  
Arbitron May data  
shows audience dip/63

August 3, 1987 • \$3.50

## It's Zooberrific!

**THANKS!**  
We're So  
Proud!



It's ab-zoo-lutely wonderful to win the Daytime Emmy in Costume Design, and all the Zoobies say "Thanks!" to the members of the Academy who made this honor possible.

We'd also like to send a Zooper Duper "Congratulations!" to Jeremy Railton,

Victoria de Kay Bodwell and Lelan Berner for their imaginative costume creations. And to our friends at DIC Enterprises, BRB Productions, and SFM Entertainment for their roles in producing and distributing Zoobilee Zoo.

Thanks, Zoobaroost!

HALLETT  
PRODUCTIONS

© 1987 HALLMARK CHANNEL, INC.

THE HECKMAN BINDERY, INC. N. MANCHESTER, INDIANA

TV 056493177FE882 70406511P71b  
A47566  
SERIALS DEPT  
\*\*\*  
ADG  
\*\*\*

**NOW CLEARED IN OVER 70%  
OF THE COUNTRY...AND CLIMBING.**

**THE FUN STARTS  
SEPTEMBER 1987.**



# HANNA-BARBERA'S SUPERSTARS 10



Top Cat

Huck



George



Yogi



Fred



Scooby

Now, together for the first time from HANNA-BARBERA's array of glamorous and romantic box office champions, come these worldwide superstars in their most challenging roles:

- ☆ YOGI'S GREAT ESCAPE
- ☆ SCOOBY-DOO & THE BOO BROTHERS
- ☆ THE JETSONS MEET THE FLINTSTONES
- ☆ YOGI BEAR AND THE MAGICAL FLIGHT OF THE SPRUCE GOOSE
- ☆ TOP CAT & THE BEVERLY HILLS CATS
- ☆ YOGI AND THE INVASION OF THE SPACE BEARS
- ☆ JUDY JETSON AND THE ROCKERS
- ☆ SCOOBY-DOO & THE RELUCTANT WEREWOLF
- ☆ THE GOOD, THE BAD & HUCKLEBERRY HOUND
- ☆ SCOOBY-DOO AND THE GHOUL SCHOOL

These HANNA-BARBERA stars have accumulated more screen time than any performers in history.

Laugh with them, cry with them, love with them—

**HANNA-BARBERA'S SUPERSTARS 10—**  
10 original two-hour animated movies.



**WORLDVISION**  
ENTERPRISES INC.

The World's Leading Distributor  
for Independent Television Producers

New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo,  
Sydney, Toronto, Rio de Janeiro, Munich, Rome

A TAP SCORPANI

© 1984 Worldvision Enterprises, Inc. All Rights Reserved. © 1984 Hanna-Barbera Productions, Inc. All Rights Reserved.  
This offering made through Worldvision Enterprises, Inc. and Worldvision Enterprises, Inc.

# Television/Radio Age

August 3, 1987

Volume XXXV, No. 1

**AUSTRALIA**  
will celebrate  
its 200th birthday  
in 1988

Start the Celebration now  
with outstanding programs  
from



**Film Australia**

the production division of  
the Australian Film Commission

For further  
information and  
preview materials  
contact

**DEVILLIER · DONEGAN**  
**ENTERPRISES**

1608 New Hampshire Avenue, N.W.  
Washington, D.C. 20009  
202-232-8200  
Telex 248724 DDEI UR

## KIDVID '87

Bidding war escalates in syndication as independents luxuriate in buyer's market caused by program glut

**Stations demand ad \$\$ guarantees 53**

**Syndicators going full speed in first-run 54**

**Kids playing hooky on syndicators 56**

**Stations power local identity with kidvid 57**

**Network programs softer, but not the sell 58**

**Cable, syndication talk co-op deals 60**

**Kids turn on to videocassettes 61**

**FEEDBACK: Is kidvid quantity quality? 96**

Ratings Council gets into the act as two court cases pose key issues; guidelines likely

**Hype over hypoing has TV buzzing 62**

Analysis of Arbitron May data shows audience drop after relatively minor two-year slowdown

**Spring TV sweep: major market erosion 63**

INDIANA UNIVERSITY  
LIBRARIES  
BLOOMINGTON

## DEPARTMENTS

|                              |                            |                           |
|------------------------------|----------------------------|---------------------------|
| 14 <i>Publisher's Letter</i> | 38 <i>Cable Report</i>     | 75 <i>Viewpoints</i>      |
| 18 <i>News About News</i>    | 46 <i>Radio Report</i>     | 76 <i>Programming/</i>    |
| 24 <i>Sidelights</i>         | 48 <i>Radio Business</i>   | <i>Production</i>         |
| 26 <i>Tele-Scope</i>         | <i>Barometer</i>           | 83 <i>Wall Street</i>     |
| 28 <i>Final Edition</i>      | 67 <i>Spot Report</i>      | <i>Report</i>             |
| 32 <i>TV Business</i>        | 71 <i>Seller's Opinion</i> | 107 <i>In the Picture</i> |
| <i>Barometer</i>             | 73 <i>Media</i>            | 110 <i>Inside the FCC</i> |
| 34 <i>International</i>      | <i>Professionals</i>       |                           |
| <i>Report</i>                |                            |                           |

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



BOUNDARIES DISAPPEAR. SPACE EXPANDS. EVERYWHERE,  
OPENNESS. AND THAT'S ONLY WHAT IT SOUNDS LIKE. HEAR AND SEE  
THE NEC 46" PROJECTION TV WITH DOLBY SURROUND SOUND.  
CERTAIN THINGS IN LIFE SIMPLY CANNOT BE COMPROMISED.

**NEC**

# BRING ON THE



"Divorce Court is doing some incredible things for us at 10 A.M. It's the time period leader, completely knocking off \$25,000 Pyramid, Hour Magazine, and a competing network game show."

—Jim Coppersmith  
WCVB-TV, Boston

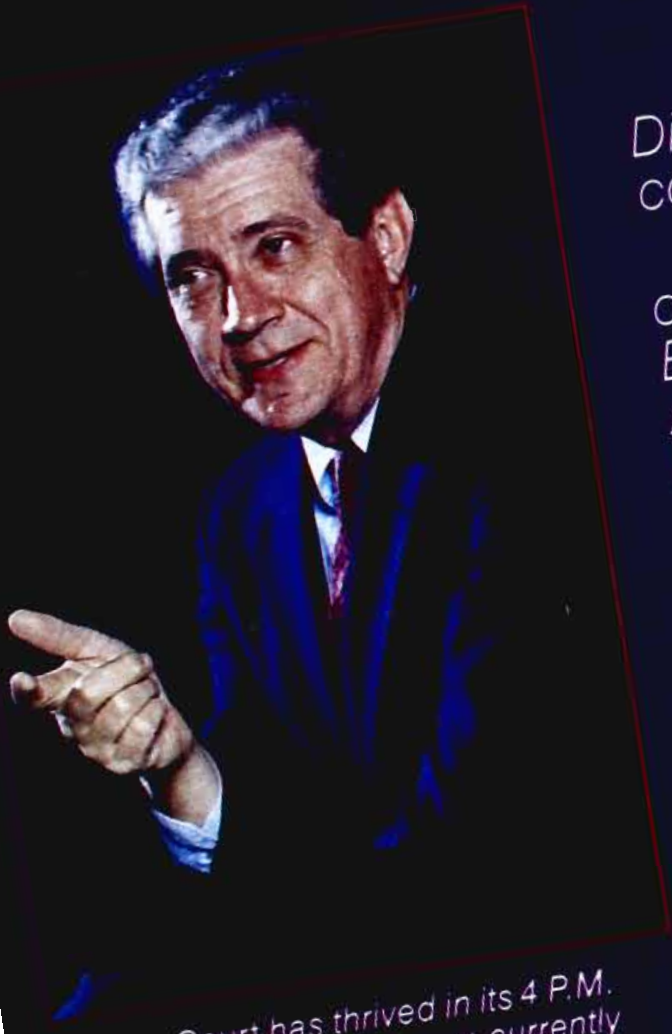


"We've had extraordinary success with Divorce Court. It quickly established itself as a great counter-programming vehicle. Not only that, its February '87 performance is our highest time period share at 4 P.M. since our market was metered in the fall of '85."

—Rob Leifer  
WSVN-TV, Miami

# DIVORCE COURT

# COMPETITION.



Three different stations.  
Different time periods. One  
consistent result—success.

Nothing takes on the  
competition like "Divorce Court."  
But don't take our word for it.  
Ask the people who've seen it  
happen right before their eyes.

## DIVORCE COURT

A Blair Entertainment production in association with Storer Programs, Inc.

"Divorce Court has thrived in its 4 P.M.  
time period for the last year, currently  
tripling its lead-in share and delivering  
more adult viewers than the competition."

—Buddy Ray  
WTVG-TV, Toledo

 **BLAIR ENTERTAINMENT**  
A Division of Entertainment Television, Inc. WVA-TV, Toledo, Ohio

# CAN HANDLE IT

# MTV NETWORKS ON TARGET



## MTV SCORES HIGH ON NIELSEN PEOPLE METER

MTV: Music Television scored 15% higher ratings on the Nielsen People Meter than on the old, soon to be dismantled NTI Household Meter.\* The reason for the higher ratings is the improvement in the representativeness of the People Meter sample of American households. We all look forward to the more accurate television viewing data when the People Meter revolution begins in September (only weeks away).

\*2nd Quarter 1987 (April, May, June) 24 hour People Meter vs. NTI Meters. Nielsen data subject to qualification available on request.

## "SUNDAY...SUNDAY... AT THE MIDLANDS SPEEDWAY..."

MTV and VH-1 are revving up to join the professional race car circuit. Both 24-hour music networks will be sponsoring cars that will track through the upcoming racing year with lots of merchandising opportunities for our co-sponsors.

At MTV Networks, we deliver more than viewers. MTV and VH-1 bring a new edge to professional racing—and to promotional tie-ins!! If you're interested in steering your logo onto the fast lane with MTV or VH-1, call your MTV Networks representative.

## UNIQUE MULTI-MEDIA PROMOTIONS EVENT PLANS 27 WEEK TOUR

Announcing an innovative way for advertisers to capitalize on their regional marketing opportunities. It's MTV's Museum of Un-Natural History, preparing to roll into 25 major markets during the first half of 1988.

This multi-media promotions event will incorporate local radio, cable, and six months of national on-air visibility as MTV tracks the Museum appearances.

### CUTTING EDGE VIDEO AND 3-D EXHIBITS.

Best described as "Epcot Center meets Barnum and Bailey," MTV's Museum of Un-Natural History is going on tour for an unprecedented live sales promotion direct from 27 of America's largest shopping malls. MTV's Museum of Un-Natural History will combine cutting edge video and three-dimensional exhibits that will promote the dynamic interplay between music, fashion, style, and technology.

In brief, the Museum's four dramatic, corporate-sponsored areas are 1) Long Live Rock (the legends, the moments), 2) Products for Better Living (outrageous futurama), 3) New Music (star in your own music video), and 4) Addicted to Style (interactive displays of consumer products.)

### EXCLUSIVE SPONSORSHIP OPPORTUNITIES STILL AVAILABLE.

Developed by MTV Networks and the Marketing Entertainment Group of America, Inc. (MEGA), the project marks the first time MTV has gone off-channel for its own six-month nationwide tour.

Be on board as MTV's Museum of Un-Natural History criss-crosses the country next year. Sponsorship opportunities (all exclusive) are going fast. Join the principle corporate presenter, Swatch Watch, as a participating sponsor or a patron sponsor now.

Use the power and reach of MTV: Music Television to get great product exposure with your target audience right where they spend most of their leisure time—down at the mall.

## Television/Radio Age

### Editorial, Circulation and Publication Offices

1270 Avenue of the Americas  
New York, NY 10020  
Phone: 212-757-8400  
Telex: TELAGE 421833  
Facsimile Number: (212) 247-3402

### Publisher

**S. J. Paul**  
*Executive Vice President*  
Lee Sheridan

### Editorial

*Vice President & Editor*  
Jack Loftus  
*Vice President & Executive Editor*  
Alfred J. Jaffe  
*Managing Editor*  
Edmond M. Rosenthal  
*Associate Editors*  
Robert Sobel, George Swisshelm,  
Les Luchter  
*Contributing Editors*  
Dan Rustin  
Europe: Pat Hawker

### Washington

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

### London

Irwin Margolis, *Managing Director*  
Keepers Lodge  
Hatfield Park  
Hatfield, Herts AL9 5PJ  
United Kingdom  
7-072-64-902

### Advertising

*Vice President & Sales Director:*  
Mort Miller  
*Sales Representatives*  
Marguerite Blaise,  
William J. Mathews  
*Graphics & Art Director*  
Frank Skorski  
*Production Director*  
Marvin Rabach  
*Circulation/Marketing Director*  
Brad Pfaff  
*Marketing Coordinator*  
Anne Hoey  
*Business Office*  
Marjorie Bloem

### West Coast Office

Jim T. Moore, *Sales Account Executive*  
Chuck Ross, *West Coast Correspondent*  
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; Mort Miller, Vice President; Alfred Jaffe, Vice President. Editorial, advertising and circulation office: 1270 Avenue of the Americas, New York, N.Y. 10020. Phone: (212) 757-8400. Single copy: \$3.50. Yearly subscription in the U.S. and possessions: \$50; elsewhere: \$60 © Television Editorial Corp. 1987. 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.



© 1987 MTV NETWORKS



**WE'RE  
NUMBER ONE!\***



©1987 Hanna-Barbera Productions, Inc.

Hanna-Barbera's  
*The* **JETSONS**

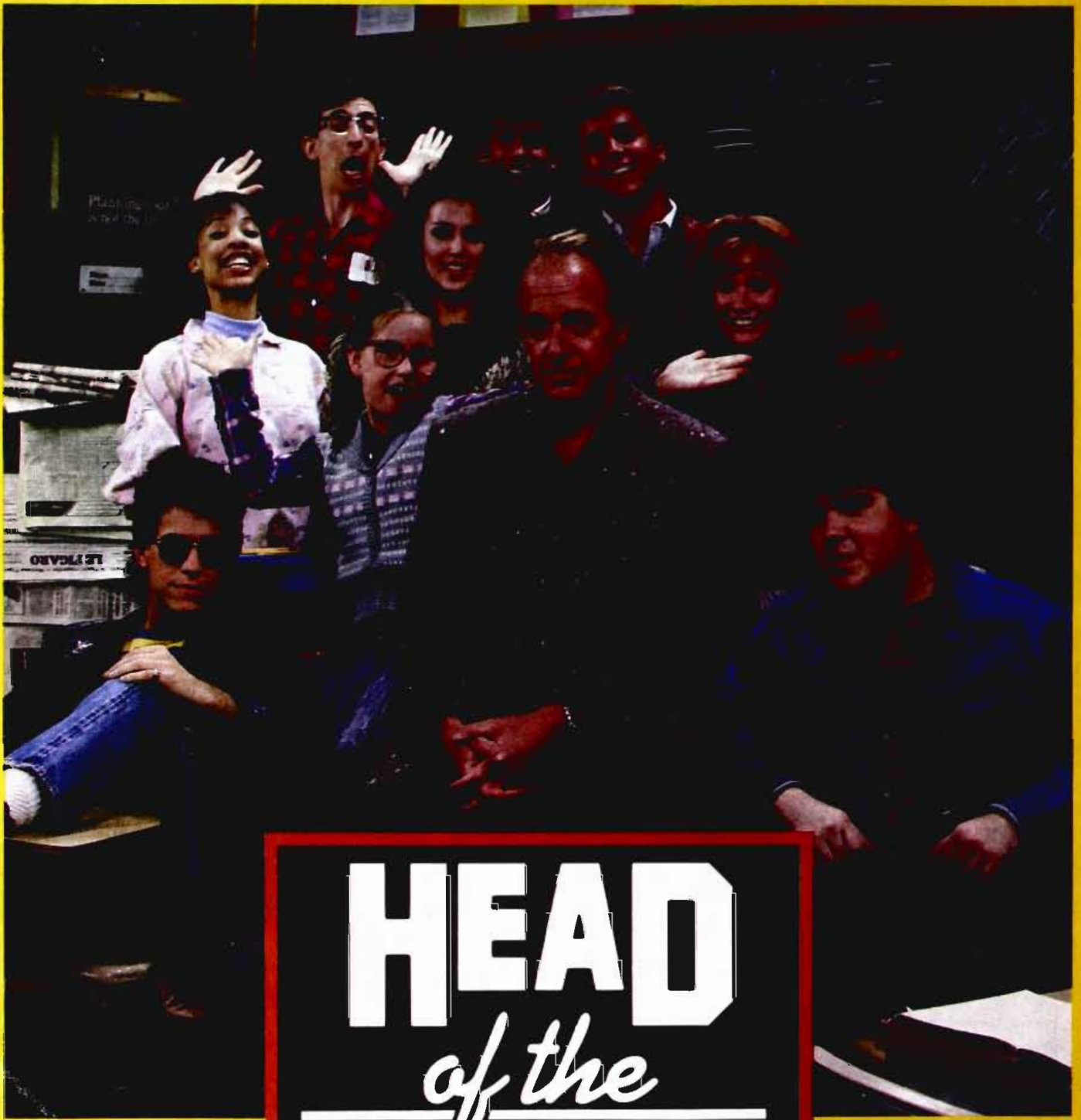


**Hanna-Barbera Productions**

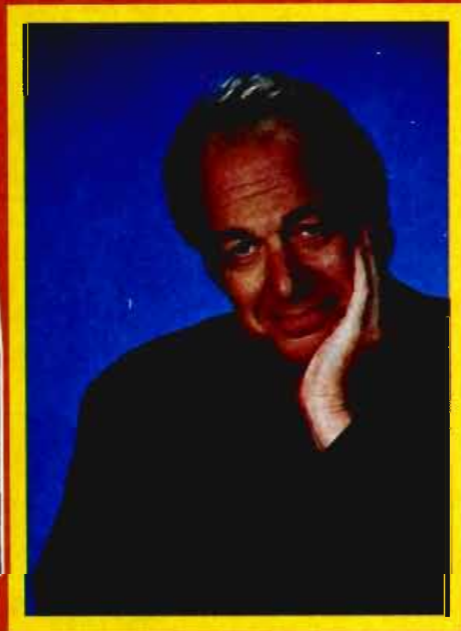
\* The top rated animated series in syndication (source: NSI Cassandra, May, 1987)

**“HEADS ABOVE OTHER SITCOMS”**

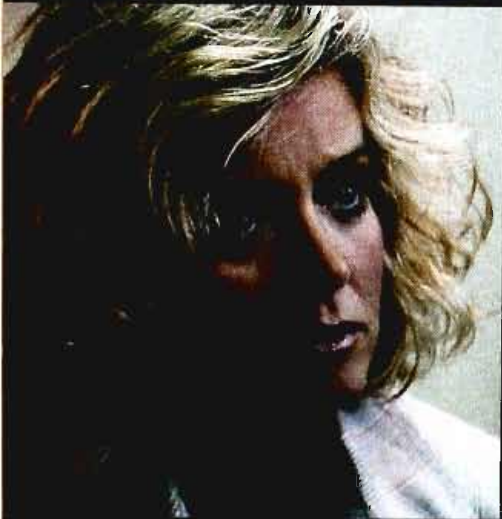
USA TODAY



**HEAD**  
*of the*  
**CLASS**



WARNER BROS. TELEVISION DISTRIBUTION  
A Warner Communications Company





# The New Movie Source.

Twenty power-packed titles featuring forty  
of Hollywood's current top name stars!

 TELEVENTURES

LOS ANGELES (213) 201-2461 • NEW YORK (212) 775-2500

# Publisher's Letter

---

## Battle for child audiences moves syndicators, webs in new directions

**T**here's no question that the children's television marketplace is at the most competitive level ever. While the networks are essentially holding their own, the abundance of syndicated programming has led to an extremely buyer-oriented market. In fact, the stations are in such a dominant position that they're asking for, and getting, national spot advertising dollar guarantees from syndicators as part of the bargain.

The seven feature articles in this issue comprising the "Kidvid '87" section cover not only the intensifying competition among syndicators for station time but also the trend toward "softer" programming at the networks, the increased competition from cable and home video for children's attention, the overall decline in the children's TV audience, and the role of local programming for children.

One of the facts that emerges is that the high-tech, action oriented programs have more than reached their peak and that, while they have captured the attention of older boys—and helped to sell them toys—they have allowed the audience of younger children and girls in general to slip through the cracks. The networks already have recognized this and will be reflecting it to a greater degree in their lineups for next fall. Syndicators are just beginning to turn in the same direction.

Meanwhile, if parents aren't happy with what's available on broadcast TV, they're increasingly finding satisfaction in their nearby home video stores, where an estimated one in every 10 cassettes sold is for children. Executives in the home video industry long have been wise to the fact that children will view the same program over and over much like an adult will continue to play the same recorded music.

And don't count local personalities like Blinky the clown, Happy the Hobo and Hatchy Milatchy out of the picture. Stations that continue with local programming for kids and use their personalities as representatives to the community have created a special niche for themselves. In fact, in at least one instance, an independent station successfully fought being jettisoned by a cable system because mothers were outraged at the prospect of losing the local kids' show.

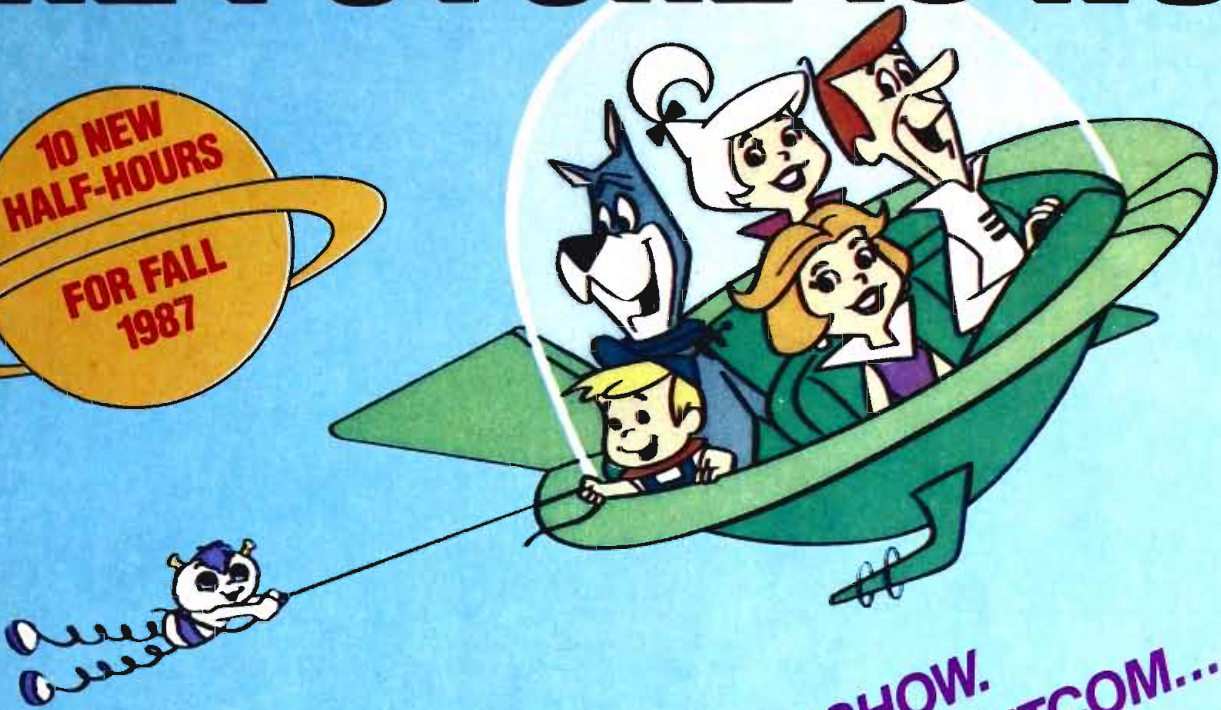
**Rep switches.** There is little doubt that multiple switches of major groups from one rep to another during the past few months, as analyzed in our lead story in the July 6 issue, is unprecedented in its size and significance. While a case can be made for a domino theory as to why it happened—i.e., one switch triggering another, etc.—there must be a deeper explanation. It is certainly no accident that these massive station moves follow major developments in the industry—the 12-12-12 rule, the rising number of TV station sales and the rising prices for stations.

All these factors signal, if not a new era, a new environment with new owners and new financial burdens. This is putting pressure on broadcasters to control their costs more than ever and, from the national spot point of view, "to control their own destiny." In doing this, it is to be hoped that station owners don't press reps too hard. Reps provide valuable services in addition to selling, and they can't continue to provide them if they can't make a reasonable profit.

*Arj. Paul*

# THE FUTURE IS NOW

10 NEW  
HALF-HOURS  
FOR FALL  
1987



1987's #1 KIDS SHOW.  
HANNA-BARBERA'S SITCOM...

# THE JETSONS

Jetsonmania has taken the country by storm.  
Now cleared on 95 stations, The Jetsons is  
#1 in both the February '87 and May '87 sweeps.

75 HALF-HOURS  
ADVERTISER SUPPORTED PROGRAMMING



**WORLDVISION  
ENTERPRISES INC.**

The World's Leading Distributor  
for Independent Television Producers  
New York, Los Angeles, Chicago, Atlanta, London, Paris, Tokyo,  
Sydney, Toronto, Rio de Janeiro, Munich, Rome  
A TAT Company

**We'd like to thank  
all the little people...**







**for making Viacom the largest independent distributor of children's programming.**

*No one offers more outstanding children's programming than Viacom.*

*All tried and true consistent winners. Off-network, action-packed cartoons with favorites like Mighty Mouse, Alvin, Heckle and Jeckle and Deputy Dawg.*

*With rich production values, exciting stories and classic, well-known characters—in the type of entertainment kids just can't resist.*

*Plus, 27 half-hours of enchanting family classics like Tom Sawyer and Sleeping Beauty. And eight one-hour, exciting holiday specials from The Red Baron to The Mad, Mad Monsters and more.*

*So we'd like to thank all our little people. After all, without them, we wouldn't be so big.*



# News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news... News about news...

## KTTV enters 10 p.m. news derby; KCBS bails out of 4 p.m. news

KTTV-TV, the Los Angeles Fox outlet, has decided to enter the 10 p.m. news fray against perennial slot winner KTLA and Chris Craft's KCOP. The decision was because of the poor draw of KTTV's 8 p.m. and midnight newscasts, according to new station general manager Bob Morse.

Morse, who recently joined the station from an eight-year stint at WHAS-



**Bob Morse**

TV, the CBS affiliate in Louisville, promises more changes than just a time shift.

Two new anchors, Andrea Naversen and Bill Redeker, from ABC News and CBS News respectively, will join the newscast when it debuts in its new time slot in early September (replacing Marcia Brandwynne and Tony Cox). Morse said equipment changes might include an affiliation with Connus. Currently, the only L.A. Connus affiliate is KHJ-TV, an independent owned by General Tire, and KHJ does not have a 10 p.m. newscast.

KTTV had been following its 8 p.m. newscast with a movie. Both KTLA and KCOP reverse that, running films at 8 p.m., with their newscasts immediately following. That's the same scheduling KTTV will follow. So the strength of each indie's film library is expected to have a great deal to do with the success of their respective newscasts.

Both KTLA and KCOP heavily promote their films, so KTTV has its work cut out for it.

On the network affiliate side, KCBS has decided to drop its hourlong 4 p.m. newscast. The broadcast fell victim to ratings that were less than half those garnered by the ABC and NBC affiliates. According to Erik Sorenson, KCBS news director, "If we would have landed *Oprah Winfrey* as a lead we'd

probably be doing quite well at 4 p.m." *Winfrey* is the lead for 4 p.m. news slot



**Erik Sorenson**

leader KABC, and "*Donahue*" the lead for second place KNBC. KCBS lead is *Divorce Court* followed by *People's Court*.

Sorenson says the 4 p.m. news shows on KABC and KABC thrive because the talk show lead-ins are perfect for the soft format newshours that follow. Another problem, Sorenson says, was that KCBS entered the 4 p.m. news slot years after the other two network affiliates had been there. (KCBS had been unsuccessful with a variety of both soft news and hard news formats since moving to 4 p.m. last September.)

Though losing an hour in the afternoon, Sorenson will add a half hour of local news at 7 p.m., following Dan Rather's national report. No other local station has local news at 7 p.m. (KABC has Jennings in that slot.)

The KCBS restructuring gives it two hours of local news in the late afternoon/early evening, compared to three hours on KABC and 2½ hours on KNBC.—**Chuck Ross**

## KTLA launch puts Tribnet step closer

Tribnet, the news consortium of four Tribune-owned TV stations, has come one step closer to its anticipated August 15 launch with the completion of KTLA-TV's custom modified mobile satellite uplink truck.

The Los Angeles station plans to debut its \$220,000 Ku-band unit Sept. 14 when the truck will roll into Phoenix to cover the last day of Pope John Paul's visit to that city. KTLA will follow that up over the next two days with 48 hours of continuous coverage of the Pope's

visit to the City of Angels.

The station plans on feeding some of that coverage to the other stations in Tribnet: WPIX-TV New York, KWGN-TV Denver and WGN-TV Chicago. Current plans call for the uplinks at those stations to be fixed, according to Jeff Wald, news director at KTLA.

Speculation is that after Tribnet is off and running other stations could join in, a la Conus. Tribune already runs the feed service INDX (Independent Exchange) that currently has 16 stations, according to John Corporon, news director at WPIX. Corporon also is president of Tribune's syndicated newscast, INN. He says most stations currently participating in INDX do not have uplink facilities.

## Japanese news draws big shares in L.A.

Japanese news and stock market results, sports highlights from Japan, and a short insert from NBC's evening news, translated into Japanese, are now seen on KSCI-TV Los Angeles.

*Fujisankei News*, via satellite Monday-Friday 6 to 7 a.m., is part of the 16½ hours of Japanese programming a week aired by KSCI, which bills itself as "the largest multi-ethnic television broadcaster in the U.S." The station carries programs in 16 languages, nine of them Asian.

Station manager Rosemary Fincher cites research showing that 86% of Japanese living in the Los Angeles area watch the station's Japanese language programming.

Producer of *Fujisankei News* is Fujisankei Communications International, the U.S. arm of Japan's Fujisankei Communications Group, which includes the Fuji Television Network and Sankei Shimbun, one of Japan's largest national newspaper publishing groups.

## 'CNN World Report'

In another of his efforts to promote world peace, Atlanta broadcaster Ted Turner has invited countries to contribute to a new segment for his CNN news service.

*CNN World Report*, billed as "an open-ended weekly telecast," will consist of reports prepared by TV organizations regarding topics of interest in their respective countries. The program is tentatively scheduled to air Sundays at midnight.

# James Irwin. No Travel.

James Irwin has made mankind's longest journey, to the moon and back. And sees television's ability to take armchair travellers to distant places on this planet and beyond—that can literally be reached in no other way—as an extremely important, long-term contribution.

That's why we asked him to talk about television as an astronaut sees it for NBC's "Tuned In To America" campaign. The campaign, a corporate public forum for ideas, has been broadcast on NBC for a year and will continue throughout 1987.

The format is simple: people who have something to say about television say it on our television network.

Speakers are known and unknown. Some are connected with television, but most aren't.

We don't write any scripts and we don't pay anything. We *aren't* looking for praise for NBC or its people or its programs. We *are* looking for credibility, and the credentials to speak authoritatively on the subject of television.

During the campaign we've heard from Steve Allen and the President of the National PTA. We've

heard from Ralph Nader and two New Jersey school teachers, among many others.

We've heard a lot of good things about our campaign from the press, and the public and our affiliates. And if you've got something to say about television, NBC would like to hear from you.

After all, the whole idea is for us to stay tuned in to America.



**NBC. Tuned In To America.™**

If you'd like to participate in this project, write to  
TUNED IN TO AMERICA, NBC, 30 Rockefeller Plaza, Room 1420A, New York, New York 10112.

Once  
There's Mag

# MAGIC II

From Walt Disney and Touchstone Pictures,  
25 of our biggest box-office hits.

Buena Vista Television takes another giant step  
packages ever. Pure entertainment with Prime  
dollar dayparts. Magic II. Disney Treasure I. It's t

Again,  
c In The Air.

Disney  
TREASURE I

From the treasure chest of Walt Disney Studios,  
14 classic family films.

We're offering two of the most exciting film  
power, cornerstone programming for top  
distribution relationship you can't afford to miss.



© 1997 The Walt Disney Company

### Chet Collier: new start, new target

Chet Collier's distinguished 35-year broadcast career includes stints at the top of Group W Productions and near the top of Metromedia Producers Corp. So what's the creator of such shows as *Mike Douglas* and *Merv Griffin* doing in charge of a fledgling video production outfit in Boston? That's easy. "I've always wanted to own a production company," Collier says.

Collier explains that, when he decided not to stay with MPC into the Rupert Murdoch era, the two existing production houses in Boston weren't for sale. "So I went out and got financing and started my own." That was nearly 2 years ago. Since then, Collier and his 20-person staff at Target Productions have been making themselves known.

Collier has been busy introducing his product—both syndicated and customized image/ID packages—to station general managers who know him from his syndication days, which gives him a distinct advantage over other production house honchos. In fact, he

hopes to be able to afford a booth at NATPE, because "all those heavies will be coming."

"I understand station problems," Collier says; he was recently elected president of the Boston/New England chapter of NATAS. "I've had to deal with station problems hands-on all my life." Well, maybe not all his life, but he has held positions at Group W's WBZ-TV Boston and KYW-TV, then in Cleveland, and was also president of the Group W TV Stations group. "When I ran a station," he notes, "I would say, 'If you have the right on-air look, it can affect shares 1½ points a month.'"

"Everything we do is connected with image," he notes. This focus on overall image means that Target will get involved with such off-air activities as print ads and office design, he explains.

**Identification.** When Target does its promotion campaigns correctly, Collier says, "If somebody tunes in to the station and doesn't see the call letters,



Chet Collier

he'll know which station it is."

Target prices its services based on market size. In Boston, Collier says, a customized package goes for \$40,000 and a syndicated package for \$10,000. And, so far, Target's only two station clients are both in Boston: Fox's new WFXT-TV and the revamped WQTV(TV).

While 20-25 per cent of the facility's work is now station promotion, Collier says he would like to increase it to 30-35 per cent—or about half-a-dozen on-going clients this year. At least half of Target's work will be industrial, he says, and the rest commercial.

And he loves all of it. "It's harder work than I've ever done," he claims. I'm in the office at 7 a.m., and I don't get tired. I can't say that was true when I worked for large companies. There's a great sense of accomplishment in taking something from nothing."

Collier must have a knack for running his own business, at that. "We'll do \$2½ million for our first year and break even," he declares.

### Lots to go around

While TV stations around the country are boosting their ratings by getting state franchises to air live lottery drawings (TV/RADIO AGE, July 6, page 37), they haven't managed to cut radio stations out of a good share of lottery advertising revenue. According to Gaming & Wagering Business magazine, 20 of the 22 states operating lotteries use radio advertising.

The average share of ad budgets going to radio in 1966 was 21%, according to the trade magazine, and eight states spent 20% or more of their marketing budgets on radio. Leading on a percentage basis was Massachusetts, with 38%, or \$3.8 million, going to radio. For sheer dollar volume, it was New York's \$4.1 million, which represented 27% of the budget. U.S. total for radio comes to \$24.4 million.

**\$260,000,000  
AVAILABLE FOR  
MEDIA INVESTMENTS  
AND FINANCING**

Send particulars and business plan to:

CEA Investments  
5401 W. Kennedy Blvd.  
Suite 851  
Tampa, Florida 33609

**There's only  
one "Boss"  
in  
New York...**

# Tele-scope

## More news directors move into management

More news directors are moving into station management these days, and still more news directors have their eye on eventually making it to the general manager's desk.

The July issue of *Intercom*, the newsletter of the Radio Television News Directors Association, reports results of a survey by its research director, Vernon Stone, who doubles as a journalism professor at the University of Missouri.

From the percentages turned up by his survey, Stone estimates that 75 to 80 U.S. commercial TV station managers came up through news, half again as many as in 1981. For radio, his estimate is that upward of 550 station managers were onetime radio news staffers, almost twice as many as in 1981. Stone sees this trend "offering potential for long-term career and salary advancement which has not been available in most radio newsrooms."

As for Stone's actual survey results, he found 56% of the TV news directors and 41% of radio news directors saying they aspire to become station managers. And one of every 10 of the news directors' predecessors had moved into higher broadcast management. But it was still sales managers who had moved up to general manager at two-thirds of the radio and TV stations surveyed.

Nevertheless, Stone found that 10% of TV station managers last year had moved up from news, against 7% in 1981. In radio, general managers moving up from news increased from 4% to 8% over the same five-year span.

On the other hand, fewer program directors are advancing. Their share of general managers' jobs dropped from 24% in 1981 to 13% last year in television and from 20% to 14% in radio.

Stone also suggests reasons why running the newsroom can be good training for station management. He points to past RTNDA research showing that the newsroom is a profit center for most TV stations and almost half the radio stations. And he notes that news directors in larger stations spend more of their time on managerial tasks than on chasing down stories.

Meanwhile, in the newsroom itself, Stone found plenty of turnover. He reports that at both radio and television stations, news directors are brought in from outside more often than coming up through the ranks in house. And many news directors are ready for a change. One in five TV news heads and one in three radio news directors said they are looking for another job.

## 'Challenging' network news

At least some action is being taken in the aftermath of the House Telecommunications Subcommittee

hearings on network news held at the end of April. One bill being considered would subject networks to the same challenge process as broadcast stations face when they change hands.

Most members have decided to remain relatively silent on the issue in the wake of strong criticism that the subcommittee even held hearings on the impact of corporate takeovers on network news, much less that it heard suggestions on dealing with the First Amendment-related issue.

Some members, including Rep. Jim Slattery (D-Kan.) suggested during the hearing that legislation might be needed to avoid conflicts of interest that occur when a corporation likely to be in the news owns a network. Slattery, and Rep. Dennis Eckart (D-Ohio) cited General Electric's ownership of NBC.

Slattery has followed through on his concerns, but in the course of time since the hearings, a look at options available has led to a change of focus.

An aide says the third-term member from Topeka is considering offering an amendment on the next broadcasting-related bill to come up for consideration by the subcommittee, which probably will be sometime in the fall.

The aide says Slattery is looking at "some sort of informal hearing process that the FCC (Federal Communications Commission) would have to conduct when a broadcasting network changes hands." Presently, only the network's owned-and-operated stations are the subject of a hearing process when they must be sold to satisfy multiple ownership restrictions.

The idea, he says, is for the public and all other interested parties to be able to file comments with the FCC when a network is to be sold so the commission can have a full record on which to make decisions. Although news would be the primary focus of the comments, he says, they would not be limited only to that aspect of network operations.

## Ampex heads for Olympics

Ampex is gearing up for the 1988 winter Olympics. The company has completed the first phase of its work on the Olympics: building the first of seven identical suites for ABC according to the network's design requirements. The seven suites each will be equipped with three Ampex VPR-3s, featuring new Turbo-Plus software and equipped with Zeus advanced video processors, and a Grass Valley switcher and edit-controller.

In addition to the seven suites, Ampex is designing two other suites: a mini-control room and a play-to-air suite. The play-to-air room is subdivided into two parts, a five-VTR and a three VTR-section. The five-machine room is designated for play-to-air activities. The smaller room can function as a stand-alone editing bay, or, combined with a portion of the five-machine room, as an expanded special function edit room.

The mini-control room is a three-machine edit bay with additional camera and VTR inputs into the switcher.



# WWOR

MCA Broadcasting

©



# Final Edition

## Redstone talks of Viacom strategy; Baruch looks back on quite a run

Sumner Redstone has moved aggressively to put his mark on the company he now controls, Viacom International, not only by luring Frank Biondi away from Coke to make him chief executive, but by mapping out plans to sell minority interests in some of the company's assets.

Redstone, whose National Amusements Inc. completed the purchase of Viacom earlier this year for \$3.5 billion, tells TV/RADIO AGE he has received "seven or eight" unsolicited offers from companies anxious to buy partial interests in some of Viacom's operations. He declines, however, to identify the suitors or the assets.

While Showtime and Nickelodeon come first to mind, Viacom's broadcast outlets are highly profitable and likely candidates for investors.

He firmly rejects the notion that he would have to sell off some assets entirely in order to climb out from under the huge debt. "We did not buy this company to liquidate it," he says. "That's not in the cards."

In addition to selling off partial interests to other companies, Redstone also reveals he is considering selling minority interests in some of the assets through "a public offering." He says the public offering concept would be "very easy," declining to elaborate.

**No sweat.** Nor does Redstone appear overly concerned about the \$3.5 million debt. In fact, he does not think reducing the debt without losing control of the company was a difficult task at all, pointing instead to the low (9½%) interest rate on the loan, "which allows us a lot more room than some others." (An oblique reference perhaps to the CapCities purchase of ABC.)

Far from thinking liquidation, Redstone, who has now assumed the title of chairman of Viacom, succeeding Ralph M. Baruch, says the company is more interested in expanding.

Baruch, who steps down and out of the company which he founded nearly two decades ago, departs with some bittersweet feelings but agrees that after a period of "belt tightening" the company is ideally positioned to expand. One major area of growth Baruch sees is pay-per-view, something he started at Viacom five years ago.

"Our expansion into pay-per-view has enormous potential," says Baruch. "You take pay-per-view, combine it with a flat screen and high-definition

television—well I wouldn't want to be a theater owner."

Baruch, who may feel unfairly shuttled aside in the transition, gives up his spacious office to Redstone for more modest dwellings at Viacom, but he's not expected to be around much, even though he has a contract running until the fall of 1988 and then a 10-year consultancy agreement after that.

**No grudges.** But Baruch holds no grudges against Redstone. "There is no personality clash here," says Baruch. "He owns the company, and he's entitled to run it as he sees fit. I wish him a great deal of success."

While Baruch goes out of his way to praise many of the executives he had hired and nurtured and hopes they will play a continuing role in the future of the company—Jules Haimovitz, president of the Networks Group; George Castell, vice president for corporate development; Gordon Belt, chief financial officer; John Goddard, head of the cable division; Gerry Laybourne, head of Nickelodeon and Nick at Nite; and Paul Hughes, president of the Broadcast and Entertainment Group—he is silent about Terry Elkes, whom Biondi succeeded, and Kenneth Gorman, the executive vice president.

Both Elkes and Gorman were forced out after failing in their LBO attempt against Redstone and National Amusements. More than simply failing to take over Viacom, what apparently doomed the pair was both the manner in which they attempted the LBO and their treatment of Redstone after the latter succeeded in acquiring the company.

Wall Street sources say Elkes and Gorman got greedy, that they wanted it all and were unwilling to share the equity with many others in the company.

**He's disappointed.** Baruch declines to comment on these reports and says only that he was "disappointed" in Elkes. Baruch was given an opportunity to buy into the LBO, "but then as the price escalated I no longer wanted in."

Obviously Baruch was not pleased at the way Elkes handled the LBO and lamented that it was he who "hired and trained Terry." But, Baruch remarks wryly, "This is a small industry. You can be a gentleman and still be tough and good in business."

No one ever doubted Baruch's ability to be tough or good at business, and

in giving an enormous amount of energy and commitment back to the industry, he also proved it could be done with style and class.

Nor will anyone say Baruch is going quietly into the night, for his story is as fascinating and heartwrenching as some of the best TV miniseries. He has already been approached by a literary agent, for example, for a book on his life. Baruch and his family fled Nazi Germany in 1933 and then just made it out of France in 1940 as the German army came marching in. He literally carried his grandmother across the Alps, and finally, penniless, arrived in America. His first job in this country was selling shoes.

Baruch remains active in the International Rescue Committee, of which he is vice chairman. Other offers, he says, include "a very exciting" offer in academia, a nonpartisan role in the government and even an offer from the industry. He declines to be more specific.

As for Viacom, Baruch can give a good accounting of his stewardship. What began as a \$20 million syndication offshoot of CBS in 1971 has grown into a \$1 billion communications conglomerate employing more than 5,000 people—a company someone else thought enough of to pay \$3.5 billion for.

That's not a bad run.—**Jack Loftus**

## WCBS-TV profits soar in four years

Even though the CBS Television Network has been swimming in red ink for a while, the company's flagship television station in New York, WCBS-TV, reported operating profits of more than \$60 million in 1986, according to several sources.

Most interesting, despite the radical cost containment policy found necessary by Larry Tisch when he took control of the company, WCBS has shown an almost negligible increase in costs over the past three years: \$69 million in 1984, \$70 million in '85 and \$71 million in 1986.

Revenues rose from \$93 million in 1983 to \$106 million in '84, \$113 million in '85 and \$124 million in 1986.

Operating profits were \$35 million in 1983, \$42 million in '84, nearly \$50 million in '85 and just over \$62 million in 1986.

While WCBS management refuses to discuss the station's financial picture, sources familiar with the numbers at the other New York O&O stations say the CBS flagship's costs are "significantly lower" than its competitors and have been for some time.

**There's only  
one "Boss"  
in  
Los Angeles...**

## Biondi under the gun on Showtime; service must clue-in operators soon

One of the most significant implications of Frank Biondi's recent move to become president and CEO of Viacom International is that he is not adamant about the wisdom of subsidiary Showtime's exclusivity strategy.

Biondi will only speak in generalities but says Paramount told him there is a clause in its exclusive deal with HBO (which sources say is worth at least \$800 million over the five-year term of the deal) which would permit selling films to Showtime on a nonexclusive basis. Biondi says he is "open" to talking to Paramount.

Whatever Showtime decides its strategy will be, it must tell cable operators soon. At least that's the view of John Sie, executive vice president at Tele-Communications Inc., the nation's largest cable operator, and former Showtime executive. "In my view," Sie tells TV/RADIO AGE, "Showtime probably has about six months in which to announce their future—to announce to the cable industry a continuous flow of movies (by signing another major studio) if they want to continue the strategy of exclusivity."

**He's right.** Biondi says, "John's exactly right," and hopes to have a finalized strategy in place by that time. His first priority, though, he says, is getting management in place both at Viacom and Showtime.

Many have speculated that by not renewing with Paramount, Showtime has sounded a death knell for its exclusivity strategy, a move that will plunge the service into deep trouble. (Showtime is currently profitable but could experience financial difficulty once it has to pay for upcoming hits such as *Top Gun*, *Crocodile Dundee*, *Beverly Hills Cop II*, etc. if it does not build its sub base dramatically.)

John Malone, president and CEO of TCI, as recently as May said if Showtime did not renew with Paramount then its strategy would have been a "disaster" and it would not be supported by cable operators.

Sie says that Malone was only "implying" that if Showtime lost Paramount and did not sign another major studio, then the service would be in trouble.

Showtime could sign exclusive deals with 20th Fox, Universal, and perhaps even Coca-Cola's Columbia to take up when it loses Paramount product in

mid 1989.

Sie says the success of exclusivity depends on economics. "If [Sumner] Redstone [Viacom owner] pays three times per sub more than HBO then it probably will continue to be a problem."

Fred Schner, executive vice president, programming, for Showtime, thinks HBO is quickly reaching the point where it will have all the films it needs, wants and should buy. Though he was careful not to say it, the clear implication is that Showtime could probably close an exclusive deal with one of the available studios at a price that would not be prohibitive.

**That margin.** His analysis of HBO runs thus: "If you take in \$1,000, and you are spending \$700 on product, and \$100 on overhead, you have \$200 profit. If you are at or near your maximum in subscriber growth, there is no way for you to take in \$2,000. You may take in \$1,100, or \$1,200, but you can't take in \$2,000. You can't double the size of your base. Therefore you don't want to spend \$1,200 on product. You want that margin of product." Schner thinks HBO is fast approaching maximum sub growth.

Though, the service did grow by 400,000 subs last year, and HBO's Cinemax by another 400,000. But Cinemax is heavily discounted in price to operators, and Schner says if "you have a number of subscribers and a very low price, then you can only spend a portion of what you've taken in against your product base."

Besides guaranteeing a continuing flow of exclusive product (and Showtime already has exclusive deals with Disney's Touchstone, Orion, Cannon and Imagine), Sie says Showtime must market. "The lack of marketing is just not in sync, unfortunately, with any programming strategy," Sie complains. "And it's not a question of just a campaign, but the commitment behind the campaign, the resources you put behind it. How extensive is it going to be, and usually the more extensive the more expensive."

What is needed is a classic "push/pull" effort, Sie says. "The push would be something for the cable operator, either price incentive or cable packaging or the like. The pull is the consumer advertising."

**Consumer campaign.** Schner says Showtime is about to reveal a consumer

campaign, but he declines to reveal the cost or any other details. (Showtime has previously announced that this fall it will air nine free previews of Showtime programming for subs without the service.)

Biondi says he is not yet familiar with the upcoming marketing plan. On the subject of Showtime executives, he says he had spoken with Jules Haimovitz (actually the president of Viacom Networks Group, though he has been running Showtime for the last six months) and hopes Haimovitz will stay on.

While with Coca-Cola, Biondi helped fashion a deal for the colorization of a number of old Screen Gems series. A good bet is that Biondi will want to colorize Viacom's classic black-and-white series as well. (Included in Viacom's library: the original *Perry Mason*, *Twilight Zone*, *Honeymooners* and *Gunsmoke*.)—**Chuck Ross**

## HBO's looking and looking . . .

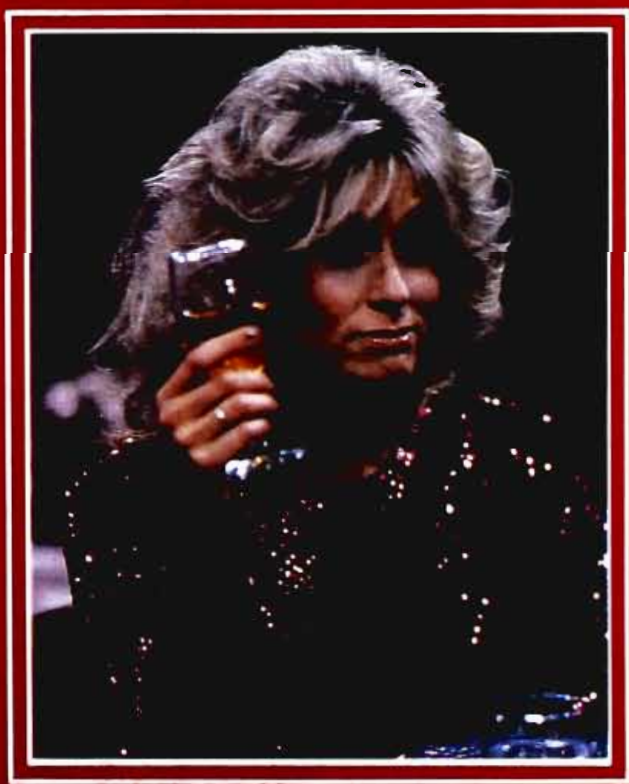
Look for HBO to do a reality-based series about politics, the pay net's CEO, Michael Fuchs, tells TV/RADIO AGE. Fuchs is looking for a "breakthrough" series like *It's Garry Shandling's Show* on rival Showtime. Fuchs has seen *The Days and Nights of Molly Dodd*, and while it is indeed offbeat, it's much more "networky" than what HBO is looking for. Fuchs will go to a yet-to-be-determined producer with HBO's idea to have it develop the series, Fuchs said.

To keep feature films in the pipeline for both its pay TV and home video operations, HBO wants to get back into the financing of films, a practice it has long been successful with. As in the past, HBO wants to do some sort of limited partnerships, but, "We're having a lot of trouble with the public financing marketplace," Fuchs says. "It's not good. Look at what's happening to little movie company stocks and everything. If the money was there to be raised we would be raising it already."

"Right at the time we were going out with the offering," Fuchs says, "was when there were at least three or four bad articles in places like *Business Week* and *Barrons* saying there hasn't been a movie financing scheme that makes sense to any investor. This new one we have is probably the most kosher one ever done, but that's not how the investor thinks. He says he read to stay away from film deals. A type of investment gets a smell on it."

So HBO's offering won't be out until the marketplace turns.

# KHJ



# TV Business Barometer

## Spot TV in June increased 1.3%

National spot TV showed up with a virtual "no change" sign in June, but, in a reversal of the May situation, billings were not as bad as they looked (see *TV Business Barometer*, July 6). June this year was a four-week Standard Broadcast Month, compared with five weeks last year. On the other hand, May was five-week SBM this year vs. a four-week broadcast month in '86. Offsetting both comparisons in part is the fact that only a minority of stations in the *Business Barometer* sample report on an SBM basis and they tend to be smaller outlets.

The *Barometer* tally for June showed, for spot TV, an average increase among sample stations of only 1.3%, the lowest increase of any month in the first half. The first half was not such a hot period, of course, the best month being April, when spot time sales rose 7.6%. In the case of April,

both '87 and '86 were four-week SBMs.

Billings for spot in June came to \$483.6 million, down from \$589.5 million in May. The drop is a seasonal one, as well as reflecting the longer SBM in May. The latter month almost tied the record for spot billings, which reached \$590.2 million last October.

The second quarter ended up improving a little more than the first three months. The April-June period showed an increase of 5.6%, vs. a rise of 3.5% in the first quarter. Spot time sales for the second quarter were \$1,653.5 million vs. \$1,565.2 million in the corresponding quarter of '86. Both quarters in both '86 and '87 were 13 weeks, according to the Standard Broadcast Calendar, which does not always provide such comparability.

For the first half, spot TV time sales amounted to \$2,805.9 million, compared with \$2,678.7 during the first six months of last year. The increase amounts to

4.7%.

The smaller stations (those with annual revenues under \$7 million), which hitherto had been performing better than the other two station revenue categories this year, ranked last in performance for June, showing a 5.6% decline from last year. During the first five months, the under-\$7 million bracket was either first or second in percentage increases.

## In first place

In first place during June were the larger stations (those with annual revenues of more than \$15 million), which were up 2.2% in spot TV time sales. During the previous five months, the larger stations ranked last in performance among the three brackets three times, though they were tied for first in January.

As for the medium-size stations (those between \$7 million and \$15 million in annual revenues), they ranked in the middle with a rise 1.0%. This group bounced around in standings during the first five months, being first twice and third twice.

**National spot**                    **+1.3%**

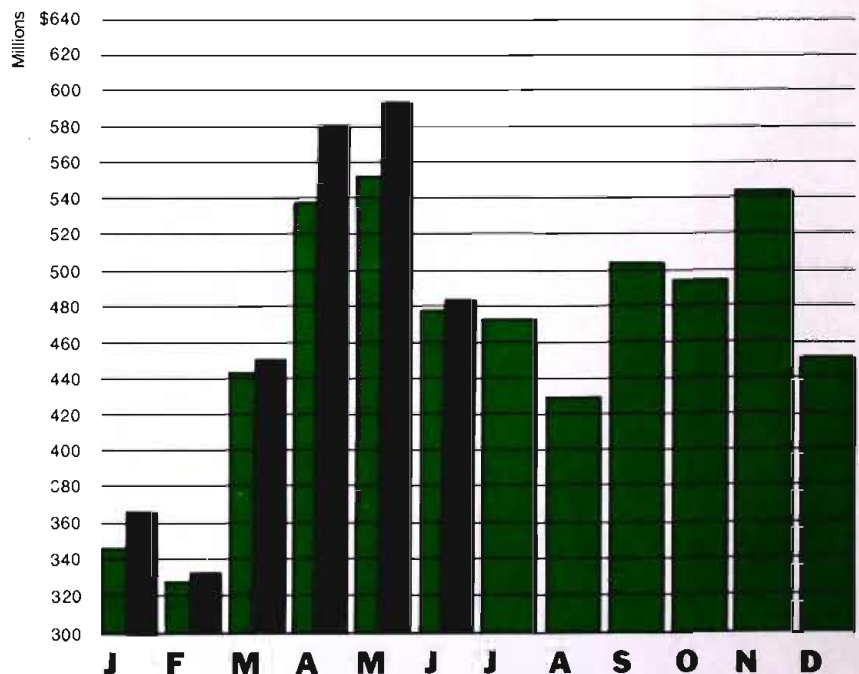
(millions)

**1986: \$477.4                    1987: \$483.6**

| Changes by annual station revenue |       |
|-----------------------------------|-------|
| Under \$7 million                 | -5.6% |
| \$7-15 million                    | +1.0% |
| \$15 million up                   | +2.2% |

## June

Network (millions \$)



**There's only  
one "Boss"  
in  
Chicago...**

## Can this man from Des Moines make MTV a hit in Europe?

For Mark Booth, one of the original members of the team which put MTV together, the past few months must seem a kind of *deja vu*. Now, as managing director of MTV Europe, he and his international team of young people (average age 27), are responsible for trying to repeat the American success story.

"It won't happen overnight," Booth realistically assesses, acknowledging the difficulty of past and present attempts. He clearly is aware that Sky Channel still doesn't make money and that Music Box—a European forerunner of MTV which didn't make it on its own and then was included as an integral part of Super Channel programming—has just suffered a further diminution of airtime.

Nevertheless, relying on the organization's experience, Booth says he is confident MTV will succeed where so



**Mark Booth**

far most others have not. "Two of the three music video successes are operated by us," he points out.

MTV Europe is owned by Viacom International (which also owns its U.S. parent), British Telecommunications and Mirror Group Newspapers, Robert Maxwell's outfit.

While Booth has borrowed the MTV U.S. formula and plans to use a considerable amount of American animation, concert material and music news and to initiate a number of joint promotions, he is in the process of modifying that formula to allow MTV Europe the opportunity to present a "uniquely European" package encapsulating national tastes, concepts and sensibilities. He hopes his approach will negate the usual language and cultural barriers one finds when they try to lump a continent of disparate nations into one community.

Booth quickly discovered some of the difficulties: "It's more complicated here than in the U.S. For starters there are 14 sets of rules and regulations," he says, adding, "just the general business conditions make it more complex."

Yet MTV research revealed that its 12-34 year-old target group has more in common than differences. If you turn on a radio in Paris, says Booth, you will basically find the same music being played as you would in Des Moines, Iowa (his hometown). "Music transcends national boundaries, it appeals to people on the basis of sense and emotions," he explains. "Our programming is musically linked. Although we cannot overcome the multi-language problem, we are working around it by using videojockeys whom we believe the audience will feel comfortable with. None have a heavy national accent; we will have a rock and roll accent."

He also says the 24 hour a day music station will do everything possible to make viewers feel at home, regardless of where they live, by including items in the programming which has a direct local appeal. These range from frequent mentions of shows throughout Europe to exposing groups which are relatively unknown outside their region to a wider audience.

U.S. MTV is credited with introducing a number of new groups, an approach which Booth is anxious to follow. Fortunately for Booth, whose valiant attempts to turn the more negative aspects of his August 1 launch into attributes, deserves commendation, the owners have large pockets and presumably understand the rapids in which they are rowing.

He dismisses as a miscomprehension the fact that MTV Europe will not be available to the vast majority of cable operators because it will be transmitted on Intelsat 5. Sky and Super Channel are both on ESC-1. "If you are a cable operator, you invest millions of dollars in laying wires, cables, putting hardware into homes. You will do everything possible to increase your number of viewers," he insists. "People don't watch technology, they watch programming. It will only cost the cable operators about \$8,000 to install a dish capable of receiving us." Nevertheless, MTV will launch with only 1.4 million homes, anticipating two million by the end of the year, still well below the other two channels.

## SSC&B forms Euro unit

Media Euroservice has been formed by SSC&B:Lintas Worldwide as a new Pan European media planning and buying service available in 16 European countries. Ken Robbins, chief executive, SSC&B:Lintas International, says the agency is "the largest single buyer of TV in all Europe. With Media Euroservice, our international clients now have access to European media operations through any of our offices."

He says that by filling all their media requirements through the same Lintas unit, "Differences in language and lack of coordination will no longer be an issue. Clients will get the highest standards and most accurate targeting for the best rates."

In addition, the new service is available to non clients who buy media in two or more countries. And the agency says each advertiser may negotiate in its own language and currency.

## CNN making inroads throughout Europe

The BBC has become the latest European broadcaster to take Cable News Network's 24-hour news service. CNN already has similar agreements with ORF (Austria), YLE and MTV (Finland), Canal Plus (France), KRO (Netherlands) and SVT (Sweden), and expects to sign contracts with three other broadcasters in Europe shortly.

CNN has not found it easy to sell the service in Europe, and as a result is believed to be offering it at greatly reduced rates.

Meanwhile, discussions with Intervention, the association of Eastern bloc broadcasters, should soon result in an agreement whereby Intervention will put together and distribute to member countries a daily 15-minute CNN news package.

## WB sales strong for 'Napoleon' mini

Warner Bros. Television Distribution is reporting brisk business for international sales of *Napoleon and Josephine: A Love Story*. According to Charley McGregor, international sales head of WB, *Napoleon and Josephine* is "the fastest selling miniseries we ever had."

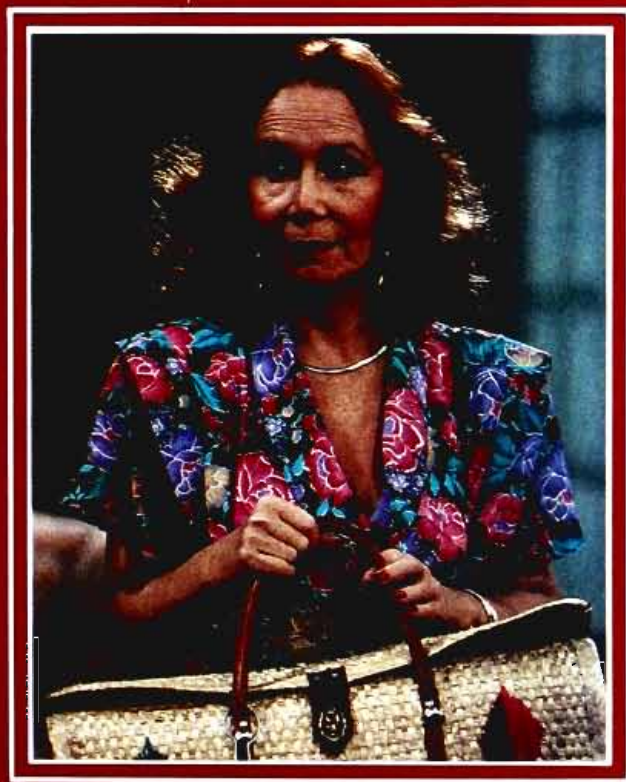
McGregor wouldn't discuss specifics, but it's understood WB sales people have been pre-selling *Napoleon* long before production completed on the David Wolper production on July 12. ABC-TV will air the miniseries in November.

(continued on page 36)



# WBBM

CBS Broadcast Group



## Joint satellite audience survey welcome news to television leaders

Distributors, broadcasters and advertisers have welcomed the results of the first joint industry survey to measure the impact of satellite television in Europe—but, for the time being, none of the groups think it will drastically change the way they are doing business.

Nevertheless, Pan-European Television Audience Research (PETAR) has “dispelled all the doubts about the reality of pan-European television,” claims Fiona Waters, head of press and publicity at Sky Channel.

The survey, covering 65 TV stations in 12 countries, was carried out during March and April by AGB Television International. During the four-week survey period, more than 14 million individuals watched commercial satellite channels which, on average, accounted for 16% of their total viewing. “That,” says Waters, “shows a change in viewing habits in Europe, despite the fact that most of these channels didn’t exist a few years ago. The survey also shows there is room for more TV channels.”

Although the results contained no great surprises, and have merely validated the findings of previous studies, among those most pleased were advertising people who were happy because it was the first common study of pan-European satellite television, commissioned by both satellite channels and advertisers. The survey was requested by six satellite broadcasters, McDonalds (one of the major advertisers on European satellite channels) and advisers from the European Advertising Agencies Association and the World Federation of Advertisers.

According to Waters, the survey has provided advertisers with detailed data on the pan-European audience. “Advertisers will be able to use television in Europe like the press and go to segmented audiences for the first time,” she says. “It will be very cost effective.”

Alexander Schmidt-Vogel of Grey (Dusseldorf), representing the EAAA, agrees: “We have a lot of good news for advertisers,” he says. “For the first time, clients and agencies will have access to data from a common study accepted by all parties. For the first time it will be possible to look at the detailed needs of different sellers. I am sure it will result in more advertising.”

Lynne Robinson of Leo Burnett, which handles advertising for McDonalds, also is positive: “It was essential for satellite channels to put forward some common audience figures to the industry. It’s a very good thing that the industry got together to produce this survey.”

Whether or not satellite channels will raise their advertising rates as a result of the survey remains to be seen, however. “We increase our rates periodically anyway,” points out Sky’s Waters, although she adds, Sky is “looking at new rates for new target groups.”

Most, however, are still struggling to build up advertising. Glen Davis, head of publicity at Super Channel, says, “It’s too early for us to even be considering an increase. The study took place soon after we launched,” he says.

Erna Engelsing, marketing director of RTL Plus, says there are many factors to consider before ad rates are increased. Even though in West Germany commercial satellite stations accounted for 30% of total viewing, she says, “We are just beginning to become established.” RTL Plus will be in a better position to increase rates this autumn, she adds, when the channel becomes available on more cable outlets as well as on terrestrial channels.

Another group with an interest in the progress of satellite television is program distributors, many of whom are supplying the channels with programs at cut-rate prices. Most remain unconvinced that it’s time to start charging more, however.

“We wouldn’t ask for more money on the basis of the PETAR study,” says Lorimar sales executive, David Peebler. “Not that we wouldn’t like more, but I’m not sure they’re in a position to pay more.”

Sue Binney, rights manager at Granada Television International, adds, “We do keep a close eye on what prices these channels are offering. We go for the market price, which is affected by all sorts of things. The PETAR results will be extremely important, but we’ll be looking at how big the subscription figures are. That will tell us what kind of money they are bringing in.”

—Irv Margolis

### A capitalist idea

In a move which may or may not pave the way for a greater influx of American programming and advertising, the Soviet government has approved the introduction of commercial television in that country.

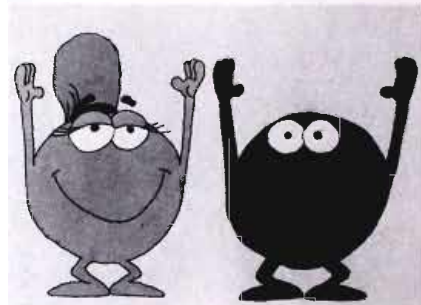
Soviet television hardly has offered a land of opportunity for U.S. suppliers, but perhaps now in the spirit of *glasnost*, things are about to change.

The announcement came just before the opening of the Moscow Film Festival. Among U.S. executives there was Charles Fries, chairman and president of Fries Entertainment.

## ‘What’s Happening’? Just the facts

The second video in the continuing series of internationally prepared animated features designed to help young people learn the facts of life and allow parents to avoid telling them debuts in the U.S. in August.

The new one, *What’s Happening to Me?*, dealing with the puberty years, follows the successful original, *Where Did I Come From?*, which sold 50,000



### ‘What’s Happening’?

units in the U.S. at \$19.99 each, and also did well in Australia, the U.K., Europe and South America.

All the programs, taken from stories by Peter Mayle, have been produced by Consolidated Productions Ltd. (U.K.), and animated in the Philippines by an Australian company. They are distributed by New World in the U.S., Roadshow in Australia and Virgin in the U.K.

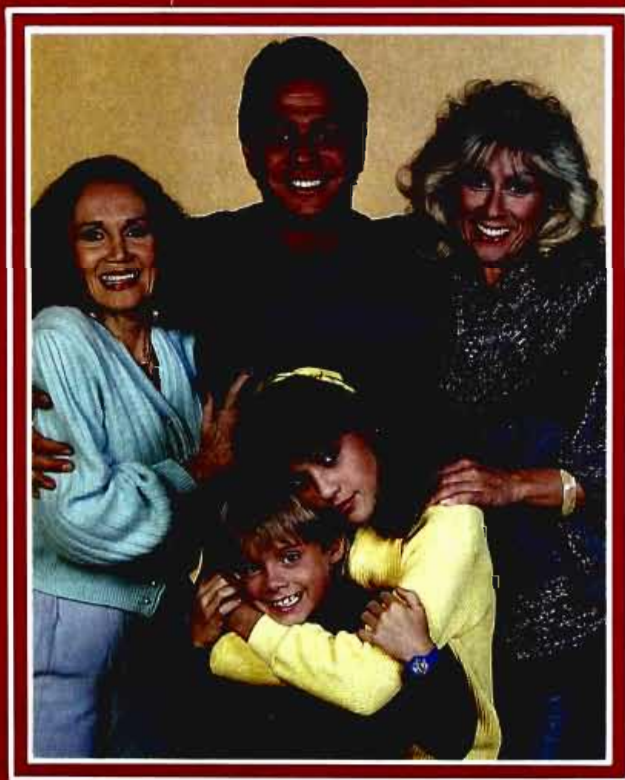
## Waddell promoted at Lorimar Int’l

Lorimar has promoted Alasdair Waddell to the newly created position of vice president, of international development. He continues to be based in London reporting to Stuart Graber, senior vice president, Lorimar International.

Waddell, no stranger to Lorimar or the international market, has been director for Lorimar financial services since 1984, and will now be responsible for the company’s business development activities in all European media. In addition he will continue to oversee Lorimar’s sales in the Scandinavian and Benelux markets.

“We are not looking to expand beyond our core businesses of production and distribution,” says Waddell. He sees his new job as “using our distribution power to get into related areas.” While Waddell did not elaborate, it is understood Lorimar is anxious to expand its barter business through its television distribution arm.

# The smart money is on "Who's The Boss?"



COLUMBIA/EMBASSY  
TELEVISION

A unit of *Coca-Cola* TELEVISION

## Cable Report

### Six pay services hear NCI; now it's basic cable's turn

With most pay services now including closed captioned programming for the hearing impaired and only a few basic services doing so, the National Captioning Institute is campaigning to get more of the basic services involved. Meanwhile, it's looking to expand cable's hearing impaired audience by beginning to market its closed-caption decoder—TeleCaption II—to cable equipment wholesalers and system operators.

NCI introduced the current TeleCaption II model in 1986. It boasts many state-of-the-art features including wireless remote control, 181-channel capacity and audio/video input and output. The one-time cost to consumers is under \$250.

And NCI's selling point to program services is that it found in a recent survey that 69% of closed-caption viewers subscribe to cable, and of these 63% subscribe to at least one pay service. NCI points out that over 145 hours of captioned programming now can be seen on network and independent stations each week, but a single pay service can add another 35 hours.

Showtime/The Movie Channel, which pioneered captioning for cable in 1981, according to NCI, offered a combined 23 movies that were captioned last month along with such Showtime series as *Brothers* and *It's Garry Shandling's Show*. HBO and Cinemax, which became involved in 1984, offered a combined monthly total of 51 movies to the hearing impaired, with HBO captioning all original programming and even offering live captioning for world championship boxing. The Disney Channel has been adding closed captions to selected titles since 1985.

In basic cable, The Discovery Channel was the first to close caption a portion of its programming, and Nickelodeon and WTBS have also done some programming adapted to the hearing impaired. Helping NCI to expand captioning for cable is its Corporate Advisory Council, chaired by Ira C. Herbert, executive vice president and chief marketing officer, The Coca-Cola Co. and with members from Showtime/The Movie Channel, HBO/Cinemax and The Disney Channel.

### FNN gains in quarter

Financial News Network reports a 176% increase in revenues for the third quarter ended May 31, 1987 and a 128% gain for the nine months, with net earnings in that period more than tripling. Revenues for the quarter were \$10.3 million, compared with \$3.7 million. Net income was \$1,009,568, or 8 cents per share, compared with \$355,168, or 3 cents a share.

For the nine months, revenues were \$25.2 million, compared with \$11.1 million. Net income was \$3,082,625, or 25 cents per share, compared with \$870,396, or 8 cents a share.

### 'Come shop with me'

Home shopping is becoming a growing aspect of The Travel Channel, owned by Trans World Airlines. The latest bid for the viewer's buck comes in the form of a Travel Channel Club discount card, which goes to those who join the club for an annual fee of \$49.95. Cardholders are offered savings of up to 50% at 3,000 hotels, villas and other properties around the world. Called the Concierge card, its also good for cruises, car rentals, tours and \$500 in shopping credit in purchasing items from around the world that are sold on the network.

Club members will also begin receiving The Travel Channel Newsletter, which offers information on current travel bargains. Each edition will feature a new city, with information on how to get there, where to stay, shopping tips and special events. The program service is currently available to some 7 million homes, including over a half-million in the travel-conscious New York metropolitan area. Program mix is about 50% travel news and information, 30% travel bargains and special offers and 20% "around the world" home shopping.

### Cable month: bravo, encore!

You can't argue with success. The first National Cable Month last April showed a cable viewership increase of 19% over April 1986—and an HBO consumer tracking report found that 31% of adults in cabled areas were aware of the campaign. So the National Cable Television Association and the National Academy of Cable Programming have decided to do it again.

Commenting on plans for next April, NCTA president James P. Mooney asserts, "National Cable Month gives cable programming services and system operators a chance to join forces and showcase the best of cable programming. With a year's experience under the industry's belt, next year's cable month, under the strong leadership of Bob Clasen [president and CEO, Comcast Cable Communications], should be an even greater success than the celebration this past April."

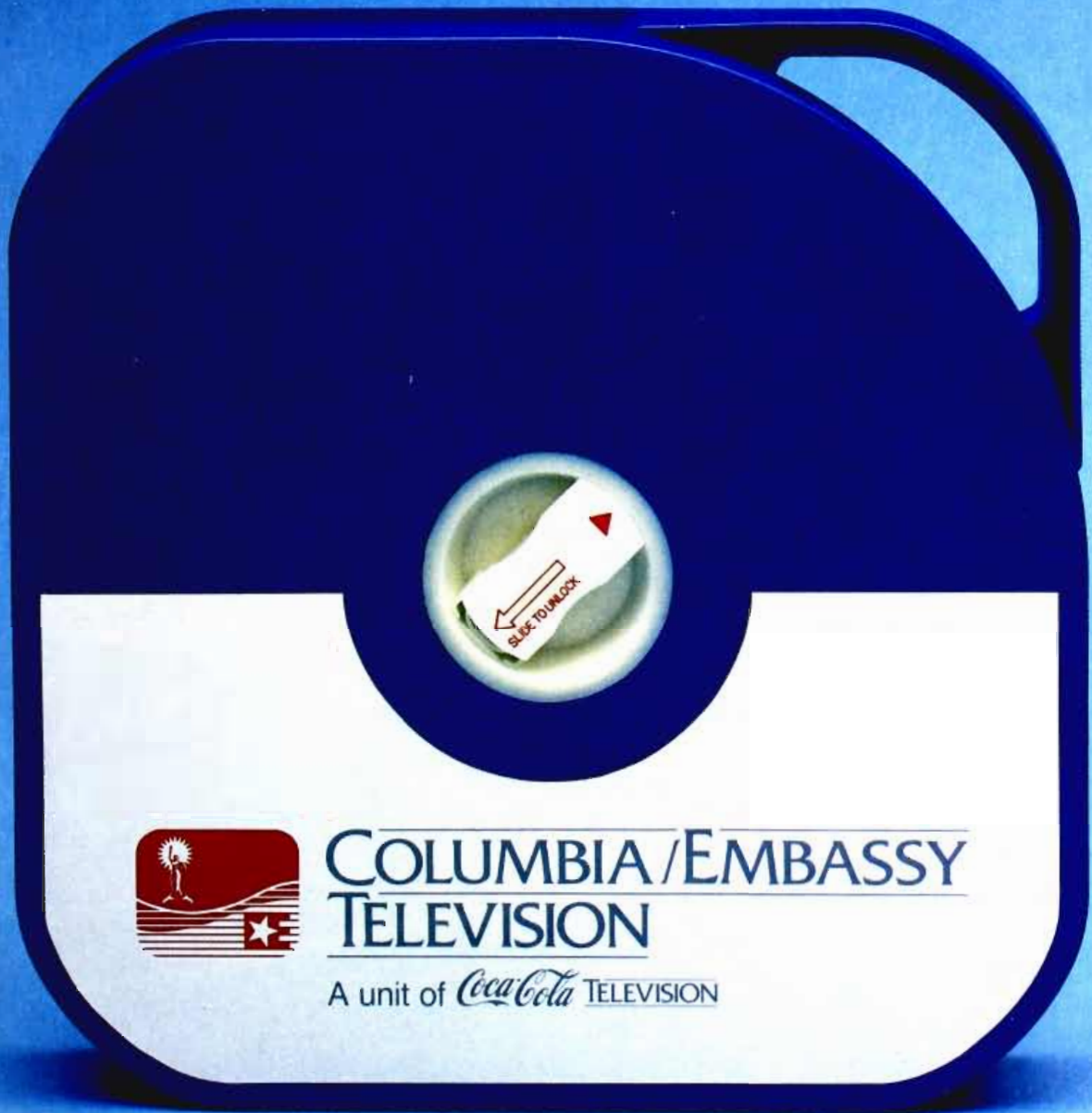
Clasen says there will be a new logo design for the print and video elements of the campaign. He adds that the committee will also request that each program service and MSO name a chairman to lead that company's National Cable Month planning and promotion efforts.

### Cable programming

**Superstation WTBS** plans two more "Color Classic" premieres next September. It will have color-enhanced versions of *Destination Tokyo*, starring Cary Grant, and *The Prince and the Pauper*, starring Errol Flynn.

The Montana Band, whose six members were killed recently in a plane crash, will be remembered on *The Nashville Network* in an Aug. 8 telecast of

# Think Cassandra.



We make America laugh.

# Think 6 of off-network Ag

1. M\*A\*S\*H
2. Three's Company
3. THE FACTS OF LIFE
4. BENSON
5. DIFF'RENT STROKES

Source: NSI Cassandra, May 1987

# of the top 10 k comedies. ain.

6. THE JEFFERSONS
7. Gimme a Break
8. BARNEY MILLER
9. Too Close for Comfort
10. SILVER SPOONS



COLUMBIA/EMBASSY  
TELEVISION

A unit of *Coca-Cola* TELEVISION

# MIPCOM '87: YOUR ONE AND ONLY PLACE TO SELL THIS FALL!

**MIPCOM '87: AN INTERNATIONAL SUCCESS STORY.** The perfect timing of MIPCOM '87 makes it your *one fall market* to buy or sell rights for Television, Home Video, Film, or Cable TV. This year more than 4000 professionals from 1000 companies and 75 countries are expected to participate. **Already over 600 buyers have been invited to screen your programs.**

**YOU CAN'T AFFORD TO IGNORE CHANGE.** MIPCOM recognizes that the privatization of broadcasting and upswing in home video, cable, and satellite services throughout the world are affording increased sales opportunities for U.S. distribution companies. If ever there was a chance to sell your programs, acquire product, or examine coproduction deals internationally; now is the time—You cannot afford to miss MIPCOM '87.

**YOUR STAND AT MIPCOM.** To maximize your opportunities, we urge you to make use of a stand that can be arranged with a screening room, furniture, telephone, and sign. More than 400 companies know this is the best way to conduct business. Don't miss out! Exhibition space is limited. If you simply want to attend, we will make your participation effortless.

For Further Information, please call Barney Bernhard or David Jacobs at 212-967-7600 or return the coupon below to our New York office.



Please send me information.

Name

Position

Company

Activity

Address

City/State

Zip

Telephone

Please return coupon to: Perard Associates, Inc.,  
38 West 32nd Street, Suite 1512, New York, NY 10001,  
Tel: 212-967-7600, Tlx: 4979122 PERAD UI Fax: 212-967-7607

**MIPCOM'87**  
TV·VIDEO·CABLE·SAT

The International Fall  
Market  
Palais Des Festivals,  
Cannes  
Oct. 16-20, 1987



## Cable Report (continued)

*The Willie Nelson/Wrangler Music Invitational.* It will air at 11 a.m. with repeats at 4 p.m. and 1 a.m. The Montana Band was grand prize winner in the country music category of this talent search hosted by Nelson and taped for this TNN special last November.

**The Silent Network**, launching its sixth season of sign language programming, has added 15 new affiliates and some new programs. The Saturday morning program is now satellited to over 400 communities. New programs include *Aerobisign*, aerobics instruction in sign language; *Children's Health Fair*, a look



**Deaf performers** Julianna Fjeld, l., and Terrylene Theriot perform on *The Silent Network's "Festival III."*

at health care issues of interest to adults as well as children; and *Festival III*, a children's series providing fun and fantasy in a teaching format and featuring deaf stars.

The best of local origination programming on cable systems will become a regular feature of **Tempo Television** beginning Sept. 6. Dubbed *Tempo's Cable Showcase*, it will run at 8 p.m. ET on Sunday nights. The idea for the show came from a National Cable Month promotion last April, which drew 82 entries which were televised on the network during April and May. Cable systems wanting their programs considered must send them on 3/4-inch videocassette or one-inch video tape.

**ESPN** will televise live for the third straight year *The Great Alaska Shootout*, invitational holiday college basketball tournament, Nov. 27-30. ESPN plans to cover five of the 12 *Shootout* games live, including two first-round games Nov. 27, one second round contest Nov. 28 and the third place and championship games Nov. 29 and 30.

**TMS Pictures** (The Movie Store) has sold pay TV rights on eight feature films to SelecTV. Included are the TMS releases of *American Justice*, *Basic Training*, *In Search of a Golden Sky*, *Kid Colter* and *Bombs Away*, as well as the features *Getting Even*,

*Pray for Death* and *Stitches*.

Members of the British Royal Family and a number of other international celebrities will team up for charity in *The Grand Knockout Tournament*, to air exclusively on **USA Network**, premiering August 12 from 9-11 p.m. Hal Linden hosts the medieval-style competition, with roving reporters Jennifer O'Neill and Helen Shaver. Competing members of the Royal Family include Prince Edward, Princess Anne, the Duke of York (Andrew) and the Duchess of York (Fergie). Also on USA, Sept. 1-10, will be 46½ hours of live, exclusive early round coverage of the 1987 U.S. Open Tennis Tournament from Flushing Meadows.

More than \$2 million was pledged by people phoning the special 800 number during **HBO's** July 4 cablecast of its *Welcome Home Concert* for Vietnam veterans. The funds will be distributed to veterans' groups by *Welcome Home, Inc.*, a nonprofit group.

*Attitudes*, **Lifetime's** hour-long style program for women starring Linda Dano and Nancy Glass, has been renewed for next fall. It will have a new time period beginning Sept. 21—weekdays at 10 a.m. and 3 p.m. ET and Saturdays at 11 a.m. ET. The program presents a mix of studio and location features covering fashion, fitness, food, beauty and relationships.

To mark the 200th anniversary of the U.S. Constitution, **C-Span** is offering more than 100 hours of first-run programming—reportedly more than any other TV network—throughout the year.

## People in cable

**Sam Newman**, who joined Home Box Office Inc.'s legal department six years ago, has been promoted to vice president, business affairs. He is responsible for overseeing contract negotiations for original programming, sports and home video agreements. . . **Vic Scarborough** has been named marketing director for American Television & Communications Corp. He was vice president of marketing for the Austin Division.

**R. B. Lerch** has been appointed director, affiliate relations for Video Shopping Mall, distributor of Video Mall. He had been manager, affiliate administration for Lifetime. . . **Evan Sternschein**, formerly manager of prime time sales proposals for CapCities/ABC, has joined ESPN as an advertising sales account executive. He will be based at ESPN's New York office.

**Wes Hanemayer** has been named director of direct broadcast sales at Turner Cable Network Sales. He will be responsible for the sale of CNN and Headline News to the TVRO industry and direct the affiliate management system, which handles authorization of TCNS cable affiliates. He joined TCNS in November 1986 as DBS operations manager.

**Denise Zietlow** has been named director of film acquisitions and scheduling for The Playboy Channel. She had been manager of film acquisition. . . The Playboy Channel has also promoted **Nick Cannon** to director of on-air promotion from promotion manager.

# MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

---

## 1987

- |                |  |
|----------------|--|
| September 1-4  | RTNDA Conference, Orange County Civic Center,<br>Orlando, Florida<br>August 31, 1987 Issue     |
| September 9-12 | NAB Radio '87, Anaheim Convention Center<br>August 31, 1987 Issue                              |
| October 16-20  | MIPCOM, Cannes<br>Television/Radio Age International, October Issue                            |
| November 11-13 | Television Bureau of Advertising Annual Meeting,<br>Atlanta Marriott<br>November 9, 1987 Issue |

## 1988

- |                |   |
|----------------|---|
| January 6-10   | INTV, Century Plaza, Los Angeles<br>December 28, 1987 Issue   |
| January 23-25  | RAB's Managing Sales Conference, Hyatt Regency,<br>Atlanta<br>January 11, 1988 Issue  |
| February 8-13  | International Television Film & Video Programme Market,<br>Monte Carlo<br>Television/Radio Age International February Issue |
| February 25-29 | NATPE International<br>George Brown Convention Center, Houston<br>February 22, 1988 issue                                   |
| April 9-12     | NAB, Las Vegas Convention Center<br>April 4, 1988 Issue   |
| April 10-12    | Cabletelevision Advertising Bureau Conference,<br>Waldorf-Astoria, N.Y.<br>April 4, 1988                                    |
| April 17-20    | Broadcasting Financial Management Association,<br>Hyatt Regency, New Orleans<br>April 18, 1988                              |
| April 28-May 2 | MIP-TV, Cannes<br>Television/Radio Age International April Issue  |
| April 30-May 3 | NCTA, Los Angeles Convention Center<br>April 18, 1988   |
| June 8-12      | BPME, Bonaventure, Los Angeles<br>May 30, 1988 Issue  |

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

# Television/ Radio Age

## 1987-88 Twelve City Directory

**New York  
Chicago  
Los Angeles  
San Francisco  
Detroit  
Atlanta  
Dallas-Fort Worth  
St. Louis  
Philadelphia  
Minneapolis-St. Paul  
Boston  
Washington, D.C.**

**\$10**

## GET YOUR 1987-88 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  
Top National Spot Advertisers**

Over 25,000 copies of this comprehensive Directory are now in use.

**\$10 per copy  
\$50 for ten  
\$400 for 100**

### **Television/Radio Age**

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

Please send me \_\_\_\_\_ copies of the 1987-88 TWELVE CITY DIRECTORY

Name \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

*(Company purchase order or payment must be enclosed)*

# Radio Report

## Measuring the measurer new job for Interep

Results from Arbitron's daypart diary have varied so widely since its introduction last summer that Interep Research has come up with a market by market review of these results. Analysis of each survey will look at population changes in each market, persons reached by radio or cume ratings by age and sex, un-weighted in-tab by major age and sex cells, persons using radio by age and sex over the total week, persons 12-plus using radio hour by hour, and response rates.

One of the reasons Arbitron redesigned its listening diary was to increase response rates. In some markets the changes worked and response rose, but in other markets nothing seems to be happening.

Elaine Pappas, vice president, director of research at Interep's Hillier, Newmark, Wechsler & Howard, says these market "report cards" will show station management and programmers "exactly what happened in their market during the most recent survey and give them a base to evaluate their own performance against Arbitron's."

Pappas adds that market specialists have been assigned from all six Interep companies to "contribute an objective salesperson's point of view of what happened during a survey. These specialists will ascertain which station gained audience and where. They'll report unusual and exceptional promotions during the survey period. They'll look for new air personalities in the market. And they'll report severe weather conditions such as the month-and-a-half of rain that fell on Buffalo in just one day—June 23, the day just before the spring survey ended. And they'll look for any disasters that might have affected the market locally and caused more listening to newscasts."

## Birch under microscope

Both the Electronic Media Rating Council and the Radio Advertising Bureau GOALS committee have been taking a close look at Birch Radio methodology. Mel Goldberg, EMRC executive director, following through on Birch's application for accreditation, recently paid Birch a visit and tells TV/RADIO AGE, "We're going over Birch's procedures and investigating what it would cost for an adult."

Meanwhile, 43 members of the GOALS committee representing 25 radio networks, reps and stations, met recently with Birch representatives in New York to review the rating services procedures. According to Robert Galen, RAB senior vice president for research and staff liaison for the Goals Committee, "This meeting was an important step for Birch and the industry's research watchdog committee. We conduct-



**Mel Goldberg**

ed a thorough review of the service, asked lots of questions and received frank, straightforward answers."

The committee heard a presentation which described the Birch interview and its centralized interviewing system. The computer assisted telephone interviewing system, which Birch executive vice president Bill Engel expects to come on-line in the near future, was explained in detail as were Birch policies and procedures for sample selection, weighting and callback.

## NBC web down, others up

The NBC Radio Networks, recently bought by Westwood One via a letter of intent, was the only company among the old line radio webs which showed a decline in billings during the second quarter, according to BAR. The three networks—the NBC Radio Network, The Source and Talknet—were down 6.9% to \$16.3 million for the April-June period. CBS was up 27.2% to \$30.6 million, Mutual rose 19.6% to \$22.9 million and ABC climbed 13.1% to \$53.9 million.

Westwood One, which bought Mutual in December, '85, will pay General Electric \$50 million for the three networks plus NBC's longform program unit, NBC Radio Entertainment.

The three other network companies monitored by BAR all showed declines. Transtar was down 1.0% to \$3.4 million, Satellite Music Network was off 1.6% to \$6.4 million, while the two United Stations networks plunged 41% to \$13.4 million. However, the major part of the United Stations loss in billings was due to the fact that its longform programming is no longer monitored by BAR. United Stations no longer provides unit costs to BAR because the monitoring service, now owned by Arbitron, doesn't monitor the long-form programming of Westwood One. USR doesn't want details of its advertising made available to its competitor, Westwood One, without being the latter reciprocating.

BAR network radio total for the second quarter was \$146.9 million, up 4.2%. However, the Radio Network Association showed a drop of 5% to \$97.5 million for the quarter.

## Local, mens wear sales up

While local radio advertising continues its growth, men's wear retailers has been one of the significant areas for gains, according to Radio Advertising Bureau. Local revenues overall went ahead 7% last March over the same month in '86, according to RAB's Composite Billing Pool. For the first three months of the year, billings were ahead 5.9%. Data for the analysis are based on 78 participating markets representing 57% of the U.S. population.

Meanwhile, the nation's men's wear retailers increased radio advertising expenditures by 33.6% in '86 over the previous year, according to the annual store operations study published by the Menswear Retailers of America. An estimated radio expenditure of \$58.5 million during last year represented 18% of men's wear retailers' ad budgets and an increase of \$14.5 million in radio dollars against the \$43.8 million spent in 1985. This made for an increase of 3.9% in share of budget.

Radio's budget share and revenues from men's wear retailers reflect the volatility of the men's wear market. While radio was 14.1% of the ad budget in 1985, it was 21.1% in '84, 17.5% in '83 and a whopping 25.3% in '82, when radio expenditures were higher than last year's—at \$59.2 million.

## Network ads: Who's listening

More than 72% of persons 12-plus hear one or more network radio commercials in the course of a week, according to information from the spring 1987 RADAR report. On a projected basis, according to Statistical Research, this translates to over 141 million persons. On a weekly basis, combined commercial audiences to the subscribing radio networks include 73% of adult men, 70% of adult women and 75% of all teens.

The estimates reflect listening from May 1986 through April 1987 and the processing of about 2 million network clearance records on over 5,600 network affiliated stations.

Gale Metzger, SRI president, also reports a change in the reporting of daypart data for networks, effective with the spring reports. Certain daypart combinations are provided only if there is at least one broadcast in each daypart of the combination. New data for "All Broadcasts" provide estimates for all programs that are included in any daypart data. These estimates are provided as a quick method of evaluating each network's profile by sex/age groups.

## Radio beats TV for execs

Top U.S. executives spend 7.6 hours a week listening to the radio at home or in their cars, compared with 6.5 hours of TV viewing, reports a survey of 100 of the nation's 1,000 largest corporations. The survey was conducted by an independent research firm for

Accountemps, accounting, data processing and book-keeping temporary personnel service.

Accountemps vice president Marc Silbert says the study also revealed that 28% of the executives watch 10 or more hours of TV each week, while 21% spend three hours or less with it. For radio, 26% said they average 10 hours or more, and 28% reported listening for three hours or less.

Listed by executives as their favorite type of radio programming were: popular music, 42%; news, 28%; classical music, 18%; talk, 9% and sports, 3%. For TV, it was: news and information, 48%; sports, 32%; situation comedy, 16%; adventure and action, 6%; talk and interview programs, 4%; and daytime and evening soap operas, 1%.

## Celebrity feed

*Celebrity Audio Feed* bows this month as the fifth audio service offered to affiliates by the CBS Radio Networks. Among the first voices heard will be those of Jimmy and Rosalynn Carter, Joan Baez, Gore Vidal, Johnny Cash, David Bowie, Bob Geldof and William F. Buckley.

Source of these interviews is Los Angeles-based On The Scene Productions. The feed will be sent each weekday morning to permit maximum use throughout the day and On The Scene executive vice president Stacie Hunt stresses the material's flexibility: "We'll be pulling the most interesting material from our interviews, often sending a number of cuts from one individual. Then, each station's own needs and creativity will determine how the interviews are used: as a single feature or a series."

## MCA debuts 'Rocktrends'



*MCA Radio Network* has cleared more than 85 stations (all FM) and is aiming for 150 total for *Rocktrends*, a new modern rock music program which includes a top-20 countdown of progressive radio's most requested songs, top retail sellers, artist profiles, sneak previews and imported singles. The CD-delivered two-hour special is being sold on a barter basis, according to MCA vice president Lance Robbins, with six minutes for national sale, four minute local. L. to r.: Lance Robbins, vice president, MCA Radio Network; Robert Kardashian, president; Rick Carroll, producer; Bill Barnett, vice president; Richard Blade, host.

# Radio Business Barometer

## Network radio is down 7% in June

June was another down month for network radio, making it a down quarter, though the first half is still in the plus column—but a mighty small plus.

The Radio Network Association, which released the latest information, also revealed that each of the four sales territories which it reports showed minus signs in June. Guesstimates vary as to how the third quarter will do, but no one was predicting that network radio will equal the 25% increase the medium scored last summer.

The webs took in \$32,780,097 in June, down 7% from '86's \$35,257,823. With the two previous months of the quarter also down—April was off 8% and May, 1%—the quarter declined by 5%, with billings coming to \$97,541,449. The year before, the April-June period totaled \$103,034,317. Second quarter re-

sults followed a 10% increase in the first quarter.

Of the four sales territories, the one showing the least decline was Chicago (midwest), down only 3% to \$9,752,470. This followed drops of 18% and 12% for April and May, respectively. The worst decline was recorded by Los Angeles (west Coast), which slumped 29% to \$1,510,672. June was the third month of double digit declines for the west coast, with April and May both down by 25%.

The New York territory, which accounts for 63% of all web radio billings to date this year, was off by 6% in June after increases of 6% in April and 11% in May. New York billings in June came to \$19,740,748. Finally, Detroit, affected by the shift of General Motors network radio buying to New York last year, dropped 17% to \$1,776,207. This was still not as bad as April and May time sales, which plummeted 52% and 33%, respectively.

Despite the second quarter drop

in overall network radio business, the first half total is still up 1%. Time sales for the six months were \$178,685,459. But the New York territory was the only one in the plus column for the year to date. New York was up 4% for the second quarter to \$62,793,045 and up 8% for the first half to \$113,358,069. Despite the poor second quarter for the west coast, off 26%, the Los Angeles territory was down only 1% for the six months because of its plus-40% first quarter. Chicago was down 11% for the April-June period, but down only 3% for the six months. Detroit was down 35 per cent for both the second quarter and first half. What about the summer quarter? While there have been some strongly negative comments from some network radio quarters, RNA president Robert Lobdell feels the pressures of clogged auto supply pipelines will open Detroit's ad faucet, with consequent benefits for network radio.

"There's an 80-day supply of cars unsold," he says, "and with the new model year coming up, the Big Three have to move product."

### Network -7%

(millions) **1986: \$35.3**    **1987: \$32.8**

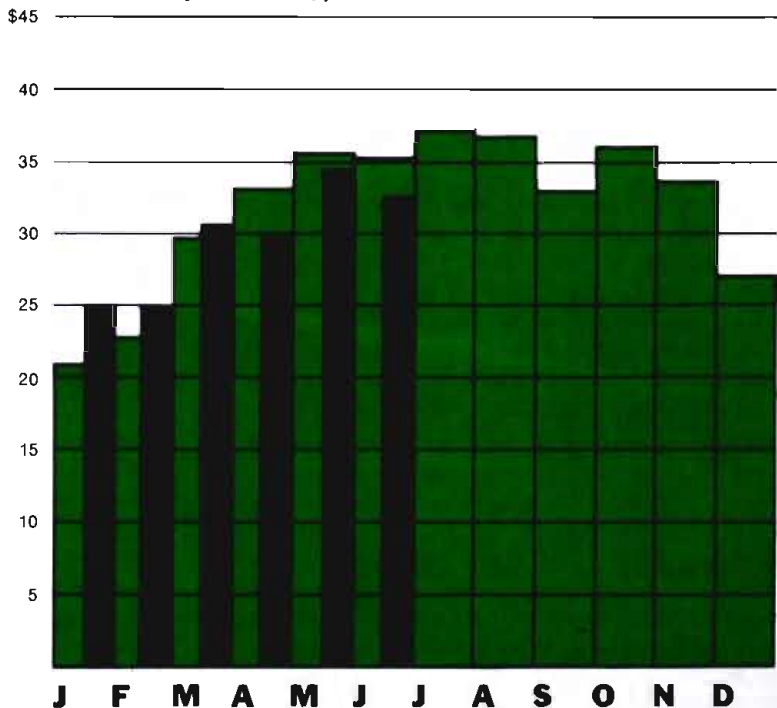
#### Changes by territories

| Territory   | Billings (000) | % chg. 87-86 |
|-------------|----------------|--------------|
| New York    | \$19,740,748   | -6%          |
| Chicago     | 9,752,470      | -3           |
| Detroit     | 1,776,207      | -17          |
| Los Angeles | 1,510,672      | -29          |

Source: Radio Network Association

## June

### Network (millions \$)



# ***Clay Communications Investors***

*has sold the stock of the following properties:*

*WWAY-TV, Wilmington, North Carolina  
WAPT-TV, Jackson, Mississippi  
KJAC-TV, Beaumont-Port Arthur, Texas  
KFDX-TV, Wichita Falls, Texas-Lawton, Oklahoma*

*to*

# ***Price Communications Corporation***

---

*The undersigned acted as financial advisor to  
Clay Communications Investors in this transaction.*

***MORGAN STANLEY & CO.***  
*Incorporated*

*July 15, 1987*

# ***Clay Communications Investors***

*has sold the following properties:*

*The Daily Mail, Charleston, West Virginia  
The Register/Herald, Beckley, West Virginia  
The Star, Shelby, North Carolina  
The Enquirer-Journal, Monroe, North Carolina*

*to*

# ***Thomson Newspapers Limited***

---

*The undersigned acted as financial advisor to  
Clay Communications Investors in this transaction.*

***MORGAN STANLEY & CO.***  
*Incorporated*

*June 1, 1987*

# OUR SPHERE C

Although Television/Radio Age goes into the four quarters of the globe we agree with Galileo that the earth is round. So much so that Television/Radio Age is seen around the globe in 132 countries.

For a third of a century, Television/Radio Age has been the international bellwether of television news, information and technical developments. From satellite transmission to programming innovation the sphere of influence of Television/Radio Age extends worldwide.

**Television/Radio Age**  
**INTERNATIONAL**

---





# F INFLUENCE

MARVEL PRODUCTIONS'

# MARVEL UNIVERSE

AVAILABLE SOON FOR FALL 1988  
FROM



NEW WORLD  
TELEVISION DISTRIBUTION

*It's now a buyer's market, chiefly for the independent stations, caused by the glut of syndicated shows and limited time periods.*

**KIDVID '87**

It's a whole new ballgame now; stations put squeeze on distributors

# Stations demand ad \$\$ guarantees for children's TV

By **ROBERT SOBEL**

**W**hen it comes to children's programming, television stations are in the driver's seat—so much so that they have taken the unprecedented step of demanding advertiser guarantees from syndicators in exchange for clearances.

It's now a buyer's market, chiefly for the independent stations, caused by the glut of syndicated shows and the limited number of time periods stations have available. This is a turnaround from the past few seasons when several of the new first-run animated series were doing well and demand exceeded supply. Syndicators were asking—and getting—long-term license deals, specific time periods in the afternoons, and an additional 30-second unit tagged on to the barter shows.

But for the 1987—88 season the tables have turned. Enterprising stations are looking for one-year deals on the new shows and have the luxury of calling the shots. (Of course, a show with high potential will still draw heavy station competition on the buy.)

The most important development is

that stations are asking—and getting—national spot dollar commitments for clearing first-run syndicated product.

### Bidding war raging

Robert Cook, vice president, marketing and sales at World Events Productions, says it has become increasingly difficult to get a children's show on the air without guaranteeing national spot dollars. In fact, he continues, a bidding war is raging, with stations asking for specific guarantee dollars above the offer of a competing syndicator.

For example, he points out, "some stations may claim '\$300,000 is not enough. I have a bid for \$400,000, so you'll have to go to \$500,000 in spot guarantees if you want us to clear the program.'"

Also, he continues, the time period in which the station airs the program will impact the national spot money guarantees. "If you tell them you can give them \$200,000 in guarantees, they may only place the show in the morning time period. If you want the program to

*(continued on page 82)*

**"The environment has changed considerably. We feel we have to adjust accordingly and will report our plan to the industry at some point later."**



Edwin T. Vane  
President  
Group W Productions

Fall programs look less violent as kids shift toward softer programming

# Syndicators going full speed ahead in first-run kidvid

**D**espite the decline in children's TV viewing (see separate story), there won't be any shortage of new first-run animation product for the upcoming syndication season. Most of the new shows will be soft stuff, as kids tune out of the more violent fare. Set for Go! this fall, according to International Television Sales, are Lorimar's *The Comic Strip*; Buena Vista's *Duck Tales*; World Events *Saber Rider and the Star Sheriffs*, an interactive strip; *Beverly Hills Teens*, from Access Television; *Bravestarr*, from Group W Productions; Coca-Cola's *Dinosaucers* and *Real Ghostbusters*; *Jem*, from Claster Television; Orbis Communications *Spiral Zone*; *The Adventures of Teddy Ruxpin*, from LBS Communications; and *Bionic Six*, which had been airing weekly, but goes to a strip this fall, from MCA TV.

### Weekly programs

In addition, two weekly shows have been announced for the fall: *Visionaries*, from Claster, and *Captain Power and the Soldiers of Fortune*, from MTS Entertainment, an interactive show. Two projects are still up in the air, including *Mudball McBear* from

### Worldvision's "Snorks"



Lorimar's "The Comic Strip"



in 45 of the top 50 markets, he says, and in all of the top 36. Stations include WNYW-TV New York, KTTV(TV) Los Angeles, WFLD-TV Chicago, WTAF-TV Philadelphia, WXON-TV Detroit and WLVI-TV Boston.

Regarding *Dinosaucers*, Press says licensees include 17 of the top 20 markets. Coverage represents 60+% which he says is very strong, considering the late selling start on the show. Among the signed stations are WWOR-TV New York, KCOP-TV Los Angeles, WPWR-TV Chicago and WGBS-TV Philadelphia.

### Market clearances

World Events *Saber Rider* lineup represents about 65% of the country, including 18 of the top 20 markets, according to Brian Lacey, vice president, general manager at WE. He says market clearances are headed toward the 70% mark. Stations signed in the top 10 markets include WNYW-TV New York, WGBO-TV Chicago, WSBK-TV Boston, KRIV-TV Houston, and WGBS-TV Philadelphia.

*Duck Tales*, from BV, has a station lineup of 150 stations, representing more than 90% of the U.S. These include Fox stations in New York, Los Angeles, Washington, Chicago and Dallas, and WTAF-TV Philadelphia, WTOG-TV Tampa, WPG-TV Pittsburgh, WKBD-TV Detroit, WATL-TV Atlanta, KCPQ-TV Seattle and WOIO-TV Cleveland.

*Bravestarr* has lineup stars in 38 of the top 40 markets, for a current coverage of about 83%, says Kevin Tannehill, vice president, sales and marketing at Group W. Licensees include the Tribune Broadcasting group, plus WSBK-TV Boston, WTAF-TV Philadelphia, WUAB-TV Cleveland, KTVT-TV Dallas, WDCA-TV Washington and KTVU-TV San Francisco.

Jack Fentress, director of program-

### LBS' "Teddy Ruxpin"



*Most of the new shows will be soft stuff, as kids tune out the more violent fare being offered.*

ming at Petry, believes one of the reasons for the large crop of kidvid shows coming out in the fall is because many were committed before the downward trend in children's ratings was noticed. "Animated shows are like cars," he says. "There is such a long lead time—a year-and-a-half between idea and execution. If the trend changes in the middle, the producers get the bad end."

Sharon Wolf, programming and research director at ITS, is not surprised at the glut of new first-run entries this fall. "Kids are still an important audience for independents and advertisers, especially for toy advertisers, which look for programming vehicles to expose their product," she says. "So we'll continue to see a number of new kid shows being produced, regardless of the way they turn out in ratings."

### Warning flag

But Edwin Vane, president of Group W Productions, sees a substantial reduction in the number of new shows that will be offered in first-run syndication for the 1988-89 season. "There are a number of suppliers who are marginal in this field now and, because of depressed children's TV ratings and lower revenue potential will not be able to survive."

However, several series already have been announced for the 1988-89 season or for early in 1988. These include Lorimar's *Gumby*; Worldvision's *Snorks*; Woody Woodpecker, for January, from DFS Program Exchange; World Events *Denver, the Lost Dinosaur*, a special, and *Vytor*, a strip; and Coca-Cola's *Karate Kid*.

Group W is committed to distribute animation shows for many years to come, notes Vane. "Group W has such large resources that we can continue to produce them, along with Filmation." Plans by Vane call for at least one new kidvid program to be unveiled for the 1988 season.

### Shakeout in suppliers

Claster Television, another heavy syndicator of children's TV shows that has a healthy track record with kids, including *G.I. Joe* and *The Transformers*, and will "probably have a series out for the 1988 season via Sunbow Productions," says John Claster, president of Claster Television. "But keep in mind that a lot of contracts will be running out for 1988 and 1989, and what's going to happen is that stations will buy much more carefully than ever because of what's happened in the market." Therefore, Claster says he sees a reduction in kids' suppliers in the near future. "I don't see as many shows

## Regardless of ratings, kids are still an important audience for independents and toy advertisers.

making it to air, and if there are, people will lose extraordinary amounts of money.

"We know what it takes to break even on these kind of shows. You have to have a 2.2 national rating or better. Even with the barter commitments locked up, which gives a buffer against the downside, a large number of stations have to be cleared. I don't see the clearances being as big as before. People are launching kid shows with 52, 55 and 60% coverage. That's an enormous risk on the part of the producer, who is producing 65 half-hours upfront in a lot of cases, which requires an investment of between \$15 million and \$20 million, over a two-year deal." He continues that any deal less than two years will have "enormous consequences."

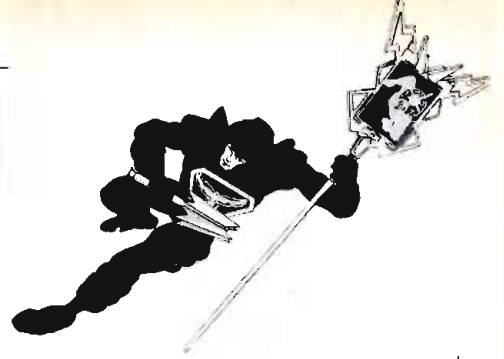
### Disney is committed

Robert Jacquemin, senior vice president at Buena Vista Television, a subsidiary of The Walt Disney Co., says Disney is committed to stay in the animation business in the long run, both for the networks and for syndication, as well as for video and cable. Jacquemin says the marketplace is overcrowded with animated product. He predicts a shakeout in the number of productions going into the 1988-89 season, with shows that focus on entertainment as survivors.

When it comes to the glut of animated shows, Jacquemin notes that there are 10,000 half-hours available and announced, including oldies "such as the *Woody Woodpeckers* and the *Fred Flintstones*," as well as first-run shows past, present and set for the 1988-89 season.

BV only has *Duck Tales*, Disney's first first-run syndication animation foray, set for this upcoming season. And Jacquemin says the company won't enter the animation race the following season. "There won't be another kid animation project for syndication before the 1988-89 season," he says. "This timetable is due not only to the

(continued on page 95)



Claster's "Visionaries"



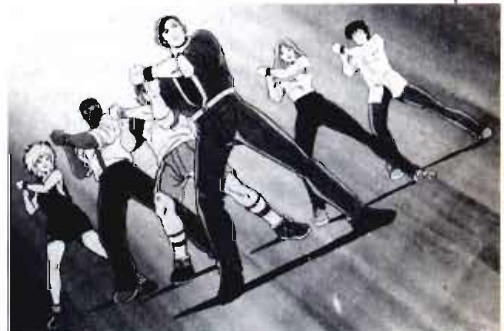
Coca-Cola/RCA's "Dinosaucers"



World Events' "Vytor"



Group W's "Bravestarr"



MCA TV's "The Bionic Six"

Kids playing hooky on syndicators; Stations, distributors not laughin'

# No foolin' kids, Where are ya'? Whatcha' doin'?

There's not much kidding around these days on the syndication level when it comes to kid product. Childrens' television viewing continues to slip to the point to where stations (mostly independents) are asking: "Do you know where your children are?"

They are not at the TV set watching whatever the stations are offering. This is bad news for the overcrowded childrens' TV marketplace where a glut of high-tech shows are being produced for the few hours made available by stations. This trend became evident a few years ago when there weren't enough time periods to accommodate all the shows. Also, a "sameness" was setting in on story ideas and concepts. Down the line everyone expected there would be a big fallout—both in new product and in ratings. That time has arrived, at least in terms of ratings.

Yet it would seem the syndicators/producers are still living a fairy tale. Going against the audience decline will be a dozen new children's TV strips announced as firm goes for the fall, along with three or four weekly series (see separate story on page 54). And this doesn't include the two or three shows that are still up in the air.

Only four previously announced projects including *Tiffany Blake*, a strip from Access Syndication, and a proposed weekly series, *Barbie*, from MTS Entertainment, have folded their tents.

It should be noted that many of the series were committed as future productions as far back as two years ago because of the lead time necessary to put shows on the production road.

### Ratings keep falling

Although there are some exceptions (Worldvision's *Jetsons*, the top series, was up one rating point from 6.2 to 7.2 the past May over May 1986), the state is anything but healthy.

At Petry Television, Jack Fentress, director of programming, notes that

measurements from the May Cassandra report show that animation ratings declined again, "as expected."

The May crop of 54 programs averaged a 3.5 rating among children, compared to May 1986's average of 4.1 for 49 programs, a drop of 15%. Of the 54 programs, 38, or 70% returned, but among those, 74% declined an average of 1.6 rating points, while 24% gained an average of 1.0 rating point.

All nine shows which increased their

rating are soft animation and, of the top 10 programs this year, eight are soft, compared to last year's four which were in the top 10. In the 1986-87 new crop, only two shows, *Smurfs* (2.5/9) and *Dennis the Menace* (2.4/9), managed to score 2+ ratings this May, compared to last May's six. Here again, the soft shows got the better of deal, as compared to the other types of new animation, accounting for the top four spots, including *Smurfs* and *Dennis*. The other two are *My Little Pony* (1.9/9) and *Ghostbusters* (1.8/7).

### Home video and cable

But not only are such factors as oversupply and limited time periods being blamed for poor viewing.

Sharon Wolf, programming and research vice president for Independent Television Sales, speculates that one of the other reasons for the decline is home video. "It's incredible how well kids at an early age know how to work the equipment. A three-year-old can find it easy to push buttons and operate a VCR. And with the prices of kid videocassettes dropping, the kids can

(continued on page 98)

## Children's TV Animation

(National Kids Rating)

| Program        | May 87 | May 86 | Change |
|----------------|--------|--------|--------|
| Jetsons        | 7.2    | 6.2    | +1.0   |
| Smurfs         | 6.6    | *      |        |
| Jem            | 6.6    | 6.7    | -0.1   |
| Dennis-Menace  | 6.5    | *      |        |
| Thundercats    | 6.5    | 8.9    | -2.4   |
| Scooby Doo     | 6.2    | 6.9    | -0.7   |
| Flintstones    | 6.0    | 5.3    | +0.7   |
| GI Joe         | 6.0    | 7.8    | -1.8   |
| Funtastic Wrld | 5.6    | 7.6    | -2.0   |
| My Little Pony | 5.6    | *      |        |
| Transformers   | 5.5    | 8.3    | -2.8   |
| Tom & Jerry    | 5.4    | 5.1    | +0.3   |
| Woody Wood.    | 5.1    | 5.2    | -0.1   |
| Heathcliff     | 5.0    | 5.9    | -0.9   |
| He-Man         | 4.9    | 8.5    | -3.6   |
| Pink Panther   | 4.9    | 3.5    | +1.4   |
| Popples        | 4.8    | 6.8    | -2.0   |
| Get Along Gang | 4.7    | *      |        |
| Ghostbusters   | 4.7    | *      |        |
| Gumby          | 4.6    | *      |        |
| She-Ra         | 4.4    | 8.9    | -4.5   |
| Silverhawks    | 4.4    | *      |        |
| Inhumanoids    | 4.0    | 7.0    | -3.0   |
| Kideo TV       | 3.9    | 3.1    | +0.8   |

(continued on page 98)

Stations discover original programs or zany hosts win solid ratings

# TV stations use kidvid to power local identity

By GEORGE SWISSELM

**W**e wanted to build a local identity for our station. We figured, what better way to do it than something for children, with the kids doing it themselves?" says John Riggle, general manager at WVRN-TV Richmond, Va.

So a crew from the station started working with kids at the Children's Museum of Richmond to show them how to put together a show themselves during the summer. "They'll not only be actors," says Riggle. "They'll also be the floor managers, do the sets, and handle the cameras and mikes themselves."

And in Washington, D.C., where chairman Edward Markey (D-Mass.) of the House Telecommunications Subcommittee promises that broadcasters' obligation to children will be part of the congressional debate on any upcoming broadcast legislation, Fox television's WTTG(TV) offers *News Bag*.

It's a 25-minute show hosted by teenagers, taped Wednesdays and aired Saturdays at 8 a.m., opposite the networks' cartoons. It generally consists of three parts: a rundown of upcoming activities for children in the Washington area, a live guest on a topic like fire safety and an interview with

role models like Olympic gymnast Bob Connors.

The young hosts do book and movie reviews and *News Bag* incorporates *For Kids' Sake* messages on health, safety and drugs. Guests have included WTTG's own weather lady describing how she gets her information, a curator from The Smithsonian describing the dinosaur exhibit, Dr. Calvin Rolark, president of the United Black Fund, warning kids to "Say No to drugs," and a colonial town crier in period dress from the Library of Congress in conjunction with the 200th birthday of The Constitution.

## Staying power

The Washington and Richmond programs are two of the newer locally produced kids' shows. Other stations around the country have been at it for 20 or 30 years. In Wilkes Barre-Scranton, Lois Burns, producer of WNEP-TV's *Hatchy Milatchy*, who also is the show's hostess, "Miss Judy," says the program has probably been running in the market for 30 years. It's a five-a-week, Monday-Friday offering, 9-10 a.m., opposite *Oprah Winfrey* and *Phil Donahue*.

While most of these local shows for

children get the usual cereal and toy sponsors, Burns takes her show on the road so often her advertisers include a travel agency. *Hatchy Milatchy* travels the area "featuring low-cost trips families can take to local museums and zoos" plus more ambitious visits to the Philadelphia Zoo, and the National Aquarium in Baltimore. The show went on an historical tour of Boston and took a camera crew to the restored area of Old Philadelphia in honor of the Constitution for Fourth of July week, where Miss Judy talked to "Ben Franklin" and to the Park Rangers who conduct the tour at the Liberty Bell.

In Phoenix, program manager Greg Brannan at KPHO-TV, describes the 33 year old *Wallace and Ladmo Show* as "very tongue in cheek, contemporary and sophisticated for a kids' show. For instance, if something dumb happens at City Hall, *Wallace and Ladmo* will be lampooning it the next morning, just like radio personalities do."

At 7-8 a.m., *Wallace and Ladmo* goes up against *Today* and *Good Morning America* and comes out third in the time period with a 4 rating and an 18 share. The Laurel & Hardy type pair introduce cartoons and put on skits with Pat McMahon, a man of many parts including Gerald, the rich brat, Marshall Good, the old Western sheriff, Pompous Ego, and Buffo, the clown who hates kids.

This spring KWGN-TV Denver moved *Blinky's Fun Club* from 8:30 a.m. to 9:30 where it counter-programs against *Oprah Winfrey*. Program director Tom Shannon says the May Nielsens gave *Blinky* a 3 rating and 14

(continued on page 104)

*Broadcasters' obligations to children are expected to be debated soon in Congress.*

"Wallace and Ladmo"



"Hatchy Milatchy"



"STM Club"



Saturday morning ratings show decline, but upfront sales up 25% to \$175-mil.

# Network kidvid: Programs softer, but not the sell

By JACK LOFTUS

**T**he violence is gone, and so are the high-tech offshoots of *Star Wars*. All that has been replaced by bears—Gummi, Furry and Care—as part of the ebb and flow of network programming. Only the sell remains; the constant force in kidvid.

For the networks, the Saturday morning sell has evolved into a close identification with a toy, a nice ploy for a producer and manufacturer, but it keeps getting the networks in hot water. It's an identification the networks openly admit leads to much higher recognition among kids and therefore higher ratings. But to public interest groups such as Action for Children's Television, the sell is nothing more than a program-length commercial and should be outlawed.

"The toys may be softer, but not the sell," says ACT president Peggy Charren. Fresh from winning an important victory at the U.S. Court of Appeals in Washington last June when the court reversed the FCC on the commercialization rules, ACT is preparing to continue the charge before a receptive Congress.

But to network program chiefs like Squire Rushnell, head of children's programming for ABC, if a program like *My Pet Monster* has a toy connection that children recognize and enjoy, and "if it makes them tune in to a TV show that works, well that's what we're all about."

While this argument heads for a showdown in Washington, the economic, programming and ratings realities of the Saturday morning marketplace are going through a number of curious gyrations.

First on the list is money—a lot of it. Secondly there are the ratings; they're a lot lower. And third is the programming—nothing terrible, but nothing terrific either.

Despite a falloff of 23% in Saturday morning children's audience, the upfront selling market for kidvid went right through the roof, with the three networks writing about 25% more business this go-around than the \$115 million they took in upfront last year. That translates into a \$165-175 million upfront season.

When the glut in the first-run syndication market last season failed to deliver kidvid audience guarantees, ad-

vertisers took their money into the network upfront kidvid market this time around, resulting in this daypart moving quickly and at higher prices.

## ABC disputes diaries

Looking at the household Nielsen diaries, NBC finished first (measuring September through April) with a 5.4 rating, 20 share, amounting to a 10% decline from the previous season. CBS and ABC finished tied for second with a 4.1/15, but while those numbers had ABC even with the previous season, CBS showed a 13% decline.

"We don't know where the audience went," says Winifred White, NBC's vice president for family programming. "I haven't seen any definitive answers."

Both NBC and CBS expect this ratings decline will be exacerbated with the new people meters, but ABC's Rushnell thinks the people meters may be more kind to ABC. He says the fourth-quarter people meter results showed ABC in first or close to it on Saturday morning, rather than in third as Nielsen diaries indicated last November.

## \$300,000 license fees

A decade ago Saturday morning was a goldmine for the networks, with revenues exceeding costs by 35-50%. That's ancient history now. The license fee for the average half-hour animation show broke the \$200,000 barrier in the 1985-86 season and is hovering just under the \$300,000 for the upcoming season. Most producers say they need \$250,000 per episode just to break even.

There's good news for ABC in this coming Saturday morning season. According to Rushnell, that network will realize "a modest profit" after posting a \$3 million loss last season.

He sees an increase in the number of

## 1987-88 Saturday morning TV schedule

(New shows in caps)

|       | ABC                  | CBS                 | NBC                     |
|-------|----------------------|---------------------|-------------------------|
| 8:00  | Care Bear Family     | FURRY TALE THEATER  | Gummi Bears             |
| 8:30  | LITTLE CLOWNS        | NEW MIGHTY MOUSE    | Smurfs                  |
| 9:00  | MY PET MONSTER       | Muppet Babies       |                         |
| 9:30  | Pound Puppies        |                     |                         |
| 10:00 | YOUNG WIZARDS        | Pee-Wee's Playhouse | FRAGGLE ROCK            |
| 10:30 | Real Ghostbusters    | GARBAGE PAIL KIDS   | Alvin and the Chipmunks |
| 11:00 | Flintstone Kids      | POPEYE & SON        | ALF                     |
| 11:30 | Bugs Bunny           | Teen Wolf           | THE NEW ARCHIES         |
| 12:00 | ANIMAL CRACK-UPS     | CBS Storybreak      | Footur                  |
| 12:30 | The Health Show      | Kiddi Video         | I'M TELLING             |
| 1:00  | ABC Weekend Specials | (Local)             | (Local)                 |





"Smurfs"



"Fraggle Rock"



"The New Archies"

in-house productions or coproductions as reasons. In the case of coproductions, "when we come to them [the production company] with a show that's fully developed, you'd be surprised at how many takers we get for \$250,000."

**Low-budget shows**

Another cost-savings technique is the in low-budget show, and each network has at least one. ABC's new show, *Animal Crack-Ups*, uses a lot of wild-animal footage. This half-hour program, hosted by Alan Thicke, features guest celebrities answering questions on the behavior of animals seen in curious film footage. It probably shot the whole series in a week. ABC rounds out the low-budget fare with *The Health Show*, produced by ABC News, and *The Bugs Bunny & Tweety Show* cartoons from Warner Bros. So it's not hard to see where ABC makes up for lost revenue.

NBC has a low budget *I'm Telling*, a gameshow. While a kidvid gameshow is unique to Saturday morning, it's a cheapie.

CBS has a "new" series tucked away in *Kidd Video*, a rebroadcast of the series which ran for two years on NBC. So CBS is airing repeats; no first-run cost involved here.

**'Smurfs' stick NBC**

But life is never simple. Take front-running NBC, for example. Having

been propelled into first place six seasons ago with *Smurfs*, NBC is paying dearly for that honor. NBC is paying \$300-325,000 per half hour for the 90-minute episode to producers Sepp International and Hanna-Barbera. As an additional "incentive" for renewing the five-year deal last year, NBC had to buy the half-hour *Foofur* from the same companies.

So NBC children's programming

hour. That's a big gamble, because *Smurfs* is the heart and soul of NBC's Saturday lineup. *Kissyfur*, an NBC production in association with D.I.C. Entertainment, was yanked from the 8 o'clock lead-in position and replaced with *Gummi Bears* which had been running as the 8:30 lead-in to *Smurfs*.

*Fraggle Rock*, a cartoon version of the puppet show the Henson Organization produces for HBO, is new to the schedule at 10 and should benefit from the strong *Smurfs* lead-in. *Punky Brewster*, the second NBC Productions show to bite the dust, is replaced at 10:30 by *Alvin and the Chipmunks*, which moves up from its 11 o'clock position. *Alvin* is from Ruby-Spears and Bagdasarian Productions.

*Alf* is the new entry at 11. Based on the NBC primetime comedy series, it's an animation from Alien Productions in association with D.I.C. Entertainment and Saban Productions. *Alf* leads in to another new show, *The New Archies* at 11:30 from D.I.C. and Saban



"Animal Crack-Ups"



"Young Wizards"

chief Phyllis Vinson is not just paying lip service when she notes "the generous support" of parent General Electric.

**NBC's big gamble**

NBC caused the biggest stir of the season by moving *Smurfs* up a half

Productions. That's to make up for *Kidd Video* from the same two producers, which moves off the NBC schedule and over to CBS at 12:30 p.m. in rerun form.

*Foofur*, replaced by *The New Archies* at 11:30, moves back to noon, as *Lazer Tag Academy* from Ruby-Spears goes off the air. *Foofur* is from Hanna-Barbera and Sepp International, producer of *Smurfs*. NBC completes its Saturday offering with *I'm Telling*, the first gameshow produced for this daypart. It's from Saban Productions in association with D.I.C.

**CBS blends in**

CBS' strategy, according to children's programming vice president Judy Price, its to blend pop culture with the classic animation. Translation: there's money in some of those old cartoons.

(continued on page 102)

"Muppet Babies"



"Popeye and Son"



"Pee-Wee's Playhouse"



HBO and Disney hot and rarin' to go; Nickelodeon gets early jump on market

## Cable & syndication talk of co-op deals for children's TV

The line separating syndicated children's television product from cable is getting thinner. Programmers, faced with mounting production costs, are ready, willing and able to discuss ways to partner original program ventures. Down the line such arrangements could yield a rash of new children's programs for the syndication marketplace, after exclusive exposure on cable.

One of the staunch proponents of co-op productions is HBO's Lucy Chudson, vice president, family programming at the paycable service. Although HBO has not yet entered into arrange-

ments with suppliers of commercial children's product, she would be open to co-ventures because they could help offset escalating costs of HBO programs. "It would be an interesting marriage and would be mutually advantageous," she points out.

Besides looking to structure syndication co-op deals on original programs, HBO is planning to increase its original programming menu as a matter of policy. "We're exploring ways to do originals because we want them not to be available anywhere else and as a benefit to subscribers," says Chudson. She expects to announce a new weekly se-

ries on HBO in the near future.

At this point, HBO airs 60 hours of children's/family related programs a month, including some contemporary films, and the *HBO Family Playhouse*. This month the service will debut *First Defender*, a monthly show based on a book on a juvenile detention center, and expects to air new episodes of *Fraggle Rock*, which will mark its fifth year next March.

### A lot of gray areas

The Disney Channel has several projects, both as productions and coproductions on both the kid and adult level that may wind up in syndication. Stephen Fields, Disney Channel's vice president of marketing, says "we have various programs that could go onto syndication, and if they do, it most likely would be handled by Buena Vista, Disney's syndication arm. But there are a lot of gray areas and it's difficult to draw the line on what has or has not syndication potential.

"One of the ways definitely for us to produce original programming, both for children and the whole family, is to take into account the back-end."

At this point, about 40% of Disney's fare is original programming and in development are several "significant new programs for both younger and older children." Disney's programming day is structured so that shows in the early morning are geared to younger children; in late afternoon, to older children; and to the family throughout the evening.

In development, says Fields, is a pre-school series strip, in conjunction with a board of advisors from Stanford University. "It will mean a major commitment of funds, and will be entertaining and educational in helping children to learn about life. Our goal is to have it air in the mid-1987-88 TV season."

Also, a weekend pre-school program is in development and is ready to be shot as a pilot, as is a show to be produced for older children, for stripping in the afternoon. These shows would replace acquired and library product, according to Fields.

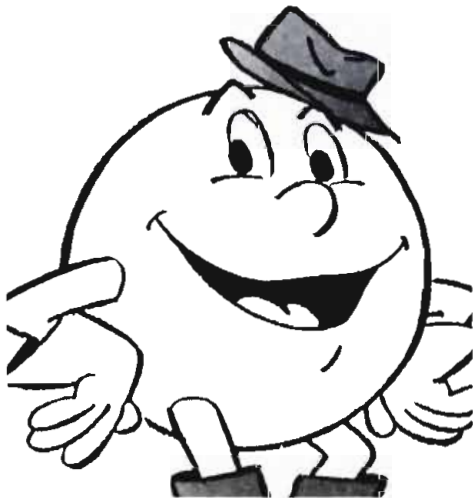
### Showtime's acquisitions

On the other hand, the paycable service Showtime (also owned by Viacom) has no immediate plans to produce original programming with a syndicator, according to a spokesman, although such a coventure was not ruled out.

Most of Showtime's airings stem from acquisitions of films and other material that has not had TV exposure.

(continued on page 106)

### USA's "Cartoon Express"



*Success on cable is being found by independent TV stations to be a strong endorsement for syndication.*

Nickelodeon's "Double Dare"

Glenn Close hosts Showtime "Classics"



One of every 10 cassettes is for kids; market glut sees prices fall 50%

## Children finding video packages a real turn-on

**C**ompetition in the children's videocassette marketplace has become hot and heavy. Producers with children's product, looking to compensate for high production costs on the TV end, are entering the kidvid cassette game in droves, punching out a dizzying array of material either through newly created homevideo divisions or via outside entities and labels.

The result, similar to what is occurring on the syndication front, is a glut of children's material, which is spurring slashed retail prices and changing from what was once primarily a rental market to a sell-through retail industry.

At Lorimar Home Video, one of the larger suppliers of kidcassettes and other genres, Nan Halperin, strategic business group manager, says the outpouring of the cassettes reflects the burgeoning growth and importance of this part of the industry. Latest estimates are that one of every 10 videos sold are in the children's category.

### 'He-Man' kind of sales

Filmation, which produces *He-Man & Masters of Power*, *She-Ra: Princess*

*of Power* and other animated shows distributed by Group W Productions, has released all its product via home video, says Alice Donenfeld, executive vice president at Filmation. Both *He-Man* and *She-Ra* are distributed in home video through RCA/Columbia, and other shows are spread out among Thorn/EMI, Embassy, and Prism, among others. *He-Man*, she points out is now in its 21st release. Each videocassette is about 46 minutes in length and contains two episodes in each volume.

Donenfeld says that *He-Man* sold about 400,000 in 1984, its first year of videocassette release, and "that was at a time when the VCR universe was not nearly as big as it is now."

As for upcoming Filmation/Group W syndicated shows, *Ghostbusters* and *Bravestarr*, Donenfeld says she is close to making videocassette deals on both. *Ghostbusters* would get home video exposure after its syndication run, while *Bravestarr* "would be more or less contemporaneous with the syndication release, set for this fall."

One of the marketing strategies being developed by Lorimar and other distributors to attract buyers is to

package several episodes of a syndicated children's show into one videocassette. Halperin at Lorimar says its initial "lower-priced" video will be a *Care Bears* compilation of four episodes that have not been on video previously, called the *Care Bears Treasure Chest*, from the syndicated TV series. The 75-minute cassette, which will be offered in October, will sell as a feature film, which generally goes for \$69.99, says Halperin. *Bears* will run \$39.95, she points out.

The rest of Lorimar's kidvid product, which consists of videos of syndicated TV programs including *Inspector Gadget*, *MASK* and the *Get Along Gang*, fetches \$14.95 apiece. Just released are two additional episodes of *Silverhawks*, to which Lorimar, under its Kideo Video label, has exclusive rights.

### Competition-lower prices

Worldvision Home Video's Tom Devlin, vice president and general manager, notes that the "heavy competition" has dropped prices at least 50% on the kidvid cassettes from what they were a few years ago. In addition, according to Devlin, WHV also has begun offering individual episodes of TV programs as a single video package, discounted from the price if bought separately. The videos, which come mostly from Hanna-Barbera and Ruby Spears TV, were fetching \$14.95 per 30-minute title. As a package, three titles are being sold for \$29.95, running some 90 minutes "That's a mathematical formula for me to stay in business, considering promotion and, in some cases, what we have to pay in rights fees," says Devlin.

A batch of packaged 90-minute videocassettes are being released by WHV this summer, including *Heathcliff*, *Marmaduke* and *Plastic Man*.

*continued on page 105*

*A glut in kids' home video product similar to that in syndication is leading to slashed retail prices.*

Worldvision's "Flintstones"



Ratings Council gets into the act, as 2 court cases pose key issues

# Hype over hypoing has TV buzzing; guidelines likely

By ALFRED J. JAFFE

**R**atings hypoing or distortion—pick your word—has been increasing in recent years to the point that the industry is looking hard for ways to contain it.

A Standards & Guidelines Committee of the Electronic Media Ratings Council has embarked on an effort to promulgate guidelines for stations and rating services, prodded by what some sources consider especially egregious practices.

While there has been an outcry about certain practices—enough to trigger a program on ABC-TV's *Nightline* with Ted Koppel, and a number of newspaper stories and columns, including a front-pager in the *Los Angeles Times*—the advertising agencies do not appear overly concerned. Though they do not approve of hypoing/distortion, of course, they feel they can handle it.

In the meantime, the cases that have come to public attention have landed in court, unleashing the possibility of new case law that would tie the hands of station executives in certain instances. There also is the alternative possibility that if the accused win, the gates will be open to enhanced types of audience hype.

## A 'normal' practice

The situation is complicated by broadcaster acceptance of a certain degree of hypoing as "normal"—though that degree is not easily defined. However, it is felt that since hypoing is a practice that most stations indulge in, it tends to wash out. What makes the current situation heated is the feeling regarding some of the recent audience-boosting devices that an accepted boundary has been violated—influencing the sample itself—and if something isn't done, who knows where it will lead.

Two recent events have headlined the issue, both taking place during the May sweeps. One occurred in the Min-

neapolis-St. Paul market where the Gannett Co.'s KARE(TV) hired Atkinson Research of Minneapolis to conduct a survey of viewer's opinions about its news. Outwardly conventional, the survey contained a little more than a dozen questions, but it turned out that "thousands" of questionnaires—one report said "tens of thousands"—had blanketed the market. This enraged the competition, particularly WCCO-TV. The size of the questionnaire mailing—about 20 employees, alone of WCCO-TV and KSTP-TV, KARE's affiliate competitors, received questionnaires—indicates, that a significant number of Arbitron and Nielsen diary households may have been reached by the Atkinson questionnaire. The upshot is that Midwest Communications, owner of WCCO-TV, is suing the Gannett Co. and Ronald P. Atkinson, owner of the research firm.

## KABC-TV series

The other event was an eight-part series on ratings, profiling Nielsen sample households and reviewing Nielsen operations, aired by KABC-TV Los Angeles on its 11 p.m. *Eyewitness News*. This also raised a furor from the competition, because of its possible impact on the viewing habits of sample households. Unlike the Minneapolis situation, where both Arbitron and Nielsen flagged the "research" in the rating books, Nielsen eliminated the disputed late news ratings of KABC-TV from the May book.

Hence, in this instance, the alleged perpetrator became the affronted party and the rating service the target. The Capital Cities/ABC-owned station took Nielsen to court, first attempting to get a temporary injunction, which failed.

The foregoing events in themselves were enough to arouse concern about the dangers of ratings distortion, partly because the Atkinson technique has been used in other markets. Arbitron began paying special attention to the Atkinson surveys last year. However,

there is evidence that hypoing, or worse, is on the increase and is getting more aggressive.

## EMRC into the act

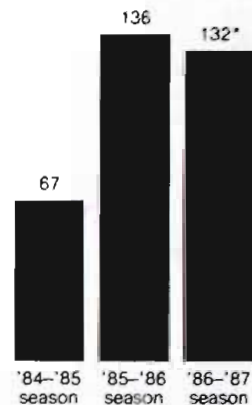
All these developments have brought the Electronic Media Rating Council into the picture. In fact, Melvin Goldberg, executive director of the EMRC, appeared on the *Nightline* program on June 8, along with the two protagonists in the Minneapolis uproar—Atkinson and James Rupp, president/CEO of Midwest Communications, owners of WCCO-TV.

(continued on page 104)

## Hypoing trends in recent years

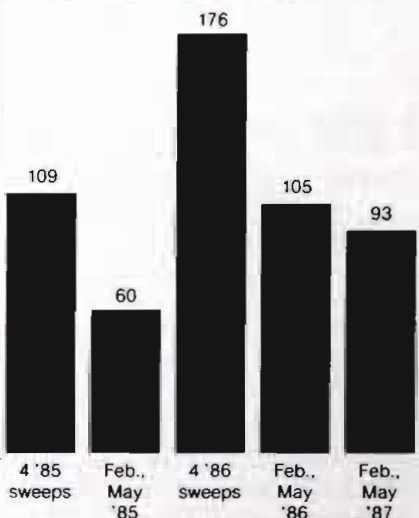
Number of notices in rating books on contests, promotions, etc.

Arbitron (all surveys)



\* Excluding July sweep. There were five notices in July '85 and seven in July '86.

## Nielsen (sweep surveys)



Analysis of Arbitron May data shows audience drop after slight two-year dip

# Spring TV sweep: rising erosion in major markets

By ALFRED J. JAFFE

**T**he overall audience erosion that chopped away at viewing levels last season took its toll in the major markets this spring, according to the latest semi-annual analysis by TV/RADIO AGE of viewing trends in the top 50 ADIs.

Arbitron data from the May sweep show that household viewing shares of commercial TV stations in the top 50 markets dropped on the average by an amount not far from the erosion levels in the early '80s.

Commercial stations in the average top 50 market lost 1.5 share points, almost 2% of the total viewing audience, from May '86, to May '87. Averages are unweighted to pinpoint typical market performance rather than to calculate total audience loss.

The May losses took place following two years of relatively minor audience erosion in the major markets. This type of viewing behavior has been tracked by TV/RADIO AGE during the November and May sweeps for a number of years. The tracking showed substantial dips in May '84 and '83.

The analysis of major market viewing shares is accompanied in this issue by a complete ADI rundown showing trend and daypart patterns in every Arbitron market, plus lists of leading stations, both affiliates and independents. The trend data show household shares for every U.S. station with recorded viewing, sign-on to sign-off, over a year's period. The daypart data show, for all measured stations, 25-54 shares—men and women—in both early fringe and late news periods. Lists of leading stations show rankings by both shares and ratings.

## Here's what it said

The top 50 market analysis revealed the following:

- In the average top 50 market, commercial TV stations still attract nearly 80% of the viewing.
- While most markets were down in

viewing shares, that still left almost 40% of the markets either up or unchanged in viewing since May, '86.

■ The average viewing decline also hid differences between markets grouped by size. While the top 25 and second 25 markets differed little in the average share of viewing drop, the top 10 markets were down only half as much as the 11-to-25 group.

■ The overall drop in viewing shares was accounted for solely by affiliates. This follows practically no change in viewing shares of affiliates during the previous 12-month period. Still, in 30% of the markets, affiliate shares were either up or unchanged this past May.

■ There was practically no change in independent shares overall since May of last year, a continuation of a pattern that has shown up consistently since 1984. This indicates that in the major markets, at least, the erosion is caused by cable and/or public TV, with the former the more likely attraction.

■ The number of indies with viewing recorded by the May '87 Arbitrons in the top 50 ADIs remains unchanged from last year, while the total number of on-air independents listed by Arbitron in the rating books, including those without recorded viewing, rose by only about half a dozen over the 12-month period.

In addition to the 50-market analysis, TV/RADIO AGE keeps tabs on affiliate rankings in all competitive markets, that is, markets in which each of the Big Three networks has a primary affiliate. This showed, since May a year ago, small increases in the number of first-place affiliates by NBC and CBS and a small decline on the part of ABC affiliates.

## Affiliate analysis

The analysis also showed:

- The number of affiliates in first place in their markets is about the same as the previous May for all three webs in the top 50 ADIs.
- ABC-owned and affiliated stations remain strong in the top 10 markets,

with eight first places, including one tie.

■ CBS leads in first place rankings in the 51-plus markets, while NBC a close second and ABC a poor third

■ In the 151 competitive markets, CBS continues to lead with the most first-places, with, again, NBC a close second and ABC a poor third.

## Down, down, down

In examining the patterns in the top 50 ADIs, TV/RADIO AGE found a significant increase in the decline in market shares of commercial TV stations compared with the previous two years. The 1.5 share point drop this May compared with a dip of 0.5 of a point last year and 0.7 of a point in May '85. But the previous two years had been markedly worse. Both May '83 and '84 were down 2.0 points from the previous May.

*The overall drop in viewing shares was accounted for solely by affiliates, while there was little change for them a year earlier.*

The average market share of household viewing by commercial TV stations this past May was 79.1. In May '84, it was 81.9, representing an average decline of about a point a year. While not a drastic reduction, it would be serious if continued, say, over the next 10 years. This is not likely to happen since cable penetration increases are slowing. In any case, the top 50 ADI profile of TV household viewing trends is a mixed one. This past May, 19 of the 50 markets were either up or unchanged in shares.

The picture of affiliate share averages per market in the top 50 ADIs is close to the overall picture. The affiliate share was down 1.7 points this past May, while it was practically static during the previous May—down 0.1 of a point. But the previous years reflected a gloomier picture than that of May '86. The '85 decline was 1.2 points, the '84 drop was 3.2 points and the '83 dip was 2.3 points. From May '84, to May '87, the average affiliate share in the top 50 ADIs dropped from 67.3 to 64.2.

Affiliate shares were up in eight markets this past May, but 35 markets were down and seven showed no change.

Average independent shares per top 50 market continue to show a puzzling lack of growth. In short, the affiliates' loss is not (necessarily) the indies' gain. In the past, the indie averages per mar-

## Affiliate leaders, by network, page 94

ket were offset by the fact that new markets were opening up. Since the new market share for an indie is not likely to be as great as that of indies in mature markets, the effect was to cut back the average, even though overall there was an increase in viewing to independent stations. Now, however, all 50 ADIs have at least one independent station with recorded viewing, so the offsetting factor of new indie markets opening is no longer operational.

The average market share of indies in the top 50 ADIs barely rose this past May—specifically, it was up 0.14 of a point. But last year when affiliates were essentially static, indies were down 0.4 of a point per average market. During the previous three years, there were mostly small increases, viz., '85, up 0.6; '84, up 1.2, and '83, up 0.4.

The average market share of independents in the top 50 ADIs came to 15 this past May, barely higher than the '83 figure of 14.6. There were 115 indies with viewing recorded by Arbitron, the same number as May, '86. In May, '84, there were 97 indies with viewing recorded by Arbitron. As for total indies reported by Arbitron, with or without viewing, the total this past May was 199, compared with 192 in '86 and 161 in '84.

## Viewing trends in top 10

Viewing trends in the top 10 markets paralleled the top 50 patterns in some respects, but not all. For example, the average top 10 market viewing drop was about the same in May '86, as during this past May, though the average for all 50 ADIs was significantly less last year than this.

Specifically, the top 10 share drop was 1.0 point this past May and 1.1 points the previous May. In the top 50 ADIs, the 1.5 point decline this year compares with a dip of 0.5 of a point in '86. This past May, affiliate averages were down in eight markets and unchanged in two.

However, affiliates in the top 10 fared worse this year than last, as was true of affiliates in the top 50 markets.

## Top 10 affiliates in top 100 markets—total day

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

### By ADI HH shares

|                      |            |    |
|----------------------|------------|----|
| * Columbia, S.C.     | WIS-TV(N)  | 41 |
| Sioux Falls-Mitchell | KELO-TV(C) | 39 |
| * Springfield, Mo.   | KYTV(N)    | 37 |
| * Augusta            | WJBF(A)    | 35 |
| New Orleans          | WWL-TV(C)  | 35 |

|  |            |    |
|--|------------|----|
| * Bristol-Kingsport-Johnson City: Tri-Cities | WCYB-TV(N) | 34 |
| * Charlotte                                  | WBTV(C)    | 34 |
| Davenport-Rock Island-Moline: Quad City      | KWQC-TV(N) | 34 |
| * Jacksonville                               | WJXT(C)    | 33 |
| * Knoxville                                  | WBIR-TV(C) | 33 |

## Top 10 affiliates in top 100 markets—early fringe

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

### By ADI HH shares

|  |            |    |
|--|------------|----|
| New Orleans                                  | WWL-TV(C)  | 46 |
| * Augusta                                    | WJBF(A)    | 44 |
| * Jacksonville                               | WJXT(C)    | 44 |
| * Columbia, S.C.                             | WIS-TV(N)  | 41 |
| * Knoxville                                  | WBIR-TV(C) | 40 |
| Pittsburgh                                   | KDKA-TV(C) | 39 |
| * Baton Rouge                                | WBRZ(A)    | 38 |
| * Bristol-Kingsport-Johnson City: Tri-Cities | WCYB-TV(N) | 38 |
| * Charlotte                                  | WBTV(C)    | 38 |
| Cedar Rapids-Waterloo Dubuque                | KWWL(N)    | 36 |
| Nashville                                    | WSMV(N)    | 36 |
| St. Louis                                    | KSDK(N)    | 36 |

### By ADI shares, women 25–54

|   |            |    |
|---|------------|----|
| * Jacksonville                          | WJXT(C)    | 50 |
| * Augusta                               | WJBF(A)    | 47 |
| New Orleans                             | WWL-TV(C)  | 46 |
| * Columbia, S.C.                        | WIS-TV(N)  | 43 |
| * Knoxville                             | WBIR-TV(C) | 42 |
| * Baton Rouge                           | WBRZ(A)    | 41 |
| Cedar Rapids-Waterloo Dubuque           | KWWL(N)    | 41 |
| Nashville                               | WSMV(N)    | 40 |
| Davenport-Rock Island-Moline: Quad City | KWQC-TV(N) | 39 |
| * Charlotte                             | WSOC-TV(A) | 38 |
| San Antonio                             | KENS-TV(C) | 38 |

## Top 10 affiliates in top 100 markets—late news

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

### By ADI HH shares

|                          |            |    |
|--------------------------|------------|----|
| Sioux Falls-Mitchell     | KELO-TV(C) | 58 |
| * Springfield, Mo.       | KYTV(N)    | 53 |
| * Columbia, S.C.         | WIS-TV(N)  | 49 |
| Lincoln-Hastings-Kearney | KOLN(C)    | 46 |
| New Orleans              | WWL-TV(C)  | 46 |
| Lexington                | WKYT-TV(C) | 45 |
| * Dayton                 | WHIO-TV(C) | 44 |
| * Baton Rouge            | WAFB-TV(C) | 43 |
| * Jacksonville           | WJXT(C)    | 43 |
| * Raleigh-Durham         | WRAL-TV(C) | 43 |
| San Antonio              | KENS-TV(C) | 43 |

### By ADI shares, women 25–54

|                                     |            |    |
|-------------------------------------|------------|----|
| Sioux Falls-Mitchell                | KELO-TV(C) | 57 |
| * Springfield, Mo.                  | KYTV(N)    | 53 |
| Lexington                           | WKYT-TV(C) | 48 |
| New Orleans                         | WWL-TV(C)  | 47 |
| Las Vegas                           | KLAS-TV(C) | 46 |
| Lincoln-Hastings-Kearney            | KOLN(C)    | 46 |
| * Louisville                        | WHAS-TV(C) | 45 |
| * Charlotte                         | WSOC-TV(A) | 44 |
| Wilkes Barre-Scranton               | WNEP-TV(A) | 44 |
| Baltimore                           | WJZ-TV(A)  | 43 |
| Fl. Wayne                           | WPTA(A)    | 43 |
| Greensboro-Winston Salem-High Point | WFMY-TV(C) | 43 |
| * Knoxville                         | WBIR-TV(C) | 43 |

Source: Arbitron, May, 1987 \* Intermixed market.

In both instances, affiliates in the average market this past May declined 1.7 share points, but last year the top 10 decline was 0.8 of a point, compared with practically no change for top 50 affiliates.

Top 10 market shares of network affiliates were down 1.1 points in '85, 3.9 points in '84 and 3.1 points in '83. Average share of affiliates came to 56.1 this past May, compared with 59.7 in May '84.

Of the three market groups that TV/RADIO AGE analyzes—top 10, 11–25 and 26–50—the 11–25 group turned in the worst performance. It was down 2.1 share points, compared with a decline of 0.4 of a point in '86 and a drop of 1.0 point in '85.

Of the 15 markets, only one was up this past May, while 10 were down and four were unchanged. But overall shares were in the average ballpark level—79.4. This compares with 83.4 back in 1984.

### Network rankings

The bottom line on affiliate rankings in the competitive markets was as follows: CBS was Number 1 in 69 markets, NBC was No. 1 in 58 markets and ABC was first in only 35 markets. All three had seven ties for first place.

With 45.7% of the first place rankings, CBS was up from 43.0% in '86 but down from 53.3% in '85. NBC's 38.4% of the No. 1s compares with 20.8 per cent in the '83 level, from which NBC has gradually risen each year. ABC had only 23.2% of the first places, down from 36.8% in '83.

But ABC has been strong in the top 10 markets for years and May '87, was no exception. In the top three markets, where all three network companies own stations, ABC was the leader. Its eight No. 1 rankings in the top 10 ADIs repeats its performance in '86 and tops its performance in '85, when ABC was No. 1 in six markets.

In the top 50 markets, CBS had a slight lead with 20 leading affiliates, while the other webs had 18 each. As for the 51-plus markets, CBS had 49 firsts, NBC, 40, and ABC, 17.

Arbitron recently tallied first-place finishes in May by affiliates in primetime and in all markets. Including ties, the tally showed NBC with 115 first places, CBS with 85 and ABC with 17. Of the three, only CBS gained over May '86, with 38 more first places. NBC was down nine and ABC was down 33.

The Arbitron review of the May sweep, which was based on diaries from 106,534 homes in 213 markets, showed that, among the three networks, the primetime audience share dropped al-

most 4 percentage points—down from 75.93 to 72.29.

CBS' substantial gain in first place finishes reflects a gain of almost a million primetime households reached during the May sweep vs. last year. The CBS household average per quarter hour was 11,803,000, which represented a U.S. rating of 13.5 and a share of 24.8. That compares with a household figure of 10,889,000 in May '86, which gave CBS a 12.7/22.7 in the rating/share comparison.

NBC was still No. 1 in primetime households, of course, but it dropped from May of last year, according to Arbitron. The May '87, average was 12,727,000, equivalent to a 14.5/26.8. The year before the total household figure was 13,364,000, representing 15.6/27.9. The drop came to 637,000

households.

As for ABC, its May performance this year was pretty bad. Its primetime household average was 9,842,000, giving ABC an 11.2/20.7. The year before, ABC had topped CBS in primetime households, according to Arbitron's diary sample, a standing not generated by NTI figures. In any case, the May '86, households for ABC came to 12,099,000, more than a million higher than the CBS total. That earned ABC a 14.1/25.2.

Part of the drop in overall primetime households reached by network shows was a decline in HUT levels, though it was not substantial. The primetime HUTs this past May came to 47,545,000 compared to 47,878,000 during May '86. The difference was 333,000. □

## Top 5 independents—total day

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

### By ADI HH shares

|                |         |    |          |         |    |
|----------------|---------|----|----------|---------|----|
| Washington     | WTTG    | 17 | Boise    | KTRV    | 13 |
| Chicago        | WGN-TV  | 16 | Denver   | KWGN-TV | 13 |
| Las Vegas      | KVVU-TV | 15 | New York | WNYW    | 13 |
| Fresno-Visalia | KMPH-TV | 14 | Omaha    | KPTM    | 13 |

## Top 5 independents—early fringe

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

### By ADI HH shares

|                |         |    |
|----------------|---------|----|
| Chicago        | WGN-TV  | 19 |
| Fresno-Visalia | KMPH-TV | 19 |
| Washington     | WTTG    | 19 |
| Omaha          | KPTM    | 18 |
| Detroit        | WKBD    | 17 |
| New York       | WNYW    | 17 |

### By ADI shares, women 25–54

|                |         |    |
|----------------|---------|----|
| Omaha          | KPTM    | 19 |
| Detroit        | WKBD    | 16 |
| Fresno-Visalia | KMPH-TV | 15 |
| Chicago        | WGN-TV  | 14 |
|                | WFLD    | 14 |
| Gainesville    | WOGX    | 14 |
| Las Vegas      | KVVU-TV | 14 |
| Phoenix        | KPHO-TV | 14 |

## Top 5 independents—late news

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

### By ADI HH shares

|            |         |    |
|------------|---------|----|
| Chicago    | WGN-TV  | 14 |
| Las Vegas  | KVVU-TV | 14 |
| Phoenix    | KPHO-TV | 14 |
| Tuscaloosa | WDBB    | 14 |
| Washington | WTTG    | 14 |
| Omaha      | KPTM    | 13 |

### By ADI shares, women 25–54

|                                       |         |    |
|---------------------------------------|---------|----|
| Las Vegas                             | KVVU-TV | 15 |
| Phoenix                               | KPHO-TV | 15 |
| Reno                                  | KAME-TV | 14 |
| Tuscaloosa                            | WDBB    | 14 |
| Omaha                                 | KPTM    | 12 |
| West Palm Beach-Ft. Pierce-Vero Beach | WFLX    | 12 |

Source: Arbitron TV, May, 1987. All markets.

# TV station shares, May, 1987, all Arbitron ADIS

Shares of commercial stations ranked within markets by sign-on to sign-off household shares. Markets ranked by Arbitron TV household totals, January 1, 1987.

|  | Mon-Sun,<br>Sign-on/sign-off<br>Households |       |       |       | M-F<br>4-7:30 p |       | M-F<br>11-11:30 p |       |
|--|--|-------|-------|-------|-----------------|-------|-------------------|-------|
|  | M '87                                      | F '87 | N '86 | M '86 | 25-54           | 25-54 | 25-54             | 25-54 |
|  | W  | M     | W     | M     | W               | M     | W                 | M     |

## New York (1)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WABC-TV/A | 19 | 20 | 20 | 20 | 25 | 24 | 21 | 17 |
| WNBC-TV/N | 18 | 18 | 19 | 20 | 8  | 12 | 21 | 20 |
| WCBS-TV/C | 17 | 18 | 18 | 17 | 13 | 12 | 21 | 20 |
| WNYW/I    | 13 | 13 | 13 | 13 | 13 | 12 | 9  | 10 |
| WPIX/I    | 11 | 10 | 11 | 12 | 13 | 12 | 6  | 10 |
| WWOR/I    | 9  | 8  | 8  | 9  | 13 | 6  | 6  | 7  |
| WXTV/I    | 2  | 2  | 2  | 2  | 4  | 6  | —  | —  |
| WNJU-TV/I | 2  | 2  | 1  | —  | 4  | —  | —  | —  |

## Los Angeles (2)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KABC-TV/A | 18 | 19 | 19 | 18 | 15 | 17 | 22 | 21 |
| KNBC-TV/N | 16 | 17 | 17 | 16 | 8  | 9  | 19 | 21 |
| KCBS-TV/C | 13 | 14 | 15 | 14 | 8  | 9  | 15 | 14 |
| KCOP/I    | 11 | 10 | 11 | 10 | 12 | 9  | 4  | 7  |
| KTLA/I    | 10 | 10 | 10 | 10 | 12 | 9  | 7  | 11 |
| KTTV/I    | 10 | 10 | 10 | 9  | 12 | 9  | 11 | 7  |
| KHJ-TV/I  | 6  | 6  | 6  | 6  | 12 | 13 | 4  | 4  |
| KMEX-TV/I | 5  | 4  | 4  | 5  | 8  | 9  | —  | —  |
| KVEA-TV/I | 2  | 2  | 2  | 2  | 4  | 4  | 4  | 4  |

## Chicago (3)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WLS-TV/A  | 25 | 26 | 26 | 25 | 27 | 25 | 25 | 23 |
| WMAQ-TV/N | 17 | 18 | 17 | 18 | 14 | 13 | 23 | 23 |
| WGN-TV/I  | 16 | 12 | 12 | 15 | 14 | 19 | 10 | 14 |
| WBBM-TV/C | 13 | 14 | 16 | 15 | 9  | 6  | 19 | 16 |
| WFLD/I    | 10 | 10 | 11 | 11 | 14 | 13 | 8  | 7  |
| WGBO-TV/I | 3  | 3  | 3  | 4  | —  | —  | 4  | 2  |
| WPWR-TV/I | 3  | 3  | 3  | 3  | 5  | —  | 2  | 2  |

## Philadelphia (4)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WPVI-TV/A | 25 | 27 | 25 | 25 | 37 | 33 | 27 | 26 |
| KYW-TV/N  | 19 | 19 | 20 | 20 | 11 | 10 | 19 | 21 |
| WCAU-TV/C | 17 | 17 | 18 | 17 | 11 | 14 | 19 | 18 |
| WTAF-TV/I | 8  | 8  | 8  | 9  | 7  | 14 | 3  | 3  |
| WPHL-TV/I | 6  | 5  | 5  | 5  | 7  | 10 | 3  | 6  |
| WGBS-TV/I | 6  | 4  | 4  | 5  | 4  | —  | 8  | 9  |

## San Francisco (5)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KGO-TV/A  | 19 | 19 | 19 | 20 | 23 | 19 | 17 | 17 |
| KPIX/C    | 18 | 18 | 21 | 18 | 14 | 14 | 26 | 22 |
| KRON-TV/N | 18 | 17 | 17 | 18 | 18 | 14 | 17 | 13 |
| KTVU/I    | 12 | 12 | 11 | 11 | 9  | 10 | 9  | 13 |
| KBHK-TV/I | 7  | 7  | 7  | 7  | 9  | 5  | 4  | 4  |
| KOFY-TV/I | 5  | 5  | 5  | 4  | 5  | 5  | 4  | 4  |
| KICU-TV/I | 3  | 3  | 3  | 3  | —  | —  | —  | —  |
| KDTV/I    | 2  | 2  | 2  | 2  | —  | —  | —  | —  |

## Boston (6)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WBZ-TV/N    | 22 | 23 | 24 | 22 | 19 | 21 | 27 | 27 |
| WCVB-TV/A   | 17 | 19 | 18 | 20 | 19 | 16 | 19 | 19 |
| WNEV-TV/C   | 16 | 15 | 15 | 16 | 14 | 16 | 12 | 12 |
| WSBK-TV/I   | 6  | 5  | 5  | 6  | 5  | 5  | 4  | 12 |
| WLVI-TV/I   | 5  | 6  | 6  | 7  | 5  | —  | 4  | 4  |
| WFXT/I      | 4  | 4  | 4  | 4  | 5  | 5  | 4  | —  |
| * WMUR-TV/A | 2  | 2  | 2  | 2  | —  | —  | —  | —  |
| WQTV/I      | 2  | —  | —  | —  | —  | 5  | —  | —  |

\* Located in Manchester, N.H.

## Detroit (7)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WDIV/N    | 24 | 23 | 24 | 26 | 20 | 25 | 21 | 26 |
| WXYZ-TV/A | 23 | 23 | 22 | 22 | 28 | 25 | 24 | 23 |
| WJBK-TV/C | 17 | 17 | 19 | 19 | 12 | 15 | 24 | 17 |
| WKBD/I    | 12 | 12 | 13 | 12 | 16 | 20 | 5  | 9  |
| WXON/I    | 8  | 8  | 8  | 8  | 4  | 5  | 11 | 6  |

|  | Mon-Sun,<br>Sign-on/sign-off<br>Households |       |       |       | M-F<br>4-7:30 p |       | M-F<br>11-11:30 p |       |
|--|--|-------|-------|-------|-----------------|-------|-------------------|-------|
|  | M '87                                      | F '87 | N '86 | M '86 | 25-54           | 25-54 | 25-54             | 25-54 |
|  | W  | M     | W     | M     | W               | M     | W                 | M     |

## Dallas-Ft. Worth (8)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WFAA-TV/A | 20 | 20 | 20 | 21 | 26 | 25 | 28 | 30 |
| KDFW-TV/C | 19 | 19 | 21 | 19 | 13 | 13 | 24 | 17 |
| KXAS-TV/N | 17 | 17 | 18 | 18 | 17 | 19 | 15 | 15 |
| KTVT/I    | 9  | 10 | 8  | 9  | 4  | 6  | 4  | 6  |
| KTXA-TV/I | 7  | 6  | 6  | 7  | 4  | 6  | 4  | 4  |
| KXTX-TV/I | 6  | 6  | 6  | 6  | 4  | 6  | —  | 2  |
| KDAF/I    | 5  | 5  | 4  | 3  | 4  | —  | 4  | 4  |
| KDFI-TV/I | 4  | 4  | 3  | 3  | 4  | 6  | 2  | 2  |

## Washington (9)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WJLA-TV/A | 20 | 20 | 21 | 20 | 21 | 18 | 21 | 15 |
| WUSA/C    | 20 | 21 | 21 | 18 | 21 | 18 | 21 | 19 |
| WTG/I     | 17 | 16 | 17 | 17 | 13 | 12 | 10 | 11 |
| WRC-TV/N  | 15 | 17 | 17 | 17 | 13 | 12 | 24 | 30 |
| WDCA-TV/I | 5  | 6  | 6  | 5  | 4  | 6  | 3  | 4  |

## Houston (10)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTRK-TV/A | 25 | 26 | 25 | 25 | 29 | 28 | 37 | 33 |
| KPRC-TV/N | 16 | 17 | 18 | 16 | 14 | 17 | 18 | 20 |
| KHOU-TV/C | 16 | 16 | 18 | 16 | 18 | 11 | 16 | 13 |
| KRIV/I    | 10 | 10 | 9  | 9  | 7  | 11 | 6  | 4  |
| KTXH-I    | 10 | 9  | 9  | 9  | 7  | 6  | 6  | 11 |
| KHTV/I    | 8  | 8  | 7  | 8  | 4  | 6  | 4  | 9  |

## Cleveland (11)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WEWS/A      | 24 | NA | NA | NA | 28 | 28 | 24 | 21 |
| WJW-TV/C    | 20 | NA | NA | NA | 24 | 22 | 31 | 29 |
| WKYC-TV/N   | 16 | NA | NA | NA | 12 | 11 | 19 | 16 |
| WUAB/I      | 10 | NA | NA | NA | 8  | 11 | 5  | 8  |
| WOIO/I      | 7  | NA | NA | NA | 8  | 6  | 5  | 3  |
| * WAKC-TV/A | 2  | NA | NA | NA | —  | —  | 2  | 3  |

\* Located in Akron, O.

## Atlanta (12)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WSB-TV/A  | 24 | 26 | 24 | 22 | 29 | 28 | 25 | 27 |
| WXIA-TV/N | 24 | 23 | 24 | 26 | 25 | 17 | 29 | 27 |
| WAGA-TV/C | 22 | 24 | 28 | 23 | 21 | 22 | 25 | 19 |
| WTBS/I    | 9  | 6  | 5  | 10 | 4  | 11 | 4  | 8  |
| WGNX/I    | 6  | 6  | 5  | 6  | 4  | 6  | 4  | 4  |
| WATL/I    | 4  | 5  | 4  | 4  | —  | —  | 4  | 4  |

## Pittsburgh (13)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KDKA-TV/C | 32 | 31 | 30 | 29 | 32 | 32 | 36 | 25 |
| WTAE-TV/A | 19 | 21 | 22 | 23 | 24 | 26 | 24 | 25 |
| WPXI/N    | 17 | 17 | 19 | 18 | 16 | 16 | 21 | 19 |
| WPGH-TV/I | 7  | 6  | 6  | 5  | 8  | 5  | 3  | 6  |
| WPPT-TV/I | 3  | 3  | 3  | 3  | 4  | 5  | —  | 3  |

## Miami (14)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WPLG/A    | 17 | 19 | 20 | 19 | 20 | 21 | 21 | 18 |
| WSVN/N    | 17 | 17 | 19 | 18 | 13 | 17 | 21 | 21 |
| WTJV/C    | 17 | 18 | 19 | 16 | 10 | 8  | 18 | 15 |
| WCIX-TV/I | 7  | 7  | 7  | 8  | 7  | 8  | 3  | 6  |
| WBFS-TV/I | 7  | 6  | 7  | 8  | 3  | 8  | 3  | 3  |
| WLTV/I    | 7  | 7  | 6  | 7  | 13 | 8  | 3  | 3  |
| WDZL/I    | 6  | 6  | 6  | 5  | 7  | 4  | 3  | 3  |
| WSCV/I    | 3  | 3  | 3  | 3  | 7  | 4  | 3  | 3  |

Copyright 1987 by TELEVISION/RADIO AGE. Reproduction in any form prohibited without permission of TELEVISION/RADIO AGE.

(continued on page 85)



## RADIO CONTRAST

Some categories provide good news for spot radio/69

## SELLER'S OPINION

Reps need to look abroad for new opportunities/71

## MEDIA PROS

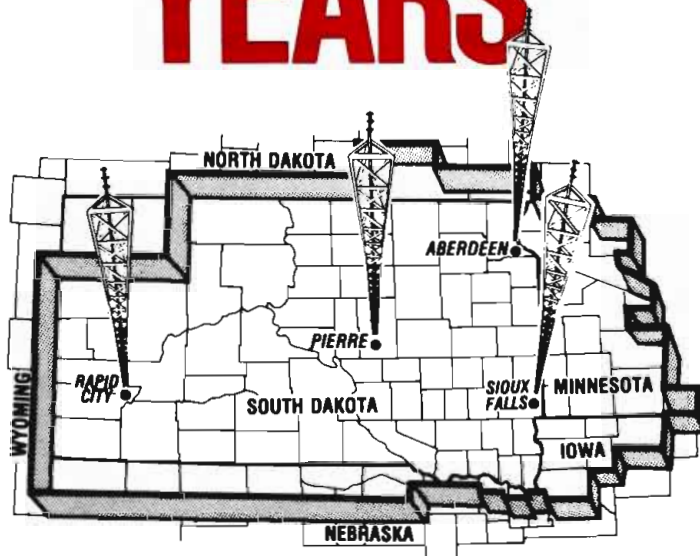
Just the facts to shoot down radio myths/73

TELEVISION/RADIO AGE

# Spot Report

August 3, 1987

# #1 IN AMERICA FOR OVER 22 YEARS\*



A CBS AFFILIATE

## kelo·land tv

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

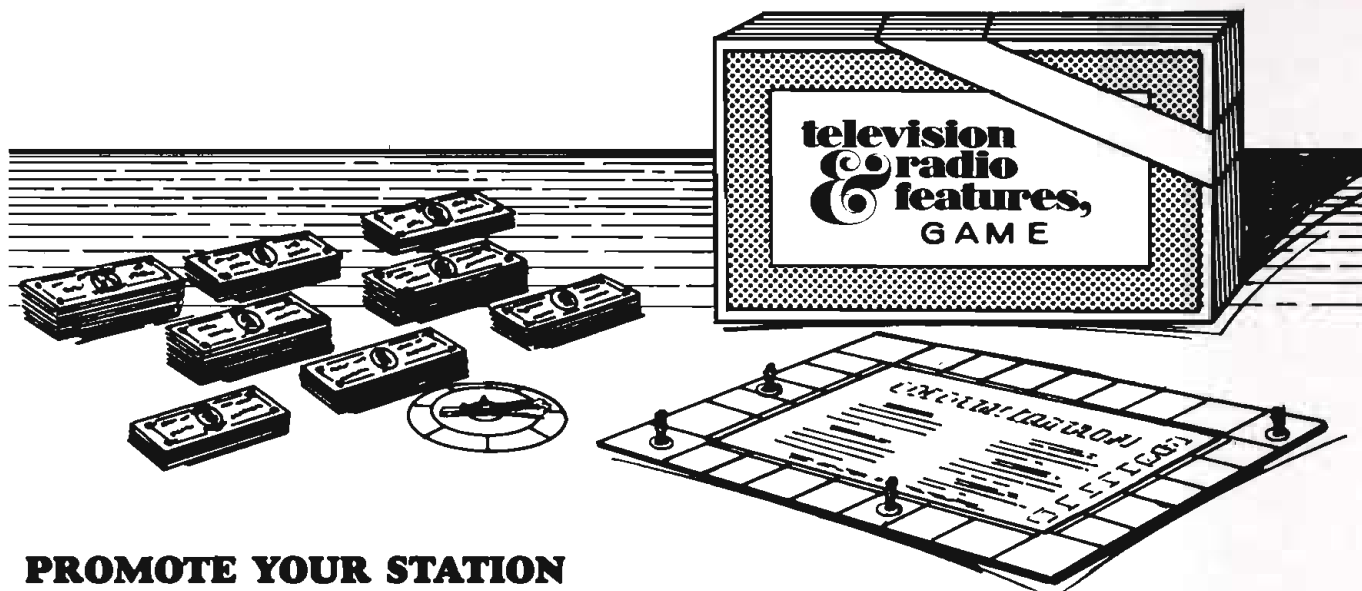
### YOU CAN'T REACH THE MARKET WITHOUT US!

\*Based upon Arbitron ratings since 1965, KELO-Land has posted the highest share of audience in markets with 3 or more stations in the United States.

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

PERFORMANCE IS THE BOTTOM LINE

# 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

## Spot radio's greatest stories revolve around categories

The bad news is that spot radio grew only 2.7% in the first three months of '86, compared with the previous year, according to a Radio Advertising Bureau analysis of Radio Expenditure Reports. The good news is that there are a number of categories that are significantly increasing their use of spot radio.

The biggest gainers in the first quarter: optical and photo, up 167.7% to \$2.8 million from \$1 million; confectioners, up 146.9% to \$2.6 million from \$1 million; and gas and oil marketers, ahead 99.3% to \$5.9 million from \$2.9 million. Other categories making significant gains were: building, hardware and paints, 84.6%; drug products, 66%; publishing and media, 59.4%; health care industries, 54% and home furnishings, 11.4%.

Even in some lagging categories, there are some major advertisers that stand out from the pack. While farm advertisers overall spent less on radio during 1986 because of a soft farm economy, a few leading advertisers showed significant increases: Ciba Geigy, 80.1% to \$2.1 million from \$1.2 million; FMC, 54.6% to \$1 million from \$687,000; Mobay, 39.1% to \$940,000 from \$676,000; and Monsanto, 17.6% to \$1.4 million from \$1.2 million.

## The Pope at grassroots

The Pope's September tour of the U.S. will be "the first major multimarket test of the Ku-band technology that can put local station news on a technical par with the networks," says Dave Forman, coordinating producer for Group W Television, whose NewsFeed Network has lined up facilities for coverage in the nine cities on the Papal itinerary.

And because the whirlwind trip will touch down in nine cities in just 10 days, Group W will be leapfrogging two crews from city to city, where Forman has prearranged for eight mobile uplink trucks and has booked 55 hours of nonpreemptable Ku-band satellite time to provide station news teams following the Papal entourage with the most desirable times for taped and live newsfeeds during the Sept. 10 through Sept. 19 tour.

Forman reports that NewsFeed will be taking care of some 75 subscribing stations. Sixty of these will simply take the NewsFeed feed. But about 15 others will be joining Forman on location and using the NewsFeed facilities to transmit their own coverage back home. Some of these stations are along for the

whole tour. Others are in for part of it, to do on-the-spot interviews of people from their market who plan to visit the closest city on the Pope's route while he's there. And some stations have more ambitious plans to send their own news crew to tape hour specials of the visit. NewsFeed will be accessing the pool coverage planned for each of the nine stops, and Forman says Group W's bill for the entire 10-day operation "will be in the \$100,000 range."

## ScanAmerica adds station

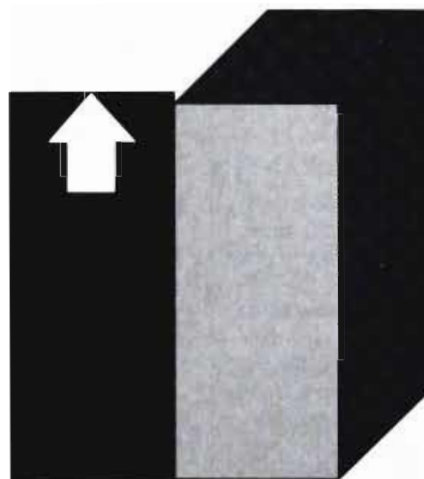
KCNC-TV has followed KDVR-TV as the second Denver station to sign on with Arbitron's ScanAmerica and its combination of people meter ratings and product purchase data. The service, which went operational in 600 households for the May 1987 survey, couples individual viewing information from people meters with household product purchase data collected from an in-home UPC scanning wand. Clients get overnight ratings, weekly and monthly demographic ratings reports and quarterly reports of viewing based on the products households buy. Subscribing TV stations select 10 products for their quarterly product/viewing reports.

On the agency side, Ken Wollenberg, Arbitron's vice president, advertiser/agency sales and marketing, reports that nearly a dozen agencies have already subscribed to BuyerGraphic, which profiles the TV audience in terms of what products they buy. He adds that as of July, 39 agencies and advertisers in Denver were receiving weekly and monthly demographic data from people meters.

## June

### National spot business

+1.3%



1987: \$483.6

1986: \$477.4

Complete TV Business Barometer details p. 32

## Spot Report

### Campaigns

#### Fortune Magazine, RADIO

Wunderman, Ricotta & Kline/New York

SUBSCRIPTIONS are being promoted for 12 weeks that kicked off in mid-May in a nationwide spread of major radio markets. Target demographic is adults 25-plus.

#### Keebler Company, TV

Leo Burnett Co./Chicago

SELECTED FOOD ITEMS are being featured for 13 weeks during third quarter in a long list of eastern and mid-western television markets. Media team used a full range of dayparts to attract women 25-plus.

#### The Quaker Oats Co., TV

Bayer, Bess, Vanderwarker & Flynn/Chicago

CAP'N CRUNCH CEREAL will be served for 12 weeks that started in late June in a long and nationwide spread of television markets. Buyers lined up kid inventory to impress children.

#### Shell Oil Co., RADIO

Ogilvy & Mather/Houston

GASOLINE will be advertised for four weeks starting in late July in a good many radio markets across the nation. Media group placed schedules to persuade both men and women 25-plus.

#### Sun Country Wine Cooler, RADIO

Towne, Silverstein, Rotter, Inc./New York

WINE COOLER is being featured via 12 weeks of spot advertising that began in late May in a select list of coastal resort markets. Negotiators set schedules to appeal to young adults.

### New RAB unit

The Radio Advertising Bureau's new Sales Advisory Committee is scheduled to hold its first meeting in New York from Sept. 21 to 23. Headed by co-chairmen Jerry Lyman, president of RKO Radio, and Robert Dunn, vice president, radio stations of Chase Broadcasting, the committee is made up of 27 "working radio sales managers" whose job on the committee is to "provide RAB with hands-on experience and information from the marketplace to better shape programs for business development, research projects and sales tools."

## Appointments

### Agencies



**Frank McPartland** has been appointed director, marketing and media services at Devine & Partners Inc., Norwell, Mass. He moves in from New York where he had been a media planner with Ogilvy & Mather.



**Janet Pines** has been elected a vice president in the marketing planning department of FCB/Leber Katz Partners. She came to the agency one year ago from a post as manager, consumer card marketing with American Express, and before that she had been a product manager for Richardson-Vicks.

**Ellen W. Oppenheim** and **Elizabeth Rockwood Fulton** have been promoted to senior vice presidents of Young & Rubicam/New York. Both are group supervisors in the agency's communications services department. Rockwood Fulton started in communications services as a trainee and Oppenheim began as a project assistant in communications information services.

**Max Blackston** has been elected a senior vice president of Ogilvy & Mather U.S. He joined the agency last year as a planning and research director, moving in from Marplan, a London market research company where he had been chief executive officer.

**Julie Fotos** and **Matthew Langan** have been promoted to media supervisors at DDB Needham Worldwide in Chicago. Both came to the agency in 1984 and both now step up from posts as media planners.

## Media Services



**Steven Berger** and **Gary Patrick** have been promoted to group vice presidents at Vitt Media International, and Patrick also becomes a marketing manager. He joined Vitt in 1984 from Independent Media Services, where he had been vice president, account services. Berger came aboard in 1985 as a vice president from Grey Advertising, where he had been an assistant media director.

### Representatives

**Jan Morrow** has been named an account executive with the Minneapolis sales office of Petry Television and Petry National Sales. She had been an account executive at Hyett Ramsland Inc. and before that had been office manager for the Minneapolis office of Katz Continental.

**Chris Kelly** and **Lora Bunis** have joined Seltel as account executives. Bunis, formerly a senior buyer with Grey Advertising, is assigned to the White team in New York. Kelly, who will work out of San Francisco, had been midwest sales manager for Turner Broadcasting.

### Public TV rep

With relaxation of the FCC's former limitations on underwriting for public broadcasting stations, a new rep, Public Broadcast Marketing Inc., was formed last April to sell the new "enhanced underwriting" (30-second commercials "so long as they aren't hard sell") to advertisers and agencies. Vice president, east coast Sharon Naeole says PBM currently represents public broadcasting TV stations in eight markets. They are WTTW-TV Chicago, WHYY-TV Philadelphia, KERA-TV Dallas-Fort Worth, WPBT-TV Miami, KETC-TV St. Louis, WCET-TV Cincinnati, WYES-TV New Orleans and WITF-TV Harrisburg, Pa. Advertiser pluses, she adds, include ability to reach upscale viewers including business decisionmakers in an uncluttered programming environment.

**David Adams** has joined Banner Radio as vice president, manager in Los Angeles. He moves in from similar responsibilities at Select Radio in Los Angeles, and before that he had held the same title with Blair Radio.

**Chris Nevil** has returned to Caballero Spanish Media as vice president and general sales manager in Los Angeles. He had most recently been general sales manager of KAMA El Paso, and before that general manager of KALY, also El Paso.

**Peg Mazarella**, director of Katz Management Accounting Systems, has been elected a vice president of Katz Communications, Inc. She came to Katz in 1974 as an accounting assistant.

**Frank Truglio** has been named manager of MMT Marketing Division's independent sales team. He is succeeded as head of the Division's affiliate team by **Dan Lucci**, who had been a vice president and sales manager with Katz Television Continental.

**Siri Jostad** has been appointed an account executive in the Los Angeles office of Hillier, Newmark, Wechsler & Howard. She was formerly a buyer for Asher/Gould, also Los Angeles, and before that she worked for Bozell, Jacobs, Kenyon & Eckhardt.

**Ben Lord** has been named an account executive and Boston area specialist with Group W Radio sales. He was previously a sales manager for Select Radio in Boston.

**Steven Minn** has joined Harrington, Righter & Parsons as an account executive in the Minneapolis sales office. He was formerly an account executive with WROC-TV Rochester, N.Y.

**Molly Monahan** has been named an account executive for Hillier, Newmark, Wechsler & Howard in New York. She moves in from the sales staff of Katz Radio in Minneapolis and before that she had been a media supervisor for Bozell, Jacobs, Kenyon & Eckhardt.

**P. J. Lewis** is now an account executive with Independent Television Sales in New York. Lewis moves in from the sales team at WFSB-TV Hartford.

## One Seller's Opinion



### Reps need to look abroad for new sales opportunities

Roda

**Every week there is news** about further international expansion by agencies, advertisers, research companies, programmers, producers, and newspaper/magazine companies. American corporations are branching out in Europe, South America, Australia, and the Pacific Basin countries. Companies in those countries are entering the U.S. market too.

Almost every type of company and service is involved in this global expansion with the possible exception of broadcast sales representatives. This lack of foresight and initiative could affect radio and independent television stations first, as more of the initial advertising and marketing plans for foreign based products are made in the home country.

Just as radio and independent television station reps had to bring their story directly to U.S. advertisers to get their fair share of advertising dollars, these reps also must take the same approach with foreign-based advertisers. Otherwise they will not be able to deal adequately with the agencies on these international accounts.

The broadcast sales reps must present the true multi-media picture to these foreign advertisers whenever it is possible. That includes trade shows, international conventions and seminars, visits to embassies and economic consulates, and advertising in foreign business magazines.

After an adequate strategy has been developed to assure that foreign advertisers are being reached in this country, the possibilities of making presentations at trade shows, conventions and to corporations in foreign countries should be studied. The necessary research can be gotten from the U.S. Department of International Commerce, consultants such as Frost & Sullivan, agency and advertiser executives, libraries, seminars, embassies, data-banks, and investment bankers. Attention must be paid to protocol, language, customs, and business laws in each country.

**Broadcast reps must learn** from the overseas expansion of agencies and advertisers rather than ignore it. In the last couple of years, more European governments are permitting privately owned, commercial stations to operate independently although advertising is still limited. Ted Turner and Rupert Murdoch are taking advantage of this opportunity with the introduction of their cable services. Advertisers are following their lead in spite of cultural, creative, technical and legal barriers.

Foreign, private radio and television stations should welcome sales reps who have the expertise of dealing with international agencies and have the U.S. contacts to attract new advertisers to their stations. The agencies and reps can work together just as well in Europe and other countries as they do in the States.

It may not be profitable to open foreign offices until the next decade but the planning and research should start now. Meanwhile, an active, aggressive marketing campaign to inform foreign advertisers of the benefits of broadcast advertising in the U.S. should be underway.

As soon as rep firms take these initial steps to become global equals with advertising agencies and their clients, then the future relationships between these two parties will be more secure.—**Charles Roda**, marketing consultant, adjunct professor of marketing, Pace University

**Jenna Becker** has joined Katz Radio as an account executive in Chicago. She comes from Select Radio where she had also been an account executive and before that she had sold radio for Durpetti & Associates in Dallas.

## Stations



**Nick W. Evans, Jr.** has been appointed executive vice president and general manager of the Spartan Radiocasting Co. which owns radio and television stations in four markets in South Carolina, Georgia and Iowa. He had been president of WAGT Television Inc. in Augusta, Ga.



**Michael Lonneke**, vice president, general manager of NBC's WMAQ Chicago, has assumed added responsibilities as vice president, general manager of sister station WKQX(FM).

**Philip Nye** will become president and general manager of WVUE-TV New

## Radio '87

The Radio Advertising Bureau is scheduled to produce two workshops and run one of the general sessions at the National Association of Broadcasters' Radio '87, coming up in September in Anaheim, Calif. Marketing for the '90s, featuring consultant Douglas Cluff of Cluff & Co. is scheduled for Sept. 10, in a workshop designed for medium and small market radio stations. The next day RAB president Bill Stakelin will host a general session focusing on The State of Radio Sales and Shirley Baker, RAB's retail expert, will be hostess of a workshop on business development called "I'm Sorry, My Budget is Spent."

Orleans upon completion of the station's acquisition by Burnham Broadcasting Co. from Gaylord, scheduled for September 1. Nye is currently president and general manager of Burnham's WLUK-TV Green Bay.

**Jeff J. Coelho** is now general manager of United Network Inc. and KGU Honolulu. He had been general manager and general sales manager for KOFY and KOFY-TV San Francisco.



**F. Russell Wood** has been appointed vice president and general manager of Bonneville International's KSL Salt Lake City. He replaces **Tom Glade**, now vice president and general manager of the company's KAAM/KZPS(FM) Dallas-Fort Worth. Wood had been vice president, general manager of marketing developing for KSL and KSL-TV.

**Joe Hildebrand** has returned to the Mutual Broadcasting System in the new post of vice president/director of sports sales. The former Detroit sales manager for Mutual has most recently been vice president and Detroit sales manager for the ABC Radio Networks.

**Lee Larsen** has been named vice president, general manager of KOA Denver, effective with Jacor Communications' takeover of the station from Belo Broadcasting. Larsen has headed the station since Belo acquired it from General Electric four years ago.

**Bob Bordonaro** has been appointed director, west coast sales, NBC Radio Networks. He had been corporate director of sales for Mount Wilson Broadcasters Inc. of Los Angeles and before that he had been Los Angeles sales manager for RKO Radio Sales.

**Edward T. Quagliariello** has been named manager, satellite system sales for the United Stations Radio Networks. He joined United Stations in 1985 and now moves up from traffic assistant and continuity director.

**Dan Wall** has been promoted to local sales manager of KSAS-TV Wichita-Hutchinson. He joined the station in 1985 and steps up from account supervisor.



**Jane Hartley** has been named vice president and station manager for WWOR-TV Secaucus (New York), sharing responsibilities for station operations with vice president, general manager **Robert Kunath**. Hartley had been vice president of marketing for parent company MCA Broadcasting, and before that vice president, corporate communications for Group W.

**Ron Jordan** has been appointed general sales manager for KRQR(FM) San Francisco. He was formerly national sales manager and local sales manager for WBBM Chicago.

**Steve Langford** is now general sales manager at WAVE-TV Louisville, Ky. He came to the station in 1978 as an account executive.

## BAR execs named

Pro Sherman's appointment as vice president, market development for Broadcast Advertiser Reports leads a list of executive changes in the wake of Arbitron's acquisition of BAR earlier this year. Sherman, who had been a vice president at BAR will be working directly with Ken Wollenberg, Arbitron vice president, advertiser/agency sales and marketing.

At the same time, Bob Siegel, formerly manager, BAR planning and development, becomes manager, television market development, reporting to Jerry Arbittier, Arbitron vice president, market development, advertiser/agency sales. Anna Fountas, Arbitron vice president, television advertiser/agency sales, will oversee BAR service for advertisers and agencies; service to major advertisers and agencies will be headed by Tom Murphy; and service to television station clients will be under the direction of Pete Megroz, Arbitron vice president, television sales and marketing.

# Media Professionals

## Just the facts to shoot down radio myths



**John G. Maher**

*President  
John Maher & Associates  
New York*

**J**ohn Maher, president of John Maher & Associates, points to "Two radio myths that need exposing: the erroneous belief that radio has limited reach capability and the medium's supposed seasonality."

He notes that many people assume that listening rises in the summer "because people are more active, are outdoors, at the beach and on vacation." He agrees that this sounds reasonable but notes, "In reality listening does not exhibit a significant summer increase among adults. Audiences by season are relatively flat because lifestyles and listening habits stay fairly constant throughout the year. The only dramatic summer shift occurs among teenagers, whose

listening during the 10 a.m.-3 p.m. daypart climbs almost two-and-a-half times because they are out of school."

Maher's second radio myth is "the often stated generality that radio has limited reach capabilities. It's based on such well-worn platitudes as 'Radio is a frequency medium,' or, 'Radio's audience is fragmented over such a profusion of formats.' While these statements can be basically true, there are some notable exceptions."

He observes that radio's reach potential for such broader age targets as 18-49 or 25-54 can peak at about 65% for a typical schedule of approximately 150 GRPs per week. But he adds that schedules bought to reach teens, young adults, or more specific targets like working women or upper income adults "can attain reach levels in the mid to high 70s."

Maher says this greater reach potential "reflects both light television viewing and unique listening habits. Specific, narrow targets tend to be much heavier users of radio than broad age targets. And they are inclined to listen to a limited number of stations that play their favorite music."

He observes, "Heavier listening coupled with fewer stations pumps up reach potential and increases the likelihood of commercial exposure. Conversely, the stations needed to cover a broader, more general target will come from a wider spectrum of formats: all news, news/talk, easy listening and MOR, as well as various rock formats. This is the kind of format segmentation that restricts reach."

# WHY BE A LITTLE FISH IN A BIG POND?

## AUTO SALES ARE IN OVERDRIVE IN YUMA/EL CENTRO.

Yuma-El Centro outpends Cincinnati, the 28th ranked HH ADI in the United States, for Automotive Dealer sales-per-household. In just five years, Total Retail Sales have zoomed up 49%, outperforming the entire United States sales increase average. And by 1989, Effective Buying Income is expected to increase 63%, boosting buying power even higher and proving that Yuma-El Centro is a market that's revved up and ready to buy.

## KYEL-TV DOMINATES THE MARKET.

We're the #1 rated station sign-on to sign-off. We've got the facts, figures and programming, including the #1 news, to help drive up your sales in the Southwest's powerful new market.

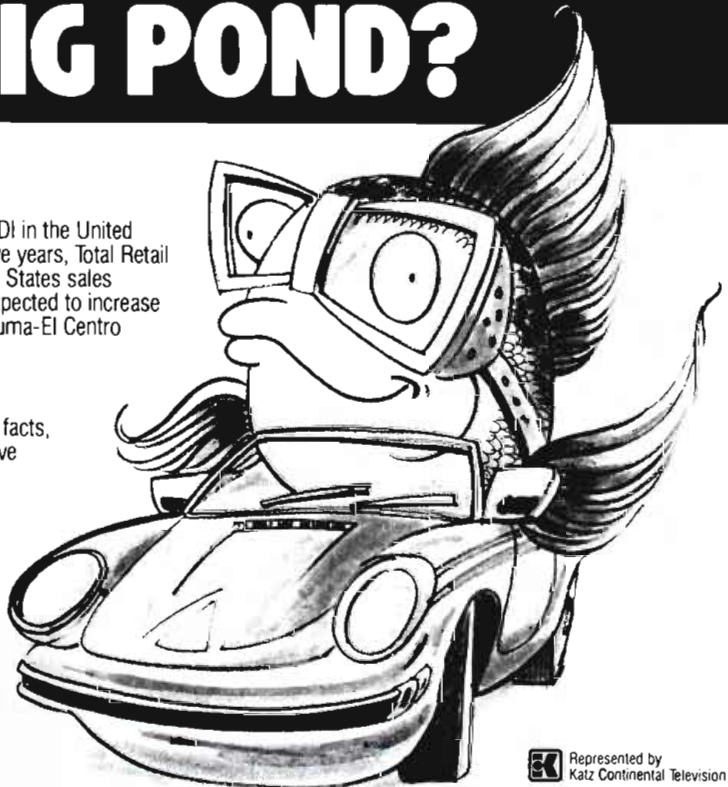
## BE A BIG FISH



**KYEL-TV, NBC, Yuma, AZ/El Centro, CA**  
**WDAM-TV, NBC, Laurel/Hattiesburg, MS**  
**WPBN-TV/WTOM-TV, NBC, Traverse City/Cadillac/Cheboygan, MI**  
**WCFT-TV, CBS, Tuscaloosa, AL**

Source: 1986 Survey of Buying Power  
May 1987, Arbitron

© 1987 Beam Communications Corp.



Represented by  
Katz Continental Television

**Sarah Simpson** has been appointed national sales manager of KRBK-TV Sacramento. She moves in from similar responsibilities at KOVR-TV, also Sacramento.



**Penny Haft** has been named vice president and local sales manager of Fox Television's WTTG(TV) Washington. She had been national sales manager of the station and before joining WTTG in 1985 she had been an account executive with Katz Television.

**Dean Richards** has been promoted to operations manager of the Satellite Music Network's StarStation adult contemporary format out of Chicago. The former program director for WCFL Chicago has been an air personality on StarStation since December 1985.

**Manuel Fernandez** has been named local sales manager of WSCV-TV Miami. Before joining Telemundo's Spanish language station he had been president of Ferwin Advertising.

**Patrick Joyce** has been appointed local sales manager for CBS-owned WBBM Chicago. He had been national sales manager for the station since 1985.

## For Japanese clients

SSC&B:Lintas Hakuhodo has been formed by SSC&B:Lintas Worldwide and Hakuhodo Inc., Japan's second largest ad agency, to handle advertising in the U.S. for Japanese companies. Akira Nakayama of Hakuhodo is chairman of the new agency and SSC&B's Gerald Miller is president, chief executive officer and creative director.

Hakuhodo reported 1986 billings of more than \$2 billion U.S. dollars and has some 3,000 employees in offices in 45 countries. SSC&B's 1986 billings approached \$500 million in the U.S. and exceeded \$1.7 billion worldwide. The agency operates 84 offices in 48 countries.

## New Stations

### On the Air

**WJZY-TV Charlotte, N.C.;** Channel 46 ADI, Charlotte. Licensee, Metro-Crescent Communications, 3501 Performance Road, Charlotte, N.C. 28214. Telephone (704) 398-0046. Mark A. Conrad, vice president, general manager. Air date, July 8, 1987.

### Buyer's Checklist

### New Representatives

**Christal Radio** now sells nationally for WLCS(FM) Jacksonville, Fla. The Wincom Broadcasting property offers an adult contemporary sound.

**Eastman Radio** has been appointed national sales representative for KMYZ AM-FM Tulsa and for WQFM(FM) Milwaukee. Both stations are owned by Shamrock Communications. WQFM programs album oriented rock, and the Tulsa stations simulcast an adult contemporary format.

**Hillier, Newmark, Wechsler & Howard** has assumed national sales representation of KIQQ(FM) Los Angeles and WPOW(FM) Miami. WPOW is a contemporary hit station and KIQQ airs the Transtar 41 soft adult contemporary format.

**Katz Radio** is the new national sales representative for KFEQ St. Joseph, Mo. The NAFB farm information station carries a country music format.

**Katz Hispanic Radio Sales** has been named national sales representative for XLTN(FM) and XHKY(FM) San Diego. Both stations are owned by Novento FM-90, Inc. XLTN programs a contemporary Spanish format and XHKY offers a rancho sound.

**Major Market Radio** is now the national sales representative for WOKV/WAIV(FM) Jacksonville, Fla. WAIV is an adult contemporary station and WOKV broadcasts a news-talk format.

**MMT Sales** has been selected as national sales representative for four Gaylord Broadcasting stations: WUAB-TV Cleveland, KTVT(TV) Dallas-Fort Worth, KHTV(TV) Houston and KSTW-TV Seattle-Tacoma. All four are independent stations.

**Republic Radio** has been named national sales representative for KBEZ(FM) Tulsa and KRVR(FM) Daventryport, Iowa. Both stations program an easy listening format.

**Roslin Radio Sales** has been appointed national sales representative for WHGB Harrisburg, Pa. and for WMGW/WZPR(FM) Erie, Pa. WZPR plays country music and WMGW is an MOR station. WHGB airs *Music of Your Life*.

**Seltel** is the new national sales representative for KTXA-TV Dallas-Fort Worth and KTXH-TV Houston. Both stations are independents, recently acquired from Taft by TVX.

## Transactions

**Crump Communications** has agreed to purchase all outstanding stock of **Wcsc Inc.**, owner of WCSC-TV Charleston, S.C., for approximately \$60 million, subject to FCC and shareholder approval. John M. Rivers, Jr. is president of WCSC Inc. and Crump is owned equally by Harold C. Crump, president, and David S. Allen, president of Petry Television.

**Olympic Broadcasting's City Broadcasting** subsidiary has contracted to sell the assets of KKCY(FM) San Francisco to **Pacific FM Inc.** for approximately \$11 million, subject to FCC approval. Pacific FM is owned by James J. Gabbert and Michael Lincoln. Broker in the transaction is Kalil & Co.

## Columbine sells Salmon

Columbine Systems Inc. of Golden, Colo., has acquired exclusive marketing rights to the Salmon Sales Management System for radio and television stations from Salmon Systems Inc. of Seattle. Salmon offers software programs for local radio sales, national radio sales, local television sales and national television sales.

Salmon president Edie Hilliard says the systems "help sales managers track account activity and the productivity of each sales person. The system is user-installable, simple to operate, and a sales assistant can update the entire database in about an hour each day."

Columbine reports that since January 1986, Salmon radio systems have been installed at 180 stations in over 70 markets in the U.S., Canada and Australia. Installation of the television systems just started last month.



# Viewpoints

## Richard M. Brown



*Partner in the Beverly Hills office of the law firm of Finley, Kumble, Wagner, Heine, Underberg, Manley Myerson & Casey. Brown heads the firm's sports and broadcasting department and is secretary and legal counsel for the California Angels. He represents TV and radio stations, an athlete agency and sports figures.*

## How to go to college and obtain a sports broadcast license

The first radio broadcast of a sports event occurred on April 11, 1921 when radio station KDKA Pittsburgh presented the Johnny Ray v. Johnny Dundee fight from Morton Square Garden in Pittsburgh. Seventeen years later in 1938, with all six Philadelphia television sets tuned in, the University of Pennsylvania televised one of its home football games. Today, sports events, and in particular collegiate sports events, have become a premiere programming product of the broadcast media. Televised college football games attract 29% of the adult audience (50 million people) and college basketball 21% (36 million people).

### Free to negotiate

In addition to licensing arrangements made between various collegiate athletic conferences on behalf of their member schools and the networks, each individual college or university has the freedom to negotiate its own agreement with local broadcasters. After targeting a particular school, the broadcaster should question whether the school currently has a legally binding arrangement with another station whereby broadcast rights have been granted. Should such a situation exist, the broadcaster must honor this relationship or subject itself to potential legal claims. If no such legal relationship exists or if the broadcaster wants future rights, the broadcaster can approach the school.

### Identifying objectives

During initial negotiations, the broadcaster should identify the school's objectives for entering into a rights agreement. In addition to the fees, these objectives might include more exposure of the school's academics and other non-sports activities, increased community identification, new fan and alumni loyal-

ty, and increased game attendance. The broadcaster should then incorporate this information into its proposal to the school. If a school's games are not cur- for a particular school's athletic program is due to the local presence of a better known college or university and/or a lack of appreciation for the value of the school's broadcast rights.

### Critical investigation

Prior to beginning negotiations with a school, the broadcaster must understand how critical a due diligence investigation is in order to completely identify existing and prospective issues to be negotiated. The success of the broadcaster's investigation will depend to a large extent on the knowledge of the personnel used for this task.

The complexities of the transaction will require an investigation team of professionals with expertise in the legal, financial, sales and engineering aspects of both sports and broadcasting. Only then can all issues and risks be effectively identified and addressed. Stations generally assign the leadership role of the investigation team to an attorney knowledgeable in both sports and broadcasting who ultimately negotiates and drafts a formal agreement incorporating the various inputs of the investigation team members.

In a competitive environment, the broadcaster must know its competition and then compare the strengths of its proposal against the weaknesses of those packages offered by competing stations. If a competing station carries the football games of one school and touts its experience and expertise to obtain the broadcast rights of a rival school, the broadcaster can present the benefits of a separate and distinct broadcasting affiliation, such as separate listener identification, broadcaster loyalty and the allocation of more time.

### Differing approaches

The broadcaster and the school will have differing approaches to the negotiations. The broadcaster should attempt to enter into a binding letter of intent whereby obtaining the broadcast rights is contingent only upon the negotiation of mutually acceptable terms and conditions.

The letter of intent will give the broadcaster a right of first negotiation and create a positive and favorable climate to consummate a formal relationship. The broadcaster should also negate any efforts made by the school to initiate concurrent discussions with competing broadcast stations which will create a more competitive environment.

There is no substitute for honesty and fairness during negotiations. Impressions made during negotiations often color the entire relationship. Promises made but not kept create animosities. In addition, any experienced and successful attorney understands that continuing relationships are founded upon mutually satisfactory agreements. An agreement subsequently adjudged by one party to be one-sided and unfair will ultimately lead to a costly, short-term failure.

# Programming/Production

## Syndicator go-aheads—fact or fiction?

With competitive pressures mounting sharply because of a steady increase in first-run syndication projects and a limited number of available time periods, syndicators are becoming quick to push the "go" button regardless of clearance levels. Nowadays, syndicators are giving green lights to shows that have cleared as little as 35-50% of the country as a pre-sell, a far cry from the 65-75% necessary for a go pronouncement, especially the barter-driven product, a few years ago.

Besides competition and limited availabilities, other practical realities, such as "hype" and momentum have become important considerations in syndicators' willingness to pull the go trigger early on projects with lower-than-traditional clearances. In some instances, syndicators are willing to absorb the financial deficits that go along with backing ventures of this kind. But in some other cases, few as they are, syndicators have either delayed or abandoned the show after announcing to one and all that it was a go.

The fur is flying in all these cases for the upcoming season, according to several sources. Close to a dozen series are known to have been given go-aheads in early stages before reaching the pre-



**Wink Martindale** is host of "High Rollers," game show that now has more than 65% clearance. It's distributed by Orion Television.

scribed level of clearances. Several of these were Orion Television's *High Rollers*, Multimedia Entertainment's *The Dom DeLuise Show*, Syndicast Services' *Slim Cooking* and *D.C. Follies*, Hal Roach Telecommunications' *T and T*, and MGM/UA's *Sea Hunt*. All of these and a half-dozen or so more have since gone over the magic station level that's necessary to go on the air this fall without incurring severe financial risk.

**Clut.** John von Soosten, vice president, director of programming, Katz Television Group, says that many syndicators are announcing a go at the 30-40% clearance level, and he speculates that this development centers on several related circumstances: several shows doing well, such as *Wheel of Fortune*, *Jeopardy* and the *Oprah Winfrey Show*, all from King World, which have locked up certain time periods; other returning shows, including *P.M. Magazine* and the court shows; and a large number of off-network sitcoms and hours, "making considerably fewer time periods available than there might have been in any other season."

All these elements combined have produced an excess of product, "which means that syndicators, to get those few available time slots, are scrambling," continues von Soosten, and "announcing a go at low clearance levels to make a positive statement to stations that they are a safe bet to stay around," as opposed to product from the non-committed syndicators." Also, points out von Soosten, syndicators are becoming more realistic, noting they have to make do with a 50% clearance, and hoping that they can pick up stations based on the November books, overnights and initial reaction, or perhaps as replacements for poor performing barter shows. "That's how *Wheel of Fortune* grew," recalls von Soosten.

Scott Carlin, president of first-run syndication at Lorimar Television, says there are more first-run shows out there today than at any time in recent memory. Also new players, or those that didn't have much of a presence a few years ago, are announcing go's prematurely to gain instant legitimization of their property.

Carlin admits that in most cases a project is announced as a go early "to hype the show and to make it seem real, definite and moving forward at the earliest possible time. We gain nothing by announcing a go early other than that we are making a statement about the quality of our lineup, the time periods and money we have received and to tell the marketplace that, because it has embraced the project so early, we are giving it a green light."

But telling the marketplace that a first-run project is a go before it has a substantial number of clearances has its pitfalls, says Edwin Vane, president and CEO of Group W Productions, who believes the same rules apply at present that did years ago. "Fortunately, we don't face the problem of giving

go's to shows which have less than 55-60% coverage. Both our new fall properties, the *Wil Shriner Show* and *Bravestarr*, have above 85% coverage each. The fact remains that most advertisers are still looking for national coverage that is not less than 60%, and usually they look for at least 70% coverage before they make a national buy."

If someone is launching at 45 or 50%, it is with the knowledge that either the barter is worthless or very underpriced, continues Vane. "If that's the case, then they must have obtained huge license fees that would cover production



**Dom DeLuise** puts it all together in "The Dom DeLuise Show," a fall "go" from Multimedia Entertainment.

costs, or they are willing to go into deficit financing, hoping that in the fourth quarter there will be a major success story in the markets where the program appears. If that occurs, they look for clearances to gain rapidly, thus getting out of deficit. But that's a major risk, of course."

**Testing.** In the case of Syndicated Services, it tested the on-air waters with a special before it put a green light on *D.C. Follies*, says Bob Silberberg, president, and based on that good performance and clearance level decided to fly with it for the fall, looking to increase coverage as the rollout progresses. "There aren't that many time periods that you can get, but based on our success on the program, we will keep going back to stations as other shows fall by the wayside." Currently, *Follies* has about 75% coverage, with 85 stations committed.

On SS's other series, *Slim Cooking*, Silberberg says, a go-ahead was announced with less-than-acceptable clearances. But he continues, because it's a daytime show, the risk "wasn't that great." *Cooking* has cleared more than 60 stations to date, with a predicted lineup of 80 by airtime on Sept. 21.

At Orion Television Syndication, Scott Towle, president, says that the reasons for calling *High Rollers* were many, including belief in the project

and in projections from sales staff. Initially, the green light was given on *Rollers* when it had about a 40-45% coverage. We held out on getting good stations, which seems to have held up for us. At this point we have about 65%, and as late as this week we picked up Kansas City and Cincinnati, and we know we'll add to the lineup in smaller markets."

"When you press the button early, it's the syndicator's version of Russian roulette. How lucky do you feel?" Towle continues that there's no question the marketplace has become very competitive: "Everyone is in first-run, and everyone has an investment in a pilot. You have to weigh your downside risk, i.e., your potential production deficit against your upside profit potential. When I pushed the button on *Rollers* it was for the purposes of momentum—another key word—and the downside risks against what we could make potentially."

Meanwhile, a few announced go's have delayed getting into the fall fray, including Worldvision's *Trivial Pursuit*.

At Worldvision, John Ryan, senior vice president, domestic syndication, says that the choice to delay *Pursuit* was made in April for the benefit, and with some consultation with, the committed stations and for Worldvision, "You have to make a calculated guess on what to do. If, by February, you get up to 40% coverage, you have to anticipate that you will get the 70%. But if you are at zero percent in February, it's hard to project what to do, so that's why everybody starts selling a little earlier—to get their plans firmed. If it's an absolute bomb, you can pull the plug early.

"People will announce go's because it makes headlines and sometimes it hypes sales. But when you get down to the short strokes and it's June or July and you can't do it or it will mean a lot of red ink, you have to pull the plug. No matter what is said at NATPE about it being a go, it just may not go. It's embarrassing sometimes but it happens in every business we know of."

In the case of *Trivial Pursuit*, the pilot was a Johnny-come-lately, which hampered sales potential, notes Ryan. "We got the pilot at NATPE, and at that time we could have gone for a fall start if we wanted to settle on time periods we didn't want and perhaps go with weaker stations and less than a lineup level we wanted. All the things we wanted were gone, so we went to our signed stations and told them that with a property like *Trivial Pursuit*, it would be better if we delayed it and could deal from strength for 1988. Stations, almost to a man, agreed, and it

will be a go next season."

Worldvision has recently "jazzed up" the pilot, says Ryan. *Pursuit*, unlike the other first-run series mentioned, is offered via cash with a 30-second barter spot, Ryan points out, so clearance needs are less stringent.

**Late start.** One strip that also got a late start and was introduced at the past NATPE, *The Dom DeLuise Show*, enters the race next fall after an initial touch-and-go struggle centering on low clearances. Tom Shannon, vice president, syndication sales, Multimedia Entertainment, says a commitment was made despite what was normally not a satisfactory clearance rate. Shannon says the go position taken by Multimedia at an early stage was because he had a "great personal belief" in the show and in DeLuise as a personality. On the more practical side, Shannon notes that when three major markets "kicked in—Los Angeles, New York and Philadelphia—school was out as far as we were concerned."

Another reason for making DeLuise a go-ahead, continues Shannon, is the company's credibility in getting pro-

grams launched. "I would have had a severe problem if I had gone to stations, gotten commitments from them and a month later told them it was all a joke. That would have made me look idiotic. I would have gone through with this if I had to go through a wall." At present, DeLuise has a lineup of more than 70% of the U.S. households. In mid-April, clearances totaled about 35%, when Multimedia gave a green light to the series, notes Shannon.

Credibility in launching first-run series has helped Lorimar Television, which has followed through on its delivery promise beginning with *People's Court*, according to Carlin. "Of course, a promised go depends on having the right 40% coming out of the block to give you the comfort of knowing you have the kind of clearances you need. All 40 percents are not created equal, which is why some as 'go's' don't make it to air."

Just how many promised go's have been aborted is hard to measure or to document quickly. SS' Silberberg says, "There were a lot that didn't make it after being announced as go's."

—Robert Sobel

## Orion puts \$20-mil. into 'Crimewatch'

At an estimated production budget of \$20 million, Orion Television Syndication is calling its latest first-run project, a half-hour strip series for prime-time access, *Crimewatch Tonight*, its largest project.

To be produced in New York and fed daily via satellite to participating stations, the series will be available on a cash/barter basis for the fall, 1988, with a pilot to be completed by late October of this year, according to Scott Towle, president of Orion Television Syndication.



Scott Towle

According to the scenario, *Crimewatch* will cover national and international crime stories, which will be gathered daily by producer/reporters based in 10 *Crimewatch* bureaus in the U.S. and abroad, as well as from TV news programs and the print media.

The series, says Towle, also will include regular features and takeouts on recent crime events, plus at least one in-depth report on a major crime story each day. An anchor for the series will be chosen shortly. Executive producer of the series is veteran newsman Reese Schonfeld, who developed the concept.

In unrelated developments at Orion, *Hollywood Squares* will begin its second season this fall, and is set in about 130 markets, representing more than 85% of the U.S. households. Joan Rivers will be added to the show as the "center square." Also *High Rollers*, which premieres on Sept. 14, has more than 70 stations, representing over 65% of the country.

## LBS sets January launch for new movie package

LBS Communications has unveiled a six-title barter syndication movie package. Called *LBS Spectrum I*, the package represents LBS' first major movie entity that has had no prior theatrical or network exposure, according to an LBS spokesman. The series is set for launching beginning in January, with a barter split of 12 minutes for LBS and 12½ for local stations in each movie.

The opening film in January will be the LBS/Gaylord production of *Bonanza: The Next Generation*, in a Jan.

## Videotape and Film Post Production Services

**ANS** Int'l Video, Ltd.

- Duplication  
All Formats. All Standards  
UP TO 3000 COPIES A DAY
- Digital Standards Conversion  
PAL - SECAM - NTSC
- Production - Post Production  
New Betacom to 1" Suite with DVE

**A.N.S. INTERNATIONAL VIDEO**  
396 Fifth Avenue NY 10018  
Phone: (212) 736-1007



### TELEVISION VIDEOTAPE SATELLITE COMMUNICATIONS

(412) 928-4700 / (800) 245-4463

25 Years of Videotape (all formats)  
Duplication, Standards Conversion, Satellite  
Uplink and Space Segment Service to  
Broadcasting and Industry.

**TVSC/GROUP W PRODUCTIONS**  
310 Parkway View Dr., Pittsburgh, PA 15205  
Phone: 1-800-245-4463

On-Air  
Graphics  
Campaigns

**National  
Video  
Center**

**NATIONAL VIDEO CENTER**  
460 West 42nd Street, NY 10036  
Phone: (212) 279-2000

### DIGITAL CONVERSION NTSC/PAL/SECAM

1"  
3/4"  
1/2"  
8mm



**ALL WORK GUARANTEED  
FULLY INSURED • SHIP ANYWHERE**

**VIDEO CENTRAL INC.**  
225 West 36th Street, NY 10018  
(212) 947-6960

## Programming/Production

(continued)

4-31 window. Other films are, March, *The Impossible Spy*, which is available following its world premiere on HBO, Feb. 29-March 27; April: *Miracle of the Heart: A Boy's Town Story*, March 28-April 24; *Reunion at Fairborough*, May 30-June 26; *The Canterville Ghost*, Sept. 5-Oct. 2; and *Vietnam War Story*, Oct. 3-30.

### Syndication shorts

**MGM/UA Television's** first-run half-hour sitcom, *We Got it Made*, has been cleared in 77 markets. Current station lineup includes recent sales to WSB-TV Atlanta, WNUV-TV Baltimore, WLKY-TV Louisville, KIFI-TV Idaho Falls, WWCP-TV Johnstown-Altoona, KECY-TV Yuma-El Centro, WMSN-TV Madison, KCIK-TV El Paso and KMTR-TV Eugene.

**Four Star International** has signed seven of the top 20 markets for *Wanted: Dead or Alive*, colorized version of the western series starring Steve McQueen. This brings the total to 16 of the top 20 markets licensed to air the series, which consists of 94 episodes colorized by Color Systems Technology. Recent sales are KHJ-TV Los Angeles, KTVU-TV San Francisco, WBFS-TV Miami, KDNL-TV St. Louis, KDVR-TV Denver and KSCH-TV Sacramento.

*Great Moments in Country Music*, two-hour jamboree, is having a station clearance jamboree. **Multimedia Entertainment** has cleared the show in 145 markets, representing more than 90% of the country. These include WNBC-TV New York, KGO-TV San Francisco, WCVB-TV Boston, WXYZ-TV Detroit and KDFI-TV Dallas. The barter split is 12 local and 10½ national.

**NFL Films** has cleared *This Is the NFL*, weekly half-hour pro-football anthology, in 18 of the top 20 markets. Stations signed for the program, which premieres the week of Sept. 12, include all four CBS-owned stations, and KRON-TV San Francisco, WNEV-TV Boston, WFBK-TV Detroit, KDFW-TV Dallas and WRC-TV Washington.

**Syndicast Services** has put together a series of Thanksgiving/Christmas/New Year's holiday specials. The five-program package consists of two two-hour programs, *The Man in the Santa Claus Suit*, starring Fred Astaire, and *1987 Power Hits New Year's Eve Countdown*; two one-hour features, *The Barbara Mandrell Christmas Special* and *A Crystal Christmas*; and the half-hour, *Christmas Every Day*. Supplementing the shows are three

other one-hour programs, *Sex Symbols III*, *College Basketball* and *Bill Cosby's Home Movies*.

**Klein &** will distribute the Knight-Rider Broadcasting substance-abuse campaign. The package contains ID's, program billboards and 30-second animated spots featuring Mr. Bill. The cost to each license will be about \$200.

**MGM/UA Television** has added 10 stations to its *Sea Hunt* lineup. Clearances for the half-hour action/adventure series currently is 77. The 10 are WETG-TV Erie, KBVO-TV Austin, KIFI-TV Idaho Falls, WDBB-TV Birmingham, WWCP-TV Johnstown-Altoona, KECY-TV Yuma-El Centro, WJZY-TV Charlotte, WTEN-TV Albany-Schenectady, WIS-TV Columbia, S.C., and KCIK-TV El Paso. Series began filming last month for a fall debut.

**MG/Perin Inc.** will again produce and distribute *The Olympic Winning Moment*, a series of 75 30-second inserts, which becomes available from Oct. 1, 1987 to Oct. 31, 1988. *Moment* is ad-supported, with full sponsorship from the Prudential Life Insurance Co. The inserts are culled from archival footage of U.S. Olympics, with emphasis on the 1984 games.

The **Baruch Television Group** has sold its pair of upcoming half-hour tennis specials, *U.S. Open Tennis: Made in America* and *Champions of the Future: The Search for the Next American Tennis Superstars*, to more than 75 stations. *Open Tennis* features Chris Everett and Jimmy Connors, and *Champions* highlights top junior tennis players. Station clearances include WCBS-TV New York, WNEV-TV Boston, KCBS-TV Los Angeles and KPIX-TV San Francisco.

### Casablanca names execs

Casablanca IV has formed an international sales organization and has named three executives in key spots. Jack Allen, formerly executive vice president of Colex Enterprises, has been appointed senior vice president, worldwide sales. He'll be based in New York and will report directly to Richard S. Gold, president and CEO. Before joining Colex, Allen served in various presidential capacities with Lorimar, Orion, MCA TV and others.

Michael Caponi, formerly director of midwestern sales at MTS Entertainment, has been named director, sales, midwest. Before that, he was division manager, midwest at MGM/UA. Bethany Gorfine, has been named director of sales, western region.

## Videotape and Film Post Production Services



**VIDEO DUB INC.**

Videotape duplications in all formats,  
syndication and trafficking, satellite uplinking  
and unsupervised film-to-tape transfers.  
24 hours-a-day, seven days-a-week!

**VIDEO DUB INC.**

423 West 55th Street, NY 10019  
Phone: (212) 757-3300

## BLANK VIDEO TAPE HALF PRICE!

1/2", 3/4", 1", 2" Videotape  
Free Delivery



**BROADCAST QUALITY GUARANTEED**  
Call Today — 800-238-4300  
**CARPEL VIDEO INC**

**CARPEL VIDEO INC.**

429 E. Patrick St., Frederick, MD 21701  
Phone: 1-800-238-4300

**NY's Largest  
Teleproduction  
Program  
Facility**

# National Video Center

**NATIONAL VIDEO CENTER**

460 West 42nd Street, NY 10036  
Phone: (212) 279-2000



**DJM**

4 East 46 St. NY 10017  
Phone: (212) 687-0111

## MCA/Roach turn on the color for 'Beaver' and 'McHale'

Colorization is picking up steam. In an unusual deal, Hal Roach Studios and MCA TV have signed a worldwide agreement giving Roach the rights to colorize and an option to distribute more than 400 episodes of black and white comedy series from the MCA TV library. The agreement also includes that Hal Roach Telecommunications will syndicate the *New Leave it to Beaver*, for airdates beginning Sept. 15, 1988. Mort Marcus, executive vice president, HRS, expects to generate more than \$150 million in syndication revenues from the sitcoms.



**Jerry Mathers and Barbara Billingsley** (*Beaver and June Cleaver*) reminisce about *Beaver's* childhood in "*The New Leave it to Beaver*," to be syndicated by Hal Roach Telecommunications.

The first series to be colorized and distributed by HRT will be episodes of *McHale's Navy*. In the case of *Beaver*, the company will distribute 58 episodes that already have aired on the Disney Channel or on WTBS-TV Atlanta, as well as 27 episodes currently in production for the 1987-88 WTBS season. Additionally, Roach Studios has the option to order an additional 20 episodes, or more, of the programs for first-run syndication.

In addition to other financial considerations, Roach Studios will grant warrants to MCA TV for the purchase of one million common shares of HRS, exercisable at \$12 per share.

## Zooming in on people

**Columbia/Embassy Television** has made two executive appointments. **Steve Berman**, senior vice president, creative affairs, Columbia Pictures Television, has been named Columbia's executive vice president. **Frances C. McConnell**, senior vice president, current programming, Embassy Com-

## Videotape and Film Post Production Services



Now airing  
in broadcast  
markets  
around the  
world

**A DECADE OF VIDEOTAPE STANDARDS  
CONVERSION EXPERIENCE**

NTSC/PAL/PAL-M/SECAM

**INTERCONTINENTAL TELEVIDEO, INC.**

29 West 38th Street, N.Y., N.Y. 10018  
Phone: (212) 719-0202

"THE  
PRODUCER'S  
CHOICE"

...for production, post-  
production, videotape  
and satellite distribu-  
tion, film transfers,  
videotape duplication  
in all formats, audio  
production and  
customization.

**tpc**

**(412) 741-4000**

**TPC COMMUNICATIONS, INC.**

Production Plaza, Sewickley, PA 15143  
Phone: (412) 741-4000

## VHS DUB DISCOUNTS

WITH COMMERCIAL 3M TAPE & BOX!

|     | 1-25    | 26-100  | 101-500 | 501 UP |
|-----|---------|---------|---------|--------|
| T10 | \$ 9.50 | \$ 7.50 | \$5.75  | \$5.25 |
| T20 | 10.50   | 8.50    | 6.75    | 5.75   |
| T30 | 11.50   | 9.50    | 7.75    | 6.50   |
| T60 | 14.50   | 11.50   | 9.25    | 7.50   |

Add \$1.00 for HY-GRADE Tape. FREE with ORDER...  
VHS TV SET-UP & ALIGNMENT TAPE!

ANIMATED • 1600 BROADWAY • NY 10019 (212) 265-2942

**Animated Video Inc.**

1600 Broadway, NY 10019  
Phone: (212) 265-2942

## THE LIBRARY SPECIAL EFFECTS

world's largest bank of image solutions  
ON FILM AND VIDEO  
COMPLETE PRODUCTION FACILITIES

**CORPORATE & STATION IDS**

**DARINO FILMS**

222 Park Ave So. NYC 10003  
(212) 228-4024 TX: 494-0255

## Programming/Production

(continued)

munications, has been named Embassy's executive vice president. Berman joined CPT as vice president, dramatic development in 1984. McConnell joined Embassy's predecessor companies, Tandem Productions and T.A.T. Communications in February, 1977.



**Steve Berman**

**Cedric Watkins II** has been appointed western division manager, and Steve Voleti has joined Group W Productions as manager of planning and control. Watkins comes to Group W from KCBS-TV Los Angeles, where he was an account executive. He joined CBS a year-and-a-half ago. Voleti was at Group W Cable where most recently he was purchasing and facilities manager.

**Gerard Reddy** has been named research manager, off-network and features. He replaces Tom Russo, who becomes director, program analysis and development (TV/Radio Age, July 22) Reddy most recently was client services executive for the New England territory at A.C. Nielsen. Also, he was a senior research analyst at Seltel and a presentation writer at Capital Cities/ABC National Television Sales.

**Mark Pedowitz** has joined **MGM/UA Television** as senior vice president of business affairs and administration. Most recently, he was vice president and general counsel for the Landsburg Co., beginning there seven years ago as a member of the business affairs department.



**Firdusah Jami**

**Firdusah Jami** has been appointed research analyst at **Worldvision Enterprises**. Jami joined Worldvision in 1986 as an intern. Previously, she was a media sales rep for *The Daily News* in Indiana and was a host and co-producer for *How We See It*, a community affairs program, on a local PBS station.

**Diane Sokolow**, veteran film and TV executive, has been named senior vice president, longform, at **MGM/UA Television**. Prior to joining the company, Sokolow spent two years as executive vice president at Motown Productions.

**Christine Palinkas**, director of research, has been promoted to vice president of research at **Harmony Gold**. She has been with HG for two years.

**Steven S. Rosenberg** has been promoted to manager, East Coast sales, at **MCA TV Enterprises**. Rosenberg joined MCA TV in February, 1986 as a sales executive.

**Joel Gallen** has been appointed vice president, director of program development and media sales at **The Entertainment Network**. He comes to TEN with an extensive background in TV production.

**Betsy Vorce** has been named vice president, public relations, **King World**. Vorce joins KW from Viacom Enterprises where she was director of public relations.

## Harmony Gold saddling up for western

Another rider is entering the western range, moving from a sitcom to a horse soap-opera. After failing to clear enough stations to make *Vidiots*, a late night half-hour comedy, a go, Robert Lloyd, president of domestic TV at Harmony Gold is planning a two-hour movie pilot in the western genre.

"The game plan," Lloyd says, "is to have a lot of the same stations that are part of Harmony Premiere Network (Group W, United/Chris Craft, Gaylor and Viacom stations, plus WWOR-TV) run the movie and if the ratings are successful go to series with it."

Harmony Gold is at least the second syndicator to enter the western sweepstakes. Last February, Coca-Cola Telecommunications and Tribune Entertainment decided to take the western plunge on a project in association with Grosso-Jacobson Productions (TV/RADIO AGE, Feb. 16). The production, *The Gunfighters*, began shooting in May as a two-hour movie pilot for 1988 and as a possible series of half-hours down the trail.

## Radio syndication

**KalaMusic** has added WKTZ-FM Jacksonville and KBAY San Jose to its consultancy list. Both stations focus on easy listening.

**The United States Programming Network** will present a special tribute to Elvis Presley, marking the 10th anniversary of his death, over the weekend of Aug. 15. The three-hour program, *Elvis Presley: A Decade of Memories*, will feature vintage tape of Presley talking about his career, new interviews and hits spanning three decades. The program is offered on a barter basis. USPN won two awards recently of the International Radio Festival of New York: magazine format, with *Windhams World*, and in farm/agriculture, with *Drought of '86*, in the information category.

**Westwood One** has reported record second-quarter and six-month revenues, net income and earnings per share. Revenues for the three-month period ended May 31 rose 36% to \$19,427,000 from \$14,297,000 during the same 1986 period, and net income rose 62% to \$2,771,000 from \$1,712,000.

**Transfer Radio Network** has appointed **Steve Penny** as its country format program director. Most recently, he was director of country formats for Programming Consultants Inc.

**All Star Radio**, Los Angeles, has introduced a comedy series *The Guy Who Talks Fast*, featuring John Moschitta, Jr., from Federal Express.

A two-hour "action-adventure-spy thriller" is also in the works, Lloyd says, with the same game plan in mind.



**Robert Lloyd**

**International**. Since hooking up with the Italy's Silvio Berlusconi in two coproduction deals this past spring (a \$150 million coproduction deal called America 5 to make 100 hours of programming, and Harmony Premiere Network, which also includes Societe Francaise de Productions), Lloyd says he wants to focus on shows that are

international in scope. "I certainly wouldn't do a sitcom right now," he emphasizes.

The two movie/pilots will cost in the \$2.3-2.8 million range, he said. Harmony is still deciding if it will be part of either the America 5 deal or Harmony Premiere Network. If the spy thriller is filmed in France, Lloyd believes, Harmony would probably coventure with SFP, making it an HPN product. The two movies will be sold on a cash/barter basis, "but mostly cash," Lloyd says. One will be ready to air in May, the other by November.

Before the coproduction strategy, Harmony had gone to NATPE with two first run strips, *Going Back Home* and *Vidiots*. Neither project received the green light. "I could have cleared *Vidiots*, [which would have featured Pat McCormack and Chuck McCann in a half hour's worth of comedy sketches]," Lloyd explains. "It was going to go late night, but the stations don't support late night that much. They just don't promote that slot on their own schedules," he complains. "So the costs of doing *Vidiots* would not be in line with what our potential revenue would have been."

Besides a hefty offering of animation and its HPN miniseries programming, Harmony has acquired the 52 episode *Animals of Africa* from the French team of Maurice Fievet and Monique Dumonte. Joan Embery of the San Diego Zoo (and *Tonight Show* fame) has been signed to narrate the half-hour shows.

Also, the company is having discussions about acquiring the distribution rights to a forthcoming game show that would first air on network.

A package of 20 new movies, filmed in Europe and dubbed in English, is also on Harmony's domestic and international plate. The *Serie Noire* packet is all in the film noir genre, Lloyd says.

## Univision kid boom

Univision-Spanish International Network's children's programming block, introduced in April, is paying booming ratings dividends. According to Univision, a Strategic Research Corp. study shows that ratings in May increased 400% in the four-hour Saturday morning children's block as compared to the fare in the same time slot in February. The internationally produced cartoon series and programs, dubbed into Spanish, air from 7-11 a.m., in half-hour installments, and represent the network's initial entry into kidland in terms of a four-hour block.

According to the SR survey, the time period gained 450% in households,

from February vs. May, posting a 2 and rising to an 11 rating; was up 400% with children 2-11, from a 1 to a 5; registered a 1 rating in February and a 4 in May, an average increase of 300% with women 18-49 and with women 18-34. In teens 12-17, the kid change was insignificant, remaining at about the 1 rating level. In men 18-49 and 18-34, ratings were up 200% in both, from a 1 to a 3 from February to April, but slipped back to a 1 in each case in May.

As to the kid block, Univision's schedule is as follows: *Las Aventuras del Principe Pequeno* (*The Adventures of the Little Prince*), *La Princesa Caballero* (*Princess Knight*), *Remi*, *La Maquina del Tiempo* (*The Time Machine*), *Capitan Centella* (*Captain Centella*), *La Isla Del Tesoro* (*Treasure Island*), *El Tesoro del Saber* (*The Wealth of Knowledge*) and *Conan*, *El Nino del Future* (*Conan, the Boy of the Future*).



"La Princesa Caballero" (*Princess Knight*), a half-hour series that is part of the Univision Satkid block of eight cartoons and series for Spanish-speaking children.

## HOME VIDEO

**Celebrity Home Entertainment** has paid a seven-figure advance for the home video rights of *G.I. Joe: The Movie*, film that will go the video route before it hits the theaters. The video will be released on Aug. 25. The feature stars the voices of Burgess Meredith, Don Johnson and Sgt. Slaughter and is based on the successful TV kid series. CEH expects to back the video with a major promotion and ad campaign. The movie was produced by Sunbow Productions and Marvel Productions Ltd. Suggested list is \$79.95.

**Disney Home Video** will release *Duck Tales* sometime during its syndication run, according to **Bill Mechanic**, senior vice president, video, Walt Disney Pictures and TV. The series will debut in syndication in the fall under the Buena Vista banner.

The Iran-contra hearings will get a home video version via a co-venture by **Turner Home Entertainment** and **Fo-**

**rum Home Video.** CNN will produce a two-hour highlight program culled from Oliver North's seven days of Congressional testimony. Called *Lt. Col. Oliver North: His Story*, CNN *Highlights of the Iran-Contra Hearings*, it will be priced at \$39.98 and will be released this month.

**Paramount Home Video** is saluting the holidays with what it calls the biggest and most diversified holiday promotion in video history. Featured is *Star Trek IV: The Voyage Home*, the latest film based on the TV series. Also included is the sixth group of 10 new *Star Trek* TV episodes and 20 Great Video Gifts Under \$20, featuring *The Red Shoes* and *Nutcracker: The Motion Picture*. Other titles include *Beverly Hills Cops* and *Raiders of the Lost Ark*.

**Richard Cohen** has been appointed to the new position of vice president, worldwide home video at **Buena Vista Home Video**. Cohen joined Disney in February 1986, as vice president, international home video and pay-TV. Before that, he was vice president, pay-TV for UIP.

At **MGM/UA Home Video**, a number of key management promotions have been made as part of its restructuring activities preparatory to its relocation in Culver City. **David Bishop**, who was manager of national sales, becomes vice president, sales. **Ardis Rubenstein** becomes vice president, creative services, from director, creative services; **Stefanie Shulman**, formerly director, marketing services, is named vice president, marketing services; and **Stuart Snyder**, currently manager, regional sales for the northeast region, assumes the newly created post of manager, national accounts.

Also at **MGM/UA**, the company will release three musicals in tribute to Fred Astaire, featuring the performer for the first time on videocassette. These are *The Barkleys of Broadway*, *Three Little Words*, and *The Belle of New York*. They will be released in December at a suggested list of \$29.95 each.

**Vestron Video**, National Football League Films and Wheaties have combined efforts in a two-volume how-to videocassette series, *Learning Football the NFL Way*. Produced by NFL Films, the two 60-minute cassettes will focus on "Offense and Defense." Both will be released on Oct. 7, at the start of the 1987 football season, and will be priced at \$29.98 each. Wheaties will promote the programs, and all copies will carry a "Presented by Wheaties" banner. The cassettes will be featured on the side panel and back of Wheaties boxes, and consumers will be able to buy the program for the reduced price of \$19.95.

## Stations demand guarantees *(from page 53)*

play in the afternoon, they may ask for higher committed dollars," Cook says.

Sometimes the incumbent show has been kicked off by stations or placed in poor time slots. In the case of King Features' *Defenders of the Earth*, for example, the show, which was sold to a large number of stations—without any ad guarantee—has been shifted in several cases from an afternoon to a morning slot. Some of the markets are major ones, and switches occurred even though the series was getting decent ratings, notes William Miller, executive vice president at KF.

Cook adds that the stations are not doing anything illegal by pursuing ad commitments in return for clearances. "They are only looking for us to develop business for them," he says.

World Events' *Saber Rider* has cleared 65% of the country, and has Impulse in a toy company tie-in pledging ad dollars to the licensees, with Fox and Associates, ad agency, serving as the go-between. In the case of *Vytor*, WE recently cleared the Chris-Craft stations, bringing the coverage of the 1988 show to about 40% of the country, says Cook, including Los Angeles

(KCOP-TV), with a deal pending in Chicago. WE used Fox to get ad commitments in some markets from Child World, a client of Fox.

*Stations are doing nothing illegal by pursuing ad commitments in return for clearances, it's pointed out.*

In some cases, Cook says, leveraging spot dollars wasn't necessary because stations thought highly of the show and committed to the program anyway. However, WE is close to firming a deal with a major toy company, which will give *Vytor* the added clout to give it substantially more clearances. Cook stresses that stations use the criterion

## Barter gaining in kiddie land

Barter is continuing to gain strength as the primary marketing tool for children's television. Not only are the fall shows and those announced for the following fall all going barter, but even some children's series that are a few years old are remaining cash plus barter, although syndicators had planned cash terms for them in reruns. Three which will remain cash plus barter programs are *Heathcliff*, *Inspector Gadget* and *Mask*, all from LBS Communications. The rep company, Independent Television Sales, believes this pullback from cash was due mainly to the weak cash marketplace.

At Buena Vista TV, Bob Jacquemin, senior vice president, is sticking with barter, although it has floated several plans, including cash and cash plus barter. "But what we have seen basically is that the station community is not willing to pay sufficient cash dollars to allow us to do business that way," he says. "We know what the cost of the *Duck Tales* project is, and cash dollars wouldn't have been sufficient for us to move away from barter."

of whether they like the show as the first rule before the economic factors. "They don't prostitute themselves," he claims.

### A Coke tie-in

One company was formed by Dic Enterprises, Coca-Cola Telecommunica-

*One station executive says guarantees are sought because his station has been "burnt" by syndicators who didn't deliver on promises.*

tions and Bohbot & Cohn Advertising as a tri-venture, with Coke handling some clearances and barter sales, while the ad agency buys time for toy retailers. The agency, via the new company, Parkside Entertainment, helps in clearing the shows produced by Dic by

*(continued on page 84)*

\$15,000,000

Flint Chicago Associates

has sold

WRXR-FM

Chicago

to

a Subsidiary of

Pyramid Broadcasting

*The undersigned initiated this transaction and acted as financial advisor to Flint Chicago Associates.*

WERTHEIM SCHRODER & CO.  
*Incorporated*

July 1987



# Wall Street Report

## Park makes last year's acquisitions work for it in second quarter, half

Ranked by *Business Week* magazine as the 34th most valuable publicly held communications company in the U.S., Park Communications continued to improve its worth in the second quarter and first half. For the second quarter, net income was up 15% to \$5,092,000 over the equivalent 1986 quarter's \$4,438,000. Per share earnings were up 16% to 37 cents from 32 cents.

Acquisitions played a lesser role in the first half than they did in calendar 1986. The only acquisitions in the first half were six nondaily newspapers in eastern Kentucky. Early in 1986, though, Park took a big bite when it acquired beautiful music stations WPAT-AM-FM New York from Capital Cities/ABC for \$49 million. Total acquisitions during 1986 included five radio stations, three daily newspapers, five nondailies and three controlled-distribution publications representing approximately \$70 million in acquisitions. The company now operates seven TV stations, 10 AM radio stations, nine FMs and 99 newspapers.

Revenue for the second quarter was up 9% to \$38,777,000 from \$35,514,000. Operating cash flow (net income plus depreciation and amortization) was ahead 21% to \$8,133,000, and operating profit gained 7% to \$13,378,000. For the first six months of 1987, net income was ahead 13% to \$7,120,000 from \$6,316,000, with per share gaining the same percentage to 52 cents from 46 cents. Revenue increased 9% to \$70,882,000 from \$65,062,000. Operating cash flow gained 15% to \$13,295,000.

For 1986, net income decreased 2% to \$14,923,000, or \$1.08 per share, from \$15,207,000, or \$1.10 per share. This decline was attributed to the retroactive loss of the investment tax credit and additional cost of interest, depreciation and amortization associated with its acquisitions.

The company's gross revenue for the year increased 20% to \$136.9 million from \$113.7 million. A dramatic 72% increase in the radio division can be attributed largely to the acquisition of WPAT-AM-FM on Jan. 2, 1986, although improved sales at several of the radio stations was also a factor. The TV division's gross revenue increased 9% while the newspapers went ahead 17%. Gross revenues from all broadcasting passed up those from newspapers during the year. Broadcast revenues were \$69.3 million, compared with \$55.9 million the previous year. Newspapers were \$67.7 million, compared with \$57.8 million.

### Operating income

Operating income for the entire company before depreciation and amortization increased 25% to \$46.5 million from \$37.3 million in the previous year. Operating income from the radio division increased 184%, while the TV division was ahead 9% and newspapers 19%. In March 1986, Park was the first company in the nation to issue convertible subordinated debentures at an interest rate below 7%, with a \$50 million offering at 6<sup>7</sup>/<sub>8</sub>%. Park told stockholders when it closed the year that its unused \$90 million line of credit through its two lead banks, its strong balance sheet and its increasing cash flow all provided it with the financial strength to continue a program of aggressive acquisitions.

In TV, Park operates five CBS affiliates and one each with NBC and ABC. Six of its seven stations are located in the rapid growth area of the southeast. Its stations are WBMG-TV Birmingham, WUTR-TV Utica, WNCT-TV Greenville-New Bern-Washington, WDEF-TV Chattanooga, WJHL-TV Bristol-Kingsport-Johnson City, WTVR-TV Richmond and WSLs-TV Roanoke-Lynchburg.

Park added its 19th radio station when KEZX-AM began operation last Dec. 30 in Seattle as a sister station of KEZX-FM, owned by the company since 1975. Its other radio stations are KWLO(AM)/KFMW(FM) Waterloo, Iowa; KJJO-AM-FM Minneapolis; WPAT-AM-FM; WHEN(AM)/WRRB(FM) Syracuse; WNCT-AM-FM Greenville; KWJJ-AM-FM, Portland, Ore.; WNAX(AM) Yankton, S.D.; WDEF-AM-FM Chattanooga and WTVR-AM-FM Richmond.

### Park Communications, Inc.

Second Quarter Ending June 30, 1987

|                | 1987         | 1986         |
|----------------|--------------|--------------|
| Revenues       | \$38,777,000 | \$35,514,000 |
| Net Income     | 5,092,000    | 4,438,000    |
| Share Earnings | .37          | .32          |

First Six Months Ending June 30, 1987

|                | 1987         | 1986         |
|----------------|--------------|--------------|
| Revenues       | \$70,882,000 | \$65,062,000 |
| Net Income     | 7,120,000    | 6,316,000    |
| Share Earnings | .52          | .46          |



**Robert Cook of World Events Productions** says it has become increasingly difficult to get a children's show on the air without guaranteeing national spot dollars. In fact, a bidding war is raging, he reports.

### Stations demand

(from page 82)

guaranteeing spot ad revenues from Coleco Industries and Toys "R" Us, among other toy companies. Children's TV series handled by Parkside include *Dinosaucers* and *Weekend Sunday*, a weekly series, *Beverly Hills Teens* (with Access) and the *Dic Holiday Theater*.

Shelly Hirsch, executive vice president and general manager at Parkside, says that "practically all the national sales time is sold on *Dinosaucers*" for the fourth and the first quarter. Sales on the other shows also are doing well, he adds.

### Not a healthy idea

At Lorimar Perennial, Keith Samples, senior vice president, general sales manager, says the ad-participation practice is "fairly widespread," although not as prevalent in the top 25 markets.

"Unfortunately, however, stations are looking at things like Wall Street," laments Samples. "All in all, the whole idea is not healthy. What's important is putting kids in front of the TV set."

Lorimar, Samples points out, hasn't paid compensation in the way of ad dollar guarantees, but has gotten good clearances anyway on its product, including the upcoming *Gumby*, set for the fall, 1988.

"We're not tied in with an ad agency that can get toy company money, so we

have to get results on our own," says Samples.

John Claster, president of Cluster Television, says where peripheral product is involved, there needs to be "a commitment" to the stations to give them a reason for clearing certain shows. But his company is not guaranteeing advertising money for the pick-up of product, he claims. "We are in a different arena from other companies. We work closely with Griffin-Bacal, and one of their major clients is Hasbro toys (parent company of Claster), and it has a lot of leverage."

Ultimately, notes Claster, the reasons for stations licensing product should not be deal-driven. "In the final analysis," he notes, "we have to find a way to entertain kids, and if we are not being tough on the creative process, we will end up with a lot of failures. I think this happened to some degree this past fall."

But Edwin T. Vane, president of Group W Productions, believes the clearance-advertiser deals are "a situation that must be dealt with," and he expects to unveil "a revolutionary plan in childrens' marketing" in the near future that he hopes will circumvent the problem. Vane is unwilling to announce details at this time. "The environment has changed considerably,"



**John Claster of Cluster Television** says where peripheral product is involved, there needs to be "a commitment" to the stations to give them a reason for clearance. But his company is not guaranteeing advertising revenues.



**William Miller of King Features** reports "*Defenders of the Earth*," sold to a large number of stations without any ad guarantee, has been shifted in several cases from an afternoon to a morning slot.

he continues. "We feel we have to adjust accordingly and will report our plan to the industry at some point later."

### Stations confirm practice

Station executives confirm they look for sweetened clearance deals, but maintain the primary objective is to get a good show. Terence J. Brown, general manager of Denver indie KDVR-TV, says because more product is available than there are time periods, he asks sellers for an advertiser commitment. But, he adds, the intrinsic value of the program dictates his choice on licensing the show.

Also in Denver, Tom Shannon, program director at KWGN(TV), maintains his initial decision on acquiring a childrens' program is based on its potential performance. It's understood KWGN has picked up *Spiral Zone*, a 1988 entry from Orbis Communications, with a considerable amount of ad dollar pledges attached. According to a source, *Zone* may go into an open time period, which is a good idea on the station's part. Shannon refused to comment.

Another station executive, who preferred anonymity, says one of the major reasons for seeking advertising guarantees is because his station has been "burnt" by syndicators who have offered to get spot advertiser support, but never delivered. "We now want this in writing and want them to be held accountable for it," he said. □

**TV station shares (from page 66)**

Mon-Sun, Sign-on/sign-off Households  
M '87 F '87 N '86 M '86

M-F 4-7:30 p W M 25-54 25-54

M-F 11-11:30 p W M 25-54 25-54

**Mpls-St. Paul (15)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WCCO-TV/C | 25 | 24 | 28 | 27 | 20 | 27 | 29 | 25 |
| KSTP-TV/A | 21 | 23 | 21 | 21 | 27 | 18 | 24 | 23 |
| KARE/N    | 20 | 19 | 18 | 18 | 13 | 18 | 33 | 35 |
| KMSP-TV/I | 12 | 13 | 12 | 13 | 13 | 9  | 2  | 3  |
| KITN/I    | 3  | 4  | 4  | 5  | —  | —  | 2  | 3  |

**Seattle-Tacoma (16)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KIRO-TV/C | 23 | 19 | 21 | 19 | 18 | 21 | 24 | 31 |
| KING-TV/N | 22 | 24 | 25 | 23 | 27 | 21 | 29 | 31 |
| KOMO-TV/A | 20 | 23 | 21 | 21 | 23 | 16 | 18 | 13 |
| KSTW-TV/I | 10 | 10 | 8  | 10 | 9  | 11 | 6  | 6  |
| KCPQ-TV/I | 7  | 5  | 7  | 7  | 9  | 5  | 6  | 6  |
| KTZZ-TV/I | 2  | 2  | 3  | 3  | —  | 5  | —  | —  |

**Tampa-St. Petersburg (17)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTVT/C    | 26 | 26 | 27 | 27 | 24 | 24 | 27 | 27 |
| WTSF-TV/A | 22 | 24 | 21 | 23 | 21 | 19 | 27 | 27 |
| WXFL/N    | 22 | 22 | 22 | 21 | 24 | 24 | 19 | 18 |
| WTOG/I    | 6  | 6  | 6  | 7  | 7  | 5  | 8  | 9  |
| WFTS/I    | 5  | 4  | 5  | 5  | 3  | 5  | 4  | 5  |

**St. Louis (18)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KSDK/N    | 31 | 30 | 29 | 31 | 35 | 31 | 36 | 36 |
| KMOV/C    | 24 | 25 | 25 | 22 | 25 | 31 | 30 | 23 |
| KTVI/A    | 16 | 16 | 18 | 19 | 15 | 15 | 16 | 18 |
| KPLR-TV/I | 11 | 11 | 10 | 10 | 10 | 8  | 7  | 5  |
| KDNL-TV/I | 5  | 6  | 6  | 7  | 5  | —  | 2  | 3  |

**Denver (19)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KUSA-TV/A | 21 | NA | NA | NA | 24 | 17 | 29 | 22 |
| KCNC-TV/N | 20 | NA | NA | NA | 24 | 17 | 26 | 25 |
| KMGH-TV/C | 15 | NA | NA | NA | 12 | 8  | 14 | 11 |
| KWGN-TV/I | 13 | NA | NA | NA | 12 | 17 | 6  | 8  |
| KDVR-TV/I | 8  | NA | NA | NA | 6  | 8  | 6  | 6  |

**Sacramento-Stockton (20)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KCRA-TV/N | 25 | 26 | 26 | 25 | 23 | 24 | 32 | 26 |
| KOVR/A    | 19 | 19 | 18 | 19 | 15 | 14 | 16 | 16 |
| KXTV/C    | 18 | 20 | 20 | 17 | 19 | 14 | 16 | 16 |
| KTXL/I    | 9  | 8  | 8  | 9  | 12 | 10 | 5  | 5  |
| KRBK-TV/I | 7  | 6  | 6  | 7  | 8  | 5  | 5  | 11 |
| KSCH/I    | 2  | —  | —  | —  | —  | —  | —  | —  |

**Baltimore (21)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WJZ-TV/A  | 27 | 26 | 25 | 27 | 35 | 32 | 43 | 36 |
| WMAR-TV/N | 25 | 27 | 25 | 23 | 23 | 21 | 17 | 16 |
| WBAL-TV/C | 24 | 24 | 24 | 25 | 19 | 21 | 27 | 24 |
| WBFF/I    | 4  | 5  | 5  | 4  | 4  | 5  | 3  | 4  |
| WNUV-TV/I | 3  | 3  | 3  | 3  | 4  | —  | —  | —  |

**Phoenix (22)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTSP-TV/C | 24 | 25 | 27 | 23 | 23 | 22 | 24 | 22 |
| KPNX-TV/N | 21 | 21 | 22 | 20 | 18 | 17 | 26 | 28 |
| KTVK/A    | 17 | 19 | 18 | 19 | 23 | 11 | 12 | 9  |
| KPHO-TV/I | 12 | 12 | 13 | 13 | 14 | 17 | 15 | 16 |
| KNXV-TV/I | 4  | 4  | 5  | 5  | 5  | 6  | 3  | 3  |
| KUTP/I    | 3  | 3  | 3  | 3  | 5  | 6  | 3  | —  |

**Hartford-New Haven (23)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WFSB-TV/C | 23 | 22 | 22 | 22 | 32 | 28 | 32 | 29 |
| WTNH-TV/A | 22 | 23 | 23 | 22 | 27 | 22 | 27 | 24 |
| WVIT/N    | 12 | 12 | 13 | 12 | 9  | 11 | 9  | 10 |
| WTIC-TV/I | 4  | 4  | 4  | 4  | 5  | 6  | 5  | 5  |
| WTXX-TV/I | 3  | 4  | 4  | 4  | 5  | 6  | —  | —  |

**Indianapolis (24)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WISH-TV/C | 24 | 24 | 23 | 24 | 20 | 14 | 31 | 24 |
| WTHR/N    | 23 | 22 | 23 | 21 | 20 | 21 | 28 | 27 |
| WRTV/A    | 18 | 20 | 19 | 21 | 30 | 21 | 17 | 18 |
| WTTV/I    | 7  | 10 | 9  | 7  | 5  | 7  | 3  | 6  |
| WXIN/I    | 6  | 6  | 6  | 5  | 5  | 7  | 3  | 6  |

**San Diego (25)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KFMB-TV/C | 20 | 23 | 25 | 22 | 22 | 23 | 24 | 25 |
| KGTV/A    | 19 | 21 | 21 | 20 | 17 | 14 | 29 | 20 |
| KCST-TV/N | 17 | 19 | 18 | 20 | 13 | 9  | 12 | 20 |
| XETV/I    | 6  | 6  | 6  | 7  | 4  | 5  | 6  | 10 |
| KUSI-TV/I | 6  | 5  | 4  | 4  | 9  | 14 | —  | —  |

**Portland (26)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KOIN-TV/C | 24 | 24 | 24 | 25 | 26 | 30 | 17 | 19 |
| KGW-TV/N  | 22 | 22 | 21 | 20 | 22 | 15 | 28 | 38 |
| KATU/A    | 18 | 19 | 19 | 20 | 17 | 15 | 22 | 19 |
| KPTV/I    | 11 | 11 | 12 | 12 | 9  | 5  | 11 | 6  |
| KPDQ-TV/I | 5  | 6  | 6  | 5  | 4  | 5  | 6  | 6  |

**Orlando-Daytona Beach-Melbourne (27)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WFTV/A    | 25 | 26 | 26 | 25 | 25 | 23 | 32 | 22 |
| WESH-TV/N | 22 | 25 | 26 | 23 | 21 | 23 | 20 | 19 |
| WCPX-TV/C | 21 | 22 | 22 | 21 | 21 | 18 | 20 | 19 |
| WOFL/I    | 8  | 9  | 8  | 8  | 8  | 9  | 8  | 7  |
| WMOD/I    | 2  | 2  | 2  | 3  | 4  | 5  | —  | 4  |

**Cincinnati (28)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WLWT/N    | 25 | 23 | 25 | 25 | 23 | 18 | 28 | 29 |
| WCPO-TV/C | 20 | 23 | 21 | 22 | 23 | 18 | 25 | 18 |
| WKRC-TV/A | 20 | 20 | 22 | 23 | 23 | 18 | 28 | 25 |
| WXIX-TV/I | 9  | 9  | 10 | 9  | 9  | 12 | 6  | 7  |
| WIII/I    | 2  | 2  | 2  | —  | —  | —  | —  | —  |

**Kansas City (29)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KCTV/C    | 25 | 25 | 26 | 22 | 20 | 31 | 32 | 28 |
| WDAF-TV/N | 24 | 24 | 26 | 24 | 30 | 23 | 25 | 25 |
| KMBC-TV/A | 20 | 22 | 22 | 25 | 20 | 15 | 23 | 25 |
| KSHB-TV/I | 8  | 8  | 8  | 8  | 10 | 8  | 5  | 6  |
| KZKC/I    | 4  | 4  | 4  | 4  | 5  | 8  | 5  | 6  |

**Milwaukee (30)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTMJ-TV/N | 26 | 28 | 26 | 27 | 37 | 31 | 26 | 28 |
| WITI-TV/C | 22 | 20 | 23 | 19 | 16 | 15 | 26 | 20 |
| WISN-TV/A | 18 | 19 | 19 | 21 | 16 | 15 | 23 | 23 |
| WVTV/I    | 10 | 8  | 8  | 10 | 11 | 8  | 7  | 10 |
| WCGV/I    | 7  | 7  | 8  | 7  | 5  | 8  | 9  | 8  |

**Nashville (31)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WSMV/N    | 32 | 33 | 32 | 32 | 40 | 31 | 29 | 29 |
| WTVF/C    | 26 | 25 | 25 | 23 | 20 | 19 | 29 | 26 |
| WKRN-TV/A | 17 | 18 | 19 | 19 | 24 | 25 | 18 | 20 |
| WZTV/I    | 5  | 7  | 5  | 7  | 4  | 6  | 11 | 11 |
| WCAY/I    | 3  | 3  | 3  | 2  | 4  | 6  | 3  | 3  |

**Charlotte (32)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WBTV/C    | 34 | 33 | 33 | 34 | 31 | 37 | 36 | 30 |
| WSOC-TV/A | 25 | 25 | 26 | 26 | 38 | 37 | 44 | 39 |
| WPQC-TV/N | 9  | 10 | 9  | 9  | 4  | 5  | 4  | 4  |
| WCCB/I    | 7  | 8  | 8  | 9  | 8  | 5  | 4  | 4  |

**New Orleans (33)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WWL-TV/C  | 35 | 35 | 33 | 33 | 46 | 40 | 47 | 40 |
| WDSU-TV/N | 20 | 20 | 22 | 22 | 14 | 15 | 12 | 14 |
| WVUE/A    | 15 | 16 | 17 | 17 | 14 | 15 | 21 | 14 |
| WGNO-TV/I | 9  | 9  | 8  | 9  | 7  | 10 | 7  | 7  |
| WNOL-TV/I | 5  | 4  | 5  | 5  | 4  | 5  | 7  | 7  |

Copyright 1987 by TELEVISION/RADIO AGE. Reproduction in any form prohibited without permission of TELEVISION/RADIO AGE.

Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

**Columbus, OH (34)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WBNS-TV/C | 27 | 26 | 30 | 30 | 27 | 31 | 37 | 29 |
| WCMH-TV/N | 25 | 25 | 25 | 23 | 23 | 19 | 26 | 29 |
| WTVN-TV/A | 20 | 20 | 21 | 20 | 23 | 19 | 19 | 17 |
| WTTE/I    | 7  | 7  | 7  | 6  | 9  | 6  | 4  | 4  |

**Raleigh-Durham (35)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WRAL-TV/C | 29 | 30 | 30 | 30 | 38 | 36 | 38 |    |
| WTVO/A    | 26 | 28 | 26 | 27 | 33 | 29 | 28 | 21 |
| WPTF-TV/N | 8  | 8  | 8  | 8  | 4  | 5  | —  | 4  |
| WLFL-TV/I | 5  | 5  | 5  | 5  | 4  | 5  | 4  | —  |
| WKFT/I    | 4  | 3  | 2  | —  | 7  | 10 | 4  | 4  |

**Buffalo (36)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WKBW-TV/A | 26 | 28 | 28 | 28 | 36 | 38 | 36 | 37 |
| WIVB-TV/C | 22 | 23 | 24 | 24 | 18 | 19 | 33 | 27 |
| WGRZ-TV/N | 22 | 21 | 24 | 21 | 18 | 19 | 19 | 20 |
| WUTV/I    | 5  | 5  | 5  | 5  | 5  | —  | 3  | 3  |

**Oklahoma City (37)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTVY/N    | 25 | 25 | 24 | 23 | 23 | 21 | 27 | 27 |
| KWTV/C    | 24 | 26 | 25 | 25 | 32 | 29 | 33 | 27 |
| KOCO-TV/A | 18 | 17 | 20 | 20 | 14 | 14 | 22 | 22 |
| KOKH-TV/I | 6  | 6  | 6  | 6  | 9  | 7  | 4  | 5  |
| KGMC/I    | 5  | 5  | 5  | 5  | 5  | 7  | 2  | 2  |
| KAUT/I    | 4  | 4  | 4  | 4  | 5  | 7  | 2  | 2  |

**Greenville-Spartanburg-Asheville (38)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WYFF-TV/N | 31 | 32 | 31 | 28 | 35 | 32 | 35 | 30 |
| WSPA-TV/C | 23 | 24 | 25 | 24 | 23 | 21 | 30 | 25 |
| WLOS/A    | 20 | 19 | 19 | 21 | 23 | 16 | 13 | 15 |
| WHNS-TV/I | 8  | 8  | 7  | 8  | 8  | 11 | 4  | 10 |

**Memphis (39)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WMC-TV/N  | 30 | 28 | 28 | 27 | 29 | 28 | 30 | 27 |
| WREG-TV/C | 23 | 24 | 25 | 26 | 21 | 22 | 27 | 30 |
| WHBQ-TV/A | 16 | 18 | 18 | 19 | 17 | 17 | 23 | 19 |
| WPTY-TV/I | 6  | 7  | 6  | 6  | 8  | 6  | 7  | 5  |
| WMKW/I    | 3  | 5  | 4  | 3  | 4  | —  | 2  | 3  |

**Grand Rapids-Kalamazoo-Battle Creek (40)**

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WOTV/N      | 23 | 22 | 23 | 24 | 26 | 25 | 29 | 30 |
| WWMT/C      | 20 | 19 | 22 | 20 | 17 | 13 | 17 | 17 |
| WZZM-TV/A   | 18 | 21 | 18 | 20 | 22 | 19 | 25 | 22 |
| WXMI/I      | 7  | 7  | 8  | 7  | 9  | 6  | 4  | 4  |
| * WUHQ-TV/A | 5  | 5  | 5  | 6  | 4  | 6  | 13 | 13 |

\* Located in Battle Creek

**Salt Lake City (41)**

|          |    |    |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|----|----|
| KUTV/N   | 25 | 26 | 27 | 28 | 36 | 18 | 34 | 31 |
| KSL-TV/C | 25 | 23 | 26 | 23 | 29 | 27 | 41 | 38 |
| KTVX/A   | 21 | 25 | 23 | 24 | 21 | 18 | 12 | 13 |
| KSTU/I   | 8  | 8  | 9  | 8  | 7  | 9  | 5  | 8  |

**Providence-New Bedford (42)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WJAR/N    | 25 | 25 | 26 | 25 | 19 | 29 | 33 | 33 |
| WPRI-TV/A | 17 | 19 | 21 | 22 | 19 | 19 | 13 | 14 |
| WLNE/C    | 16 | 14 | 15 | 14 | 19 | 24 | 13 | 10 |
| WNAC-TV/I | 2  | 3  | 2  | 2  | 4  | 5  | 4  | —  |

**Birmingham (43)**

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WBRC-TV/A   | 29 | 29 | 33 | 33 | 32 | 29 | 33 | 27 |
| WVTM/N      | 28 | 27 | 29 | 25 | 36 | 29 | 38 | 36 |
| WTO/I       | 10 | 10 | 7  | 8  | 4  | 6  | 8  | 6  |
| WBMG/C      | 9  | 9  | 8  | 10 | 8  | 6  | 5  | 3  |
| * WJSU-TV/C | 3  | 3  | 3  | —  | 4  | —  | 3  | 3  |

\* Located in Anniston

Copyright 1987 by TELEVISION/RADIO AGE. Reproduction in any form prohibited without permission of TELEVISION/RADIO AGE.

Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

**San Antonio (44)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KENS-TV/C | 25 | 27 | 29 | 26 | 38 | 29 | 42 | 35 |
| KMOL-TV/N | 20 | 21 | 20 | 18 | 14 | 12 | 13 | 16 |
| KSAT-TV/A | 19 | 20 | 23 | 20 | 14 | 18 | 22 | 21 |
| KRRT/I    | 8  | 7  | 7  | 6  | 10 | 6  | 7  | 7  |
| KWEX-TV/I | 5  | 5  | 5  | 7  | 10 | 6  | 2  | 2  |

**Harrisburg-York-Lancaster-Lebanon (45)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WGAL-TV/N | 31 | 30 | 31 | 33 | 26 | 31 | 42 | 37 |
| WHTM/A    | 14 | 16 | 16 | 16 | 26 | 19 | 16 | 16 |
| WHP-TV/C  | 12 | 13 | 14 | 12 | 11 | 6  | 11 | 11 |
| WPMT/I    | 6  | 5  | 5  | 5  | 5  | 6  | 5  | 5  |
| WLYH-TV/C | 5  | 4  | 4  | 5  | —  | 6  | —  | —  |

**Norfolk-Portsmouth-Newport News-Hampton (46)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WVEC-TV/A | 24 | 25 | 25 | 23 | 24 | 24 | 18 | 17 |
| WTKR-TV/C | 21 | 24 | 24 | 25 | 21 | 19 | 18 | 17 |
| WAVY-TV/N | 21 | 21 | 23 | 21 | 21 | 24 | 36 | 38 |
| WYAH/I    | 6  | 5  | 5  | 6  | 7  | 5  | 4  | 4  |
| WTVZ/I    | 5  | 5  | 5  | 4  | 3  | 5  | 4  | —  |

**Charleston-Huntington (47)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WSAZ-TV/N | 32 | 31 | 32 | 32 | 30 | 29 | 38 | 33 |
| WCHS-TV/A | 16 | 17 | 17 | 16 | 17 | 12 | 15 | 13 |
| WOWK-TV/C | 16 | 15 | 16 | 16 | 17 | 16 | 19 | 13 |
| WVAH-TV/I | 8  | 8  | 8  | 8  | 4  | 6  | 8  | 8  |

**Dayton (48)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WHIO-TV/C | 30 | 30 | 32 | 31 | 32 | 41 | 42 | 39 |
| WDTN/A    | 18 | 18 | 17 | 18 | 16 | 12 | 19 | 17 |
| WKEF/N    | 15 | 16 | 17 | 15 | 16 | 12 | 13 | 9  |
| WRGT-TV/I | 6  | 5  | 5  | 5  | 12 | 6  | 6  | 4  |

**Louisville (49)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WAVE-TV/N | 30 | 31 | 31 | 29 | 25 | 24 | 27 | 29 |
| WHAS-TV/C | 28 | 28 | 27 | 30 | 29 | 35 | 45 | 42 |
| WLKY-TV/A | 17 | 17 | 16 | 16 | 21 | 18 | 12 | 10 |
| WDRB-TV/I | 7  | 8  | 7  | 7  | 8  | 6  | 3  | 3  |

**Greensboro-Winston Salem-High Point (50)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WFMY-TV/C | 30 | 35 | 31 | 29 | 31 | 40 | 43 | 38 |
| WXII/N    | 22 | 22 | 21 | 22 | 19 | 20 | 19 | 19 |
| WGHP-TV/A | 21 | 20 | 21 | 20 | 23 | 20 | 19 | 19 |
| WNRW/I    | 5  | 4  | 5  | 5  | 4  | —  | 5  | —  |
| WGGT/I    | 3  | 2  | 4  | 4  | —  | 5  | —  | —  |

**Albany-Schenectady-Troy (51)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WRBG/C    | 25 | 25 | 27 | 25 | 30 | 33 | 22 | 21 |
| WNYT/N    | 23 | 24 | 24 | 24 | 26 | 22 | 26 | 26 |
| WTEN/A    | 22 | 24 | 20 | 22 | 26 | 22 | 26 | 21 |
| WXXA-TV/I | 5  | 7  | 7  | 7  | 4  | 6  | 4  | —  |

**Tulsa (52)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTUL-TV/A | 25 | 26 | 25 | 26 | 33 | 36 | 29 | 27 |
| KQTV/C    | 22 | 22 | 25 | 24 | 19 | 14 | 27 | 23 |
| KJRH/N    | 21 | 22 | 22 | 21 | 19 | 21 | 27 | 27 |
| KOKI-TV/I | 6  | 6  | 6  | 7  | 5  | —  | 4  | 5  |
| KGCT-TV/I | 3  | 4  | 3  | 3  | —  | —  | —  | —  |

**Little Rock (53)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KATV/A    | 25 | 26 | 26 | 25 | 27 | 27 | 31 | 27 |
| KARK-TV/N | 25 | 27 | 25 | 25 | 23 | 20 | 28 | 27 |
| KTHV/C    | 19 | 20 | 22 | 22 | 18 | 13 | 18 | 16 |
| KLRT/I    | 7  | 7  | 6  | 9  | 9  | 7  | 8  | 8  |
| KJTM-TV/I | 3  | 3  | 2  | —  | 5  | 7  | 3  | 3  |

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

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WPTV/N | 25 | 26 | 26 | 24 | 22 | 24 | 16 | 24 |
| WPEC/A | 15 | 16 | 16 | 18 | 15 | 10 | 24 | 20 |
| WTVX/C | 10 | 8  | 9  | 7  | 11 | 10 | 16 | 16 |
| WFLX/I | 6  | 6  | 6  | 6  | 7  | 10 | 12 | 4  |

Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86  
 M-F 4-7:30 p W M 25-54 25-54  
 M-F 11-11:30 p W M 25-54 25-54

### Mobile-Pensacola (55)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WKRG-TV/C | 28 | 26 | 28 | 25 | 24 | 21 | 33 | 31 |
| WALA-TV/N | 24 | 22 | 24 | 22 | 28 | 26 | 23 | 23 |
| WEAR-TV/A | 18 | 21 | 19 | 21 | 24 | 16 | 20 | 14 |
| WPMI/I    | 6  | 5  | 5  | 6  | 4  | 5  | 8  | 6  |
| WJTC/I    | 3  | 3  | 2  | 2  | —  | —  | —  | —  |

### Flint-Saginaw-Bay City (56)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WNEM-TV/N | 29 | 28 | 31 | 31 | 32 | 31 | 36 | 35 |
| WJRT-TV/A | 26 | 27 | 26 | 25 | 32 | 31 | 36 | 30 |
| WEYL-TV/C | 8  | 8  | 11 | 11 | 5  | 6  | 4  | —  |
| WSMH/I    | 5  | 5  | 5  | 4  | 5  | 6  | 4  | —  |

### Jacksonville (57)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WJXT/C | 33 | 35 | 35 | 33 | 50 | 40 | 39 | 42 |
| WJKS/N | 16 | 16 | 15 | 17 | 12 | 15 | 13 | 11 |
| WTLV/A | 14 | 16 | 17 | 18 | 12 | 15 | 13 | 11 |
| WAWS/A | 7  | 7  | 8  | 7  | 8  | 5  | 4  | 5  |
| WNFT/I | 5  | 4  | 5  | 5  | 4  | 5  | 4  | —  |

### Wichita-Hutchinson (58)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KWCH-TV/C | 30 | 27 | 27 | 25 | 28 | 17 | 36 | 33 |
| KSNW/N    | 21 | 24 | 24 | 22 | 17 | 17 | 20 | 24 |
| KAKE-TV/A | 18 | 20 | 21 | 21 | 22 | 25 | 23 | 24 |
| KSAS-TV/I | 4  | 4  | 5  | 5  | —  | 8  | 5  | 2  |

### Wilkes Barre-Scranton (59)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WNEP-TV/A | 27 | 29 | 29 | 32 | 37 | 36 | 44 | 46 |
| WBRE-TV/N | 21 | 22 | 22 | 22 | 15 | 14 | 19 | 17 |
| WYOU/C    | 20 | 20 | 19 | 16 | 22 | 23 | 11 | 13 |
| WOLF-TV/I | 2  | 3  | 3  | 3  | —  | —  | 4  | —  |

### Richmond (60)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTVR-TV/C | 31 | 30 | 33 | 32 | 28 | 32 | 35 | 29 |
| WXEX-TV/A | 21 | 23 | 21 | 21 | 28 | 21 | 13 | 13 |
| WWBT/N    | 21 | 22 | 21 | 22 | 16 | 21 | 22 | 25 |
| WRLH-TV/I | 4  | 4  | 4  | 6  | 4  | 5  | 9  | 4  |
| WVRN-TV/I | 3  | 2  | 2  | —  | 4  | 5  | 4  | 4  |

### Knoxville (61)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WBIR-TV/C | 33 | 32 | 34 | 33 | 42 | 47 | 43 | 41 |
| WATE-TV/A | 20 | 22 | 21 | 23 | 21 | 21 | 26 | 27 |
| WTVK/N    | 17 | 16 | 15 | 16 | 13 | 11 | 9  | 5  |
| WKCH/I    | 4  | 5  | 4  | 4  | 4  | 5  | 4  | 5  |

### Shreveport-Texarkana (62)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KSLA-TV/C | 29 | 28 | 28 | 26 | 27 | 28 | 30 | 28 |
| KTBS-TV/A | 25 | 25 | 27 | 24 | 30 | 28 | 28 | 31 |
| KTAL-TV/N | 19 | 20 | 21 | 19 | 23 | 17 | 17 | 15 |
| KMSS-TV/I | 3  | 4  | 4  | 3  | 3  | 6  | 2  | 3  |

### Fresno-Visalia (63)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KFSN-TV/A | 23 | 24 | 22 | 22 | 33 | 27 | 27 | 20 |
| KJEO/C    | 18 | 19 | 20 | 18 | 15 | 14 | 13 | 13 |
| KSEE/N    | 17 | 17 | 18 | 19 | 7  | 9  | 13 | 13 |
| KMPH-TV/I | 14 | 15 | 14 | 17 | 15 | 18 | 7  | 20 |
| KFTV/I    | 5  | 4  | 5  | 5  | 11 | 9  | —  | —  |
| KAIL/I    | 2  | 2  | 2  | 2  | —  | —  | —  | —  |

### Toledo (64)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTOL-TV/C | 29 | 30 | 30 | 28 | 30 | 31 | 32 | 24 |
| WTVG/N    | 27 | 25 | 26 | 27 | 25 | 31 | 29 | 28 |
| WNWO-TV/A | 13 | 14 | 14 | 16 | 10 | 6  | 4  | 4  |
| WUPW/I    | 7  | 6  | 6  | 5  | 5  | 6  | 7  | 8  |

### Albuquerque (65)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KOAT-TV/A | 24 | 29 | 27 | 30 | 32 | 33 | 33 | 33 |
| KOB-TV/N  | 23 | 23 | 24 | 22 | 26 | 20 | 25 | 22 |
| KGGM-TV/C | 19 | 17 | 18 | 17 | 16 | 13 | 17 | 17 |
| KGSW-TV/I | 6  | 4  | 5  | 5  | 5  | 7  | 6  | 6  |
| KNMZ-TV/I | 4  | 4  | 3  | 4  | 5  | —  | 3  | 3  |

Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86  
 M-F 4-7:30 p W M 25-54 25-54  
 M-F 11-11:30 p W M 25-54 25-54

### Des Moines (66)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KCCI-TV/C | 28 | 29 | 31 | 29 | 35 | 27 | 42 | 35 |
| WHO-TV/N  | 26 | 25 | 25 | 26 | 29 | 18 | 33 | 38 |
| WOI-TV/A  | 18 | 19 | 18 | 20 | 18 | 18 | 9  | 10 |
| KDSM-TV/I | 7  | 7  | 7  | 6  | 12 | 9  | 2  | 5  |

### Syracuse (67)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WTVH/C | 22 | 28 | 27 | 25 | 22 | 24 | 30 | 23 |
| WSTM/N | 22 | 23 | 23 | 24 | 17 | 18 | 26 | 18 |
| WIXT/A | 21 | 21 | 21 | 21 | 30 | 24 | 13 | 14 |
| WSYT/I | 4  | —  | —  | —  | 4  | 6  | —  | 5  |

### Green Bay-Appleton (68)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WLUK-TV/N | 24 | 23 | 21 | 23 | 22 | 23 | 18 | 18 |
| WFRV-TV/A | 23 | 24 | 24 | 22 | 28 | 23 | 18 | 15 |
| WBAY-TV/C | 22 | 21 | 25 | 26 | 22 | 31 | 36 | 33 |
| WGBA/I    | 6  | 6  | 5  | 5  | —  | 8  | 6  | 6  |
| WXGZ-TV/I | 4  | 5  | 4  | 4  | 6  | —  | 3  | 3  |

### Omaha (69)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| KMTV/C | 22 | 24 | 24 | 21 | 25 | 18 | 20 | 17 |
| WOWT/N | 21 | 21 | 21 | 24 | 19 | 9  | 27 | 22 |
| KETV/A | 20 | 24 | 22 | 24 | 19 | 18 | 24 | 24 |
| KPTM/I | 13 | 11 | 12 | 9  | 19 | 18 | 12 | 15 |

### Rochester (70)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WHEC-TV/C | 27 | 27 | 26 | 25 | 35 | 33 | 41 | 30 |
| WOKR/A    | 24 | 24 | 27 | 26 | 26 | 27 | 23 | 22 |
| WROC-TV/N | 18 | 17 | 20 | 18 | 9  | 13 | 14 | 13 |
| WUHF/I    | 8  | 9  | 7  | 9  | 9  | 7  | 5  | 9  |

### Roanoke-Lynchburg (71)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WDBJ/C    | 32 | 32 | 33 | 30 | 35 | 33 | 40 | 35 |
| WSLS-TV/N | 22 | 22 | 23 | 23 | 17 | 22 | 15 | 15 |
| WSET-TV/A | 16 | 18 | 19 | 19 | 17 | 17 | 20 | 20 |
| WJPR/I    | —  | 2  | 2  | —  | —  | —  | 5  | —  |
| WVFT/I    | —  | 2  | —  | —  | 4  | 6  | —  | —  |

### Austin TX (72)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTBC-TV/C | 25 | 28 | 29 | 28 | 18 | 18 | 25 | 23 |
| KVUE-TV/A | 22 | 23 | 21 | 24 | 24 | 36 | 35 | 34 |
| KTUV/N    | 18 | 18 | 19 | 17 | 18 | 18 | 20 | 20 |
| KBVO/I    | 10 | 10 | 12 | 9  | 12 | 9  | 8  | 6  |

### Lexington (73)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WKYT-TV/C   | 24 | 28 | 26 | 26 | 27 | 33 | 48 | 48 |
| WLEX-TV/N   | 24 | 22 | 23 | 25 | 23 | 20 | 20 | 17 |
| WTVQ-TV/A   | 16 | 15 | 17 | 18 | 14 | 13 | 8  | 9  |
| WDKY-TV/I   | 4  | 3  | 4  | 3  | 5  | —  | 4  | 4  |
| * WYMT-TV/C | —  | 2  | 2  | —  | 5  | 7  | 4  | 4  |

\* Located in Hazard, KY

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

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KWQC-TV/N | 34 | 34 | 31 | 30 | 39 | 29 | 37 | 41 |
| WHBF-TV/C | 18 | 19 | 22 | 19 | 17 | 14 | 13 | 11 |
| WOAD-TV/A | 16 | 18 | 20 | 20 | 17 | 14 | 24 | 22 |
| KLJB-TV/I | 5  | 5  | 4  | 5  | 6  | 7  | 5  | 3  |

### Cedar Rapids-Waterloo-Dubuque (75)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KWWL/N      | 31 | 30 | 28 | 28 | 41 | 27 | 39 | 35 |
| KGAN/C      | 21 | 22 | 27 | 22 | 18 | 18 | 20 | 18 |
| KCRG-TV/A   | 17 | 18 | 19 | 19 | 18 | 18 | 22 | 18 |
| * KDUB-TV/A | 3  | 2  | 2  | 3  | —  | —  | 5  | 3  |

\* Located in Dubuque

Copyright 1987 by TELEVISION/RADIO AGE. Reproduction in any form prohibited without permission of TELEVISION/RADIO AGE.

Mon-Sun. Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

### Springfield-Decatur-Champaign (76)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WCIA/C    | 26 | 28 | 28 | 24 | 32 | 25 | 36 | 37 |
| WICS/N    | 23 | 22 | 24 | 21 | 16 | 17 | 22 | 24 |
| WAND/A    | 17 | 19 | 19 | 18 | 16 | 17 | 17 | 13 |
| WRSP-TV/I | 4  | 3  | 4  | 3  | 5  | 8  | 3  | 3  |

### Paducah-Cape Girardeau-Harrisburg-Marion (77)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KFVS-TV/C | 31 | 32 | 34 | 29 | 29 | 31 | 38 | 36 |
| WPSD-TV/N | 29 | 29 | 27 | 28 | 33 | 25 | 32 | 28 |
| WSIL-TV/A | 11 | 10 | 10 | 11 | 10 | 6  | 5  | 6  |
| KBSI/I    | 4  | 4  | 5  | 5  | 5  | 6  | 5  | 6  |

### Spokane (78)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KHQ-TV/N  | 26 | 27 | 28 | 28 | 24 | 22 | 23 | 21 |
| KREM-TV/C | 21 | 21 | 24 | 21 | 24 | 22 | 31 | 29 |
| KXLY-TV/A | 20 | 20 | 20 | 25 | 16 | 17 | 15 | 14 |
| KAYU-TV/I | 6  | 5  | 5  | 4  | 12 | 9  | 8  | —  |
| KSKN/I    | —  | 2  | 2  | 2  | —  | —  | —  | —  |

### Portland-Poland Spring (79)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WCSH-TV/N | 30 | 29 | 29 | 28 | 33 | 30 | 30 | 25 |
| WGME-TV/C | 22 | 23 | 23 | 23 | 30 | 24 | 30 | 25 |
| WMTW-TV/A | 17 | 17 | 16 | 17 | 19 | 14 | 10 | 17 |
| WPXT/I    | 4  | 4  | 3  | —  | 4  | —  | —  | —  |

### Chattanooga (80)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WRCB-TV/N | 26 | 26 | 28 | 28 | 23 | 20 | 23 | 19 |
| WTVC/A    | 25 | 24 | 25 | 25 | 31 | 25 | 35 | 26 |
| WDEF-TV/C | 19 | 21 | 21 | 19 | 15 | 15 | 19 | 15 |
| WDSI-TV/I | 3  | 4  | 4  | 4  | 4  | 5  | 4  | 7  |

### Tucson (81)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KVOA-TV/N | 25 | 25 | 25 | 22 | 23 | 24 | 31 | 32 |
| KOLD-TV/C | 21 | 23 | 23 | 21 | 23 | 18 | 26 | 19 |
| KGUN-TV/A | 20 | 22 | 23 | 22 | 23 | 24 | 23 | 22 |
| KMSB-TV/I | 6  | 5  | 6  | 6  | 5  | 6  | 3  | 5  |
| KDTU-TV/I | 5  | 5  | 4  | 4  | 5  | 6  | 3  | 3  |
| KPOL/I    | 2  | —  | —  | 2  | —  | —  | 3  | 3  |

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

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WCYB-TV/N | 34 | 37 | 40 | 38 | 33 | 40 | 33 | 40 |
| WJHL-TV/C | 24 | 25 | 22 | 24 | 25 | 25 | 33 | 20 |
| WKPT-TV/A | 7  | 7  | 7  | 8  | 8  | 5  | 6  | 5  |
| WETO/I    | 5  | 3  | 3  | 2  | 4  | 5  | 6  | 5  |

### Springfield, MO (83)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| KYTV/N | 37 | 39 | 36 | 37 | 35 | 36 | 53 | 58 |
| KQLR/C | 25 | 27 | 27 | 28 | 24 | 21 | 22 | 16 |
| KSPR/A | 8  | 7  | 8  | 7  | 12 | 7  | 6  | 3  |
| KOEB/I | 7  | 8  | 9  | 7  | 12 | 7  | 3  | 3  |

### South Bend-Elkhart (84)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WNDU-TV/N | 25 | 25 | 24 | 25 | 21 | 25 | 36 | 36 |
| WSBT-TV/C | 23 | 26 | 24 | 24 | 21 | 17 | 27 | 21 |
| WSJV/A    | 19 | 20 | 20 | 19 | 21 | 8  | 9  | 7  |
| WHME-TV/I | 2  | 3  | 3  | 2  | 5  | 8  | —  | —  |

### Jackson, MS (85)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WLBT/N | 31 | 31 | 30 | 32 | 33 | 35 | 36 | 34 |
| WJTV/C | 29 | 29 | 26 | 26 | 37 | 29 | 40 | 37 |
| WAPT/A | 12 | 13 | 14 | 12 | 10 | 12 | 9  | 7  |
| WDBD/I | 7  | 8  | 8  | 7  | 7  | 12 | 7  | 7  |

### Johnstown-Altoona (86)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WJAC-TV/N | 29 | 29 | 28 | 30 | 26 | 22 | 38 | 32 |
| WTAJ-TV/C | 26 | 25 | 25 | 26 | 30 | 28 | 31 | 32 |
| WWCP-TV/I | 4  | 4  | 2  | —  | 4  | 6  | —  | —  |

Mon-Sun. Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

### Youngstown (87)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WFMJ-TV/N | 24 | 23 | 23 | 24 | 18 | 18 | 20 | 17 |
| WKBN-TV/C | 22 | 23 | 25 | 28 | 23 | 18 | 37 | 31 |
| WYTV/A    | 17 | 18 | 19 | 21 | 23 | 18 | 13 | 17 |

### Columbia, SC (88)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WIS-TV/N  | 41 | 38 | 39 | 40 | 43 | 44 | 41 | 43 |
| WLTX/C    | 19 | 18 | 20 | 19 | 17 | 22 | 41 | 40 |
| WOLO-TV/A | 14 | 15 | 15 | 16 | 9  | 17 | 3  | 3  |

### Huntsville-Decatur-Florence (89)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WHNT-TV/C | 25 | 23 | 24 | 26 | 16 | 27 | 29 | 21 |
| WAFF/N    | 20 | 21 | 22 | 20 | 24 | 27 | 18 | 21 |
| WAAV-TV/A | 19 | 21 | 19 | 24 | 20 | 20 | 32 | 29 |
| WZDX/I    | 7  | 7  | 7  | 6  | 8  | 7  | 6  | 7  |
| WOWL-TV/N | 4  | 2  | 2  | 3  | 4  | —  | —  | —  |

### Evansville (90)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WFIE-TV/N | 23 | 23 | 22 | 21 | 30 | 25 | 33 | 32 |
| WTVW/A    | 22 | 24 | 23 | 27 | 25 | 17 | 14 | 13 |
| WEHT/C    | 20 | 21 | 23 | 22 | 15 | 25 | 31 | 26 |
| WEVV/I    | 7  | 8  | 7  | 6  | 10 | 8  | 8  | 6  |

### Baton Rouge (91)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WAFB-TV/C | 32 | 32 | 30 | 31 | 26 | 25 | 40 | 37 |
| WBRZ/A    | 28 | 30 | 30 | 30 | 41 | 40 | 38 | 39 |
| WRBT/N    | 18 | 18 | 15 | 18 | 11 | 5  | 7  | 5  |

### Lincoln-Hastings-Kearney (92)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KOLN/C    | 31 | 32 | 32 | 29 | 33 | 30 | 46 | 41 |
| KHGI-TV/A | 11 | 12 | 13 | 13 | 13 | 10 | 12 | 10 |
| KHAS-TV/N | 8  | 8  | 9  | 9  | 7  | —  | 5  | 5  |

### Burlington-Plattsburgh (93)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WCAX-TV/C   | 32 | 32 | 36 | 34 | 36 | 39 | 25 | 25 |
| WPTZ/N      | 20 | 20 | 20 | 24 | 27 | 22 | 25 | 25 |
| WVNY/A      | 6  | 8  | 7  | 8  | 5  | 6  | —  | —  |
| * WNNE-TV/N | 4  | 3  | 3  | 2  | 5  | 6  | 8  | —  |

\* Located in Hartford. VT-Hanover, NH

### Las Vegas (94)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KVBC/N    | 28 | 29 | 29 | 28 | 29 | 24 | 23 | 27 |
| KLAS-TV/C | 22 | 21 | 24 | 22 | 25 | 20 | 46 | 36 |
| KTNV/A    | 18 | 20 | 20 | 20 | 18 | 12 | 12 | 9  |
| KVVU-TV/I | 15 | 16 | 15 | 14 | 14 | 16 | 15 | 18 |
| KRLR/I    | 4  | 5  | 4  | 4  | 4  | 4  | —  | —  |

### Waco-Temple (95)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KWTX-TV/C   | 20 | 20 | 23 | 20 | 19 | 25 | 26 | 25 |
| KCEN-TV/N   | 20 | 18 | 20 | 19 | 14 | 25 | 13 | 14 |
| KXXV/A      | 10 | 11 | 13 | 10 | 14 | 13 | 13 | 11 |
| * KBTX-TV/C | 9  | —  | —  | —  | 5  | 6  | 16 | 11 |

\* Located in Bryan, TX

### Greenville-New Bern-Washington (96)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WNCT-TV/C | 27 | 25 | 29 | 29 | 24 | 17 | 33 | 33 |
| WITN-TV/N | 23 | 24 | 23 | 22 | 24 | 17 | 15 | 14 |
| WCTI/A    | 20 | 22 | 21 | 22 | 24 | 30 | 22 | 14 |

### Ft. Wayne (97)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WANE-TV/C | 25 | 25 | 26 | 22 | 22 | 25 | 31 | 25 |
| WPTA/A    | 23 | 25 | 25 | 24 | 28 | 25 | 43 | 38 |
| WKJG-TV/N | 18 | 19 | 19 | 18 | 17 | 17 | 9  | 9  |
| WFFT-TV/I | 10 | 12 | 12 | 11 | 11 | 17 | 6  | 3  |

### Sioux Falls-Mitchell (98)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KELO-TV/C | 39 | 37 | 40 | 41 | 35 | 40 | 57 | 54 |
| KSFY-TV/A | 21 | 26 | 24 | 24 | 29 | 20 | 24 | 24 |
| KDLT/N    | 13 | 14 | 14 | 13 | 12 | 10 | 7  | 7  |

IT'S RARE  
TO FIND A MEDIUM  
SO WELL DONE.

It's gratifying to learn that *Television/Radio Age* has named WIS-TV the number one station in America and that *View* has included us among the 25 best rated stations in America. Because now the rest of the world knows what the people in Columbia and the rest of South Carolina have known for 34 years.



*Cosmos Broadcasting Corporation • An NBC Affiliate • Represented by HRP*

Mon-Sun. Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

### Augusta (99)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WJBF/A    | 35 | 37 | 35 | 33 | 47 | 45 | 41 | 36 |
| WRDW-TV/C | 26 | 27 | 28 | 28 | 23 | 23 | 26 | 23 |
| WAGT/N    | 14 | 14 | 15 | 16 | 10 | 9  | 7  | 14 |

### Colorado Springs-Pueblo (100)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KKTU/C    | 26 | 26 | 24 | 25 | 28 | 29 | 24 | 19 |
| KOAA-TV/N | 23 | 23 | 25 | 22 | 22 | 29 | 24 | 25 |
| KRDO-TV/A | 22 | 24 | 25 | 27 | 17 | 14 | 30 | 28 |
| KXRM/I    | 5  | 5  | 5  | 4  | 6  | —  | 5  | 6  |

### Ft. Myers-Naples (101)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WINK-TV/C | 28 | 29 | 28 | 30 | 26 | 39 | 40 | 30 |
| WBBH-TV/N | 27 | 28 | 29 | 26 | 30 | 22 | 25 | 30 |
| WEVU/A    | 11 | 12 | 12 | 12 | 11 | 9  | 5  | 5  |
| WFTX/I    | 5  | 4  | 3  | 5  | 7  | 9  | 5  | 10 |

### Lansing (102)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WLNS-TV/C | 24 | 26 | 26 | 27 | 24 | 24 | 32 | 23 |
| WLX-TV/N  | 24 | 25 | 26 | 24 | 24 | 24 | 24 | 27 |
| WSYM-TV/I | 6  | 8  | 9  | 8  | 5  | 6  | 4  | 5  |

### Peoria (103)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WEEK-TV/N | 26 | 25 | 25 | 23 | 28 | 27 | 33 | 30 |
| WHOI/A    | 20 | 24 | 22 | 25 | 22 | 18 | 21 | 19 |
| WMBD-TV/C | 19 | 20 | 21 | 19 | 17 | 9  | 23 | 19 |
| WYZZ-TV/I | 7  | 7  | 7  | 7  | 11 | 9  | 5  | 8  |

### Fargo (104)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTHI-TV/N | 25 | 26 | 25 | 25 | 19 | 25 | 15 | 12 |
| KXJB-TV/C | 24 | 25 | 26 | 24 | 25 | 25 | 24 | 26 |
| WDAY-TV/A | 22 | 23 | 25 | 27 | 25 | 17 | 37 | 35 |
| KVRR/I    | 4  | 4  | 4  | 2  | 6  | —  | 2  | 2  |

### El Paso (105)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTSM-TV/N | 26 | 24 | 26 | 23 | 26 | 20 | 21 | 24 |
| KVIA-TV/A | 22 | 23 | 21 | 24 | 26 | 20 | 21 | 22 |
| KDBC-TV/C | 21 | 23 | 23 | 20 | 16 | 20 | 29 | 27 |
| KINT-TV/I | 7  | 4  | 7  | 6  | 11 | 7  | 8  | 5  |
| KCIK/I    | 6  | 6  | 7  | 7  | 11 | 13 | 3  | 3  |

### Springfield, MA (106)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WWLP/N | 31 | 29 | 31 | 29 | 36 | 37 | 44 | 41 |
| WGGB/A | 19 | 20 | 20 | 22 | 23 | 26 | 20 | 18 |

### Madison (107)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WISC-TV/C | 27 | 28 | 31 | 30 | 27 | 36 | 33 | 26 |
| WMTV/N    | 22 | 21 | 22 | 25 | 20 | 18 | 33 | 32 |
| WKOW-TV/A | 18 | 20 | 19 | 24 | 27 | 18 | 14 | 16 |
| WMSN/I    | 11 | 8  | 10 | —  | 7  | 9  | 11 | 11 |

### Montgomery-Selma (108)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WSFA/N    | 40 | 40 | 42 | 45 | 39 | 32 | 50 | 49 |
| WAKA/C    | 21 | 22 | 19 | 15 | 18 | 21 | 22 | 20 |
| WKAB-TV/A | 8  | 9  | 11 | 13 | 7  | 5  | 6  | 3  |
| WCOV-TV/I | 7  | 7  | 7  | 7  | 11 | 16 | 6  | 3  |

### Charleston, SC (109)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WCSC-TV/C | 32 | 30 | 34 | 32 | 31 | 30 | 61 | 52 |
| WCIV/N    | 25 | 23 | 25 | 21 | 28 | 20 | 18 | 19 |
| WCBD-TV/A | 20 | 22 | 22 | 22 | 22 | 20 | 11 | 14 |
| WTAT-TV/I | 9  | 10 | 10 | 10 | 9  | 5  | 4  | 5  |

### Savannah (110)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTOG-TV/C | 37 | 36 | 38 | 38 | 38 | 35 | 59 | 45 |
| WSAV-TV/N | 23 | 21 | 23 | 19 | 31 | 30 | 15 | 15 |
| WJCL/A    | 11 | 11 | 11 | 12 | 7  | 5  | 4  | 5  |
| WTGS/I    | 3  | 4  | 3  | 4  | 3  | 5  | —  | —  |

Copyright 1987 by TELEVISION/RADIO AGE. Reproduction in any form prohibited without permission of TELEVISION/RADIO AGE.

Mon-Sun. Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

### Salinas-Monterey (111)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KSBW-TV/N | 19 | 19 | 21 | 19 | 10 | 15 | 20 | 20 |
| KNTV/A    | 15 | 17 | 17 | 17 | 5  | 10 | 7  | 7  |
| KMST/C    | 15 | 16 | 16 | 13 | 10 | 10 | 13 | 13 |
| KCBA/I    | 5  | 7  | 4  | 5  | 5  | 5  | —  | 7  |
| KSMS-TV/I | 4  | 4  | 3  | —  | 10 | 5  | 7  | 7  |

### Lafayette, LA (112)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KLFY-TV/C | 38 | 38 | 38 | 40 | 41 | 40 | 51 | 43 |
| KATC/A    | 21 | 22 | 25 | 22 | 22 | 20 | 17 | 20 |
| KADN/I    | 9  | 8  | 9  | 6  | 11 | 7  | 10 | 9  |

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

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KSBY-TV/N | 18 | 18 | 16 | 17 | 16 | 13 | 25 | 33 |
| KCOY-TV/C | 16 | 16 | 18 | 14 | 11 | 13 | 8  | 11 |
| KEYT/A    | 13 | 14 | 15 | 15 | 5  | 6  | 8  | 11 |

### Rockford (114)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTVO/N    | 23 | 24 | 23 | 23 | 29 | 25 | 18 | 19 |
| WIFR-TV/C | 18 | 19 | 24 | 19 | 14 | 17 | 24 | 22 |
| WREX-TV/A | 16 | 19 | 18 | 17 | 14 | 17 | 15 | 17 |
| WQRF-TV/I | 6  | 5  | 6  | 6  | 7  | 8  | 6  | 6  |

### Monroe-El Dorado (115)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KNOE-TV/C | 48 | 50 | 47 | 49 | 55 | 53 | 50 | 52 |
| KTVE/N    | 14 | 15 | 14 | 14 | 14 | 11 | 10 | 17 |
| KARD/A    | 9  | 8  | 9  | 8  | 10 | 11 | 13 | 10 |

### McAllen-Brownsville: Lrgv (116)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KGBT-TV/C | 28 | 27 | 30 | 30 | 29 | 27 | 26 | 26 |
| KRGV-TV/A | 26 | 29 | 29 | 30 | 24 | 33 | 23 | 33 |
| KVEO/N    | 14 | 13 | 14 | 16 | 10 | 7  | 6  | 7  |

### Amarillo (117)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KVII-TV/A | 29 | 31 | 30 | 30 | 29 | 23 | 36 | 32 |
| KAMR-TV/N | 23 | 21 | 22 | 23 | 29 | 23 | 27 | 34 |
| KFDA-TV/C | 20 | 17 | 21 | 19 | 14 | 15 | 18 | 15 |
| KCIT/I    | 5  | 5  | 5  | 3  | 5  | 8  | 2  | 5  |

### Joplin-Pittsburg (118)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KOAM-TV/C | 25 | 23 | 24 | 25 | 25 | 27 | 28 | 30 |
| KSNF/N    | 21 | 22 | 22 | 23 | 19 | 20 | 16 | 19 |
| KODE-TV/A | 21 | 22 | 19 | 23 | 13 | 20 | 22 | 22 |

### Corpus Christi (119)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KIII/A    | 28 | 32 | 30 | 30 | 32 | 43 | 42 | 47 |
| KRIS-TV/N | 22 | 23 | 24 | 22 | 23 | 21 | 23 | 22 |
| KZTV/C    | 20 | 22 | 23 | 21 | 9  | 7  | 9  | 4  |
| KORO/I    | 4  | 3  | 4  | 4  | 9  | —  | —  | —  |

### Duluth-Superior (120)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WDIO-TV/A | 25 | 21 | 23 | 21 | 36 | 44 | 39 | 41 |
| KDLH-TV/C | 24 | 26 | 29 | 26 | 24 | 17 | 31 | 26 |
| KBUR-TV/N | 24 | 25 | 24 | 26 | 12 | 22 | 14 | 15 |

### Columbus, GA (121)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTVM/A    | 31 | 33 | 33 | 33 | 28 | 28 | 24 | 24 |
| WRBL-TV/C | 24 | 24 | 26 | 26 | 31 | 28 | 24 | 18 |
| WLTZ/N    | 10 | 11 | 12 | 11 | 9  | 8  | 21 | 18 |
| WXTX/I    | 5  | 5  | 6  | 6  | 3  | 4  | 3  | 6  |

### Beaumont-Port Arthur (122)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KFDM-TV/C | 38 | 38 | 39 | 38 | 46 | 47 | 44 | 45 |
| KJAC-TV/N | 27 | 30 | 29 | 24 | 25 | 24 | 20 | 20 |
| KBMT/A    | 17 | 16 | 18 | 20 | 8  | 12 | 20 | 20 |

### Sioux City (123)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTIV/N    | 35 | 32 | 33 | 33 | 35 | 27 | 44 | 38 |
| KCAU-TV/A | 23 | 23 | 23 | 27 | 24 | 27 | 27 | 28 |
| KMEG/C    | 11 | 10 | 11 | 11 | 12 | 18 | 12 | 13 |



Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

### Reno (124)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KOLO-TV/A | 23 | 27 | 23 | 30 | 29 | 24 | 21 | 17 |
| KTVN/C    | 21 | 21 | 23 | 18 | 25 | 19 | 14 | 17 |
| KCRL/N    | 20 | 20 | 21 | 19 | 13 | 10 | 14 | 17 |
| KAME-TV/I | 7  | 7  | 7  | 7  | 8  | 10 | 14 | 8  |

### Tyler-Longview (125)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KLTV/A/N  | 33 | 32 | 30 | 36 | 42 | 38 | 53 | 44 |
| KLMG-TV/C | 5  | 5  | 6  | 3  | 5  | 8  | 8  | 8  |
| KETK-TV/N | 3  | —  | —  | —  | 5  | 8  | 3  | 3  |

### Wichita Falls-Lawton (126)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KFDX-TV/N | 23 | 26 | 23 | 22 | 23 | 20 | 29 | 24 |
| KAUZ-TV/C | 19 | 19 | 22 | 21 | 14 | 13 | 22 | 17 |
| KSWO-TV/A | 17 | 19 | 20 | 20 | 23 | 20 | 20 | 22 |
| KJTL/I    | 4  | 5  | 5  | 6  | 5  | 7  | 2  | 2  |

### Terre Haute (127)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTHI-TV/C | 31 | 29 | 30 | 33 | 33 | 36 | 42 | 45 |
| WTWO/N    | 28 | 30 | 31 | 29 | 28 | 21 | 37 | 29 |
| WBAK-TV/A | 6  | 8  | 7  | 6  | 6  | —  | 8  | 5  |

### Yakima (128)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KIMA-TV/C | 26 | 28 | 28 | 23 | 31 | 33 | 30 | 30 |
| KNDO/N    | 20 | 21 | 21 | 23 | 19 | 17 | 20 | 20 |
| KAPP/A    | 19 | 19 | 20 | 21 | 19 | 17 | 20 | 20 |

### Tallahassee-Thomasville (129)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WCTV/C    | 49 | 47 | 50 | 43 | 60 | 50 | 60 | 54 |
| WTXL-TV/A | 8  | 10 | 9  | 9  | 8  | 10 | 5  | 12 |
| WTWC/N    | 7  | 7  | 5  | 5  | 4  | 5  | 5  | 4  |

### Wausau-Rhineland (130)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WSAW-TV/C | 34 | 34 | 38 | 35 | 39 | 36 | 35 | 34 |
| WAOW-TV/A | 28 | 28 | 28 | 28 | 33 | 29 | 38 | 34 |
| WJFW-TV/N | 9  | 8  | 8  | 10 | 6  | 7  | 5  | 6  |

### Macon (131)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WMAZ-TV/C | 43 | 45 | 44 | 40 | 48 | 40 | 63 | 58 |
| WGXA/A    | 13 | 12 | 12 | 14 | 13 | 15 | 8  | 12 |
| WMGT/N    | 12 | 12 | 14 | 14 | 13 | 15 | 4  | 4  |

### Binghamton (132)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WBNG-TV/C | 39 | 38 | 35 | 36 | 48 | 50 | 60 | 47 |
| WICZ-TV/N | 12 | 11 | 16 | 12 | 5  | 6  | 5  | 5  |
| WMGC-TV/A | 6  | 7  | 10 | 9  | 5  | 6  | —  | —  |

### Eugene (133)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KVAL-TV/C | 29 | 28 | 33 | 29 | 36 | 38 | 29 | 36 |
| KEZI/A/C  | 18 | 20 | 18 | 18 | 20 | 19 | 21 | 14 |
| KMTR/N    | 12 | 12 | 13 | 14 | 8  | 5  | 14 | 14 |

### Wheeling-Steubenville (134)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WTRF-TV/C/A | 31 | 32 | 30 | 33 | 36 | 30 | 50 | 41 |
| WTOV-TV/N/A | 23 | 23 | 22 | 22 | 16 | 15 | 22 | 17 |

### Columbus-Tupelo (135)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTVA/N    | 44 | 42 | 44 | 41 | 41 | 44 | 41 | 43 |
| WCBI-TV/C | 26 | 25 | 25 | 23 | 32 | 31 | 33 | 26 |
| WVSB-TV/A | 5  | 6  | 6  | 6  | 5  | 6  | 4  | —  |

### La Crosse-Eau Claire (136)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WEAU-TV/N | 26 | 29 | 23 | 28 | 25 | 25 | 32 | 32 |
| WKBT/C    | 24 | 24 | 26 | 24 | 19 | 25 | 23 | 21 |
| WXOW-TV/A | 16 | 15 | 16 | 16 | 19 | 17 | 19 | 15 |
| WLAX/I    | 3  | 3  | 2  | —  | 6  | 8  | —  | 3  |

### Erie (137)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WICU-TV/N | 33 | 38 | 34 | 37 | 35 | 31 | 30 | 38 |
| WJET-TV/A | 19 | 19 | 19 | 22 | 30 | 25 | 30 | 28 |
| WSEE/C    | 13 | 15 | 16 | 17 | 15 | 13 | 20 | 14 |

Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

### Boise (138)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTVB/N    | 30 | 29 | 32 | 30 | 31 | 33 | 32 | 29 |
| KBCI-TV/C | 20 | 21 | 22 | 21 | 19 | 22 | 27 | 26 |
| KIVI/A    | 18 | 19 | 18 | 18 | 19 | 11 | 19 | 18 |
| KTRV/I    | 13 | 13 | 13 | 13 | 13 | 11 | 8  | 6  |

### Traverse City-Cadillac (139)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WWTW/C    | 33 | 28 | 33 | 31 | 35 | 50 | 35 | 38 |
| WPBN-TV/N | 28 | 32 | 29 | 32 | 26 | 19 | 26 | 25 |
| WGTU/A    | 13 | 15 | 15 | 13 | 13 | 13 | 13 | 8  |

### Odessa-Midland (140)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KMID-TV/A | 23 | 26 | 24 | 25 | 23 | 23 | 40 | 43 |
| KOSA-TV/C | 23 | 20 | 25 | 25 | 18 | 23 | 28 | 30 |
| KTPX-TV/N | 20 | 19 | 20 | 21 | 23 | 15 | 14 | 9  |
| KPEJ/I    | 5  | 4  | 4  | —  | 5  | 8  | —  | —  |

### Chico-Redding (141)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KRCR-TV/A | 23 | 23 | 23 | 21 | 20 | 29 | 27 | 20 |
| KHSL-TV/C | 19 | 19 | 21 | 19 | 20 | 24 | 20 | 20 |
| KCPM/N    | 12 | 12 | 8  | 8  | 12 | 10 | 13 | 20 |

### Columbia-Jefferson City (142)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KRCG/C    | 30 | 28 | 31 | 28 | 31 | 38 | 34 | 34 |
| KOMU-TV/N | 27 | 30 | 27 | 25 | 31 | 31 | 31 | 26 |
| KMZ/A     | 10 | 11 | 12 | 13 | 6  | 8  | 6  | 6  |

### Bluefield-Beckley-Oak Hill (143)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WVVA/N    | 27 | 29 | 30 | 28 | 32 | 30 | 35 | 42 |
| WOAY-TV/A | 18 | 19 | 20 | 20 | 24 | 25 | 19 | 19 |

### Florence, SC (144)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WBTW/C    | 41 | 39 | 41 | 38 | 43 | 40 | 50 | 46 |
| WPDE-TV/A | 17 | 17 | 17 | 15 | 25 | 25 | 25 | 23 |

### Topeka (144)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WIBW-TV/C | 32 | 28 | 32 | 32 | 31 | 30 | 46 | 38 |
| KSNT/N    | 20 | 22 | 20 | 19 | 19 | 20 | 24 | 31 |
| KTKA-TV/A | 8  | 10 | 10 | 10 | 6  | 10 | 3  | 3  |

### Minot-Bismarck-Dickinson (146)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KFYR-TV/N | 42 | 43 | 46 | 44 | 44 | 36 | 45 | 40 |
| KXMC-TV/C | 24 | 24 | 24 | 25 | 25 | 27 | 29 | 23 |
| KBMY/A    | 6  | 5  | 6  | 5  | 6  | 9  | 2  | 2  |

### Ft. Smith (147)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KFSM-TV/C | 28 | 32 | 31 | 28 | 33 | 25 | 31 | 29 |
| KHBS/A    | 18 | 21 | 21 | 18 | 24 | 19 | 36 | 29 |
| KPOM-TV/N | 14 | 13 | 12 | 14 | 14 | 6  | 13 | 12 |

### Bakersfield (148)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KGET/N    | 23 | 26 | 24 | 23 | 26 | 22 | 36 | 27 |
| KERO-TV/C | 20 | 20 | 21 | 21 | 15 | 22 | 21 | 18 |
| KBAA-TV/A | 15 | 15 | 17 | 18 | 11 | 9  | 14 | 27 |

### Rochester-Mason City-Austin (149)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| KAAL/A | 22 | 20 | 22 | 26 | 24 | 20 | 17 | 22 |
| KIMT/C | 21 | 22 | 20 | 21 | 29 | 30 | 25 | 22 |
| KTTG/N | 20 | 20 | 18 | 20 | 12 | 10 | 19 | 22 |

### Lubbock (150)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KLBK-TV/C | 27 | 24 | 28 | 25 | 26 | 17 | 26 | 24 |
| KCBD-TV/N | 26 | 28 | 28 | 25 | 26 | 25 | 37 | 33 |
| KAMC/A    | 16 | 19 | 18 | 17 | 21 | 25 | 21 | 24 |
| KJTV/I    | 10 | 8  | 9  | 9  | 5  | 8  | 7  | 7  |

### Quincy-Hannibal (151)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WGEM-TV/N | 28 | 30 | 29 | 34 | 26 | 17 | 30 | 27 |
| KHQH-TV/C | 26 | 25 | 26 | 26 | 26 | 17 | 35 | 21 |

Mon-Sun, Sign-on/sign-off Households  
M '87 F '87 N '86 M '86

M-F 4-7:30 p W M 25-54 25-54

M-F 11-11:30 p W M 25-54 25-54

### Wilmington (152)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WECT/N | 32 | 33 | 34 | 35 | 28 | 30 | 32 | 35 |
| WWAY/A | 23 | 26 | 25 | 26 | 28 | 26 | 20 | 22 |
| WJKA/C | 7  | 7  | 7  | 6  | 10 | 9  | 8  | 9  |

### Albany, GA (153)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WALB-TV/N | 56 | 53 | 52 | 52 | 67 | 64 | 74 | 74 |
| WTSG/I    | 5  | 7  | 5  | 4  | 3  | 5  | 4  | 4  |

### Bangor (154)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WLZ-TV/N  | 30 | 31 | 30 | 27 | 30 | 25 | 27 | 33 |
| WABI-TV/C | 29 | 32 | 31 | 33 | 33 | 33 | 55 | 44 |
| WVIL-TV/A | 14 | 14 | 14 | 15 | 13 | 13 | 9  | —  |

### Medford (155)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KOBI/N    | 27 | 27 | 27 | 27 | 27 | 30 | 30 | 30 |
| KTVL/C    | 21 | 23 | 23 | 26 | 18 | 15 | 30 | 10 |
| KDRV-TV/A | 16 | 16 | 15 | 15 | 27 | 20 | 10 | 20 |

### Sarasota (156)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WWSB/A | 16 | 16 | 15 | 14 | 19 | 25 | 23 | 17 |
|--------|----|----|----|----|----|----|----|----|

*There was practically no change in independent shares overall since May of last year, a continuation of a pattern that has shown up consistently since 1984—indicating erosion to affiliates from cable.*

### Abilene-Sweetwater (157)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KRBC-TV/N | 26 | 24 | 25 | 26 | 25 | 17 | 13 | 16 |
| KTAB-TV/C | 25 | 27 | 29 | 26 | 31 | 25 | 51 | 48 |
| KTXS-TV/A | 18 | 20 | 18 | 18 | 19 | 25 | 18 | 16 |

### Utica (158)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WKTV/N | 29 | 30 | 34 | 33 | 30 | 26 | 38 | 35 |
| WUTR/A | 17 | 16 | 18 | 15 | 25 | 26 | 13 | 17 |

### Idaho Falls-Pocatello (159)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KIDK/C    | 27 | 24 | 25 | 25 | 28 | 20 | 28 | 26 |
| KIFI-TV/N | 25 | 25 | 26 | 26 | 28 | 20 | 36 | 32 |
| KPVI/A    | 15 | 17 | 17 | 18 | 17 | 30 | 11 | 13 |

### Dothan (160)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WTVV/C | 39 | 41 | 39 | 41 | 45 | 44 | 50 | 43 |
| WDHN/A | 10 | 10 | 11 | 9  | 9  | 6  | 4  | 7  |

### Alexandria, LA (161)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KALB-TV/N | 46 | 49 | 50 | 43 | 62 | 59 | 63 | 61 |
| KLAX-TV/A | 6  | 6  | 7  | 7  | —  | —  | —  | 3  |

### Laurel-Hattiesburg (162)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WDAM-TV/N | 57 | 56 | 60 | 60 | 58 | 60 | 83 | 80 |
| WHLT/C    | 5  | —  | —  | —  | 8  | 7  | —  | 3  |

### Billings-Hardin (163)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KTVO/C    | 26 | 30 | 28 | 26 | 31 | 33 | 27 | 24 |
| KULR-TV/A | 26 | 28 | 27 | 30 | 38 | 33 | 43 | 39 |
| KOUS-TV/N | 14 | 16 | 14 | 13 | 6  | —  | 13 | 12 |

Mon-Sun, Sign-on/sign-off Households  
M '87 F '87 N '86 M '86

M-F 4-7:30 p W M 25-54 25-54

M-F 11-11:30 p W M 25-54 25-54

### Salisbury (164)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WBOC-TV/C/N | 42 | 45 | 43 | 42 | 42 | 47 | 58 | 44 |
| WMDT/A/N    | 16 | 17 | 14 | 15 | 21 | 21 | 12 | 11 |

### Elmira (165)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WETM/N    | 26 | 23 | 24 | 22 | 26 | 32 | 29 | 25 |
| WENY-TV/A | 13 | 12 | 12 | 14 | 17 | 5  | 12 | 10 |

### Clarksburg-Weston (166)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WBOY-TV/N/A | 29 | 27 | 30 | 26 | 39 | 40 | 43 | 40 |
| WDTV/C/A    | 27 | 28 | 27 | 29 | 28 | 27 | 33 | 25 |

### Rapid City (167)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KOTA-TV/A | 31 | 31 | 32 | 30 | 44 | 31 | 40 | 29 |
| KEVN-TV/N | 27 | 25 | 26 | 22 | 22 | 46 | 31 | 39 |

### Greenwood-Greenville (168)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WABG-TV/A | 35 | 39 | 36 | 37 | 34 | 33 | 37 | 29 |
| WXVT-TV/C | 21 | 19 | 17 | 17 | 21 | 17 | 28 | 24 |

### Gainesville (169)

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WCJB/A | 36 | 34 | 33 | 33 | 41 | 38 | 65 | 57 |
| WOGX/I | 8  | 8  | 8  | 9  | 14 | 13 | 5  | 9  |

### Watertown-Carthage (170)

|               |    |    |    |    |    |    |    |    |
|---------------|----|----|----|----|----|----|----|----|
| WWNY-TV/C/A/N | 45 | 44 | 46 | 46 | 50 | 52 | 67 | 58 |
|---------------|----|----|----|----|----|----|----|----|

### Panama City (171)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WJHG-TV/N | 36 | 38 | 35 | 34 | 48 | 29 | 43 | 41 |
| WMBB/A    | 21 | 21 | 19 | 21 | 29 | 29 | 33 | 26 |

### Lake Charles (172)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KPLC-TV/N | 44 | 45 | 45 | 46 | 61 | 57 | 74 | 69 |
| KVHP/I    | 6  | 9  | 6  | 7  | 4  | 7  | 3  | 3  |

### Missoula (173)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KECI-TV/N/A | 30 | 36 | 35 | 36 | 33 | 31 | 28 | 29 |
| KPAX-TV/C   | 24 | 26 | 27 | 27 | 28 | 38 | 28 | 23 |

### Ardmore-Ada (174)

|            |    |    |    |    |    |    |    |    |
|------------|----|----|----|----|----|----|----|----|
| KXII/C/N   | 33 | 28 | 32 | 38 | 23 | 42 | 36 | 33 |
| KTEN/A/N/C | 22 | 23 | 22 | 24 | 35 | 21 | 33 | 36 |

### Grand Junction-Montrose (175)

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KREX-TV/C/N | 27 | 27 | 32 | 29 | 31 | 36 | 22 | 17 |
| KJCT/A      | 17 | 15 | 17 | 20 | 13 | 18 | 22 | 21 |
| KREZ-TV/C/N | 3  | 3  | 3  | 5  | 6  | —  | 4  | 7  |

### Jonesboro (176)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KAIT-TV/A | 43 | 44 | 40 | 46 | 52 | 47 | 63 | 74 |
|-----------|----|----|----|----|----|----|----|----|

### Meridian (177)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTOK-TV/A | 38 | 38 | 39 | 39 | 50 | 50 | 58 | 49 |
| WTZH/C    | 21 | 22 | 19 | 19 | 27 | 18 | 11 | 9  |
| WLBM-TV/N | 10 | 10 | 9  | 7  | 4  | 5  | 8  | 14 |

### Great Falls (178)

|               |    |    |    |    |    |    |    |    |
|---------------|----|----|----|----|----|----|----|----|
| KRTV/C/N      | 28 | 26 | 27 | 31 | 28 | 23 | 26 | 21 |
| KFBB-TV/A/C/N | 26 | 29 | 27 | 30 | 33 | 38 | 44 | 39 |
| KTGF/N        | 9  | 10 | 7  | —  | 11 | —  | 6  | 3  |

### Biloxi-Gulfport-Pascagoula (179)

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WLOX-TV/A | 34 | 38 | 38 | 38 | 48 | 53 | 60 | 58 |
| WXV-TV/I  | 9  | 3  | —  | —  | 8  | 7  | 9  | 8  |

Copyright 1987 by TELEVISION/RADIO AGE. Reproduction in any form prohibited without permission of TELEVISION/RADIO AGE.

Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

**Roswell (180)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KBIM-TV/C | 27 | 28 | 29 | 26 | 27 | 15 | 39 | 39 |
|-----------|----|----|----|----|----|----|----|----|

**Palm Springs (181)**

|           |    |    |    |    |    |    |   |   |
|-----------|----|----|----|----|----|----|---|---|
| KESO-TV/A | 18 | 19 | 19 | 22 | 16 | 10 | 7 | 8 |
| KIMR-TV/N | 15 | 15 | 18 | 16 | 3  | 7  | — | — |

**El Centro-Yuma (182)**

|           |    |    |    |    |   |    |    |    |
|-----------|----|----|----|----|---|----|----|----|
| KYEL-TV/N | 23 | 24 | 20 | 19 | 9 | 17 | 19 | 21 |
| KECY-TV/C | 8  | 9  | 9  | 13 | 9 | 6  | 4  | 4  |

**Alexandria, MN (183)**

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| KCMT/C | 47 | 47 | 51 | 47 | 61 | 62 | 61 | 56 |
|--------|----|----|----|----|----|----|----|----|

**Casper-Riverton (184)**

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KTWO-TV/N/C | 26 | 26 | 28 | 34 | 29 | 22 | 36 | 33 |
| KGWC-TV/C   | 16 | 16 | 17 | 14 | 14 | 22 | 20 | 15 |
| KFNB/A/C    | 7  | 13 | 12 | 5  | —  | —  | 4  | 4  |

**Marquette (185)**

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| WLUC-TV/C/N | 44 | 46 | 48 | 42 | 54 | 50 | 56 | 58 |
|-------------|----|----|----|----|----|----|----|----|

**Tuscaloosa (186)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WCFT-TV/C | 25 | 26 | 26 | 23 | 27 | 15 | 38 | 23 |
| WDBB/I    | 10 | —  | —  | —  | 9  | 8  | 14 | 14 |

**Eureka (187)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KVIO/C    | 24 | 25 | 26 | 25 | 32 | 27 | 29 | 18 |
| KIEM-TV/N | 23 | 24 | 24 | 19 | 16 | 18 | 29 | 36 |

**Cheyenne-Scottsbluff (188)**

|            |    |    |    |    |    |    |    |    |
|------------|----|----|----|----|----|----|----|----|
| KSTF/C/A/N | 15 | 14 | 12 | 2  | 13 | 17 | 6  | 12 |
| KGWN/C/A/N | 13 | 19 | 18 | 29 | 19 | 25 | 15 | 18 |

**Butte (189)**

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KXLF-TV/C/A | 33 | 29 | 35 | 31 | 45 | 38 | 47 | 45 |
| KTVM/N/A/I  | 24 | 23 | 23 | 24 | 20 | 15 | 19 | 18 |

**St. Joseph (190)**

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| KOTV/A | 31 | 32 | 29 | 31 | 47 | 38 | 59 | 50 |
|--------|----|----|----|----|----|----|----|----|

**San Angelo (191)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KLST/C    | 42 | 40 | 42 | 38 | 45 | 38 | 62 | 62 |
| KIDY-TV/I | 4  | 5  | 5  | 7  | 9  | 8  | 2  | 2  |

**Jackson, TN (192)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WBBJ-TV/A | 38 | 34 | 34 | 36 | 31 | 33 | 43 | 30 |
| WJMT/I    | 3  | 3  | 5  | 2  | 4  | —  | 3  | 3  |

**Lafayette, IN (193)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WLFI-TV/C | 22 | 24 | 23 | 22 | 21 | 22 | 27 | 13 |
|-----------|----|----|----|----|----|----|----|----|

**Hagerstown (194)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WHAG-TV/N | 17 | 17 | 18 | 17 | 24 | 20 | 38 | 32 |
|-----------|----|----|----|----|----|----|----|----|

**Lima (195)**

|          |    |    |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|----|----|
| WLIO/N/A | 41 | 35 | 39 | 40 | 43 | 47 | 61 | 62 |
| WTLW/I   | 2  | 2  | 2  | —  | —  | —  | —  | —  |

**Charlottesville (196)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WVIR-TV/N | 28 | 28 | 22 | 19 | 43 | 40 | 47 | 45 |
|-----------|----|----|----|----|----|----|----|----|

**Bowling Green (197)**

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| WBKO/A | 31 | 34 | 33 | 33 | 40 | 38 | 51 | 38 |
| WGRB/I | 2  | 3  | 2  | 2  | 5  | —  | —  | —  |

**Parkersburg (198)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WTAP-TV/N | 28 | 24 | 27 | 23 | 24 | 23 | 48 | 41 |
|-----------|----|----|----|----|----|----|----|----|

Mon-Sun, Sign-on/sign-off Households M '87 F '87 N '86 M '86 M-F 4-7:30 p W M 25-54 25-54 M-F 11-11:30 p W M 25-54 25-54

**Laredo (199)**

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KLOO-TV/A   | 16 | 19 | 20 | 17 | 14 | 24 | 28 | 32 |
| KGNS-TV/N/A | 14 | 17 | 18 | 18 | 10 | 18 | 13 | 13 |
| KVTV/C      | 12 | 14 | 13 | 13 | 3  | 6  | 4  | 5  |

**Harrisonburg (200)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WHSV-TV/A | 42 | 41 | 40 | 41 | 59 | 61 | 50 | 55 |
|-----------|----|----|----|----|----|----|----|----|

**Farmington (201)**

|        |    |    |    |   |    |    |    |    |
|--------|----|----|----|---|----|----|----|----|
| KOBF/N | 27 | 31 | 26 | — | 35 | 33 | 34 | 43 |
|--------|----|----|----|---|----|----|----|----|

**Zanesville (202)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WHIZ-TV/N | 36 | 38 | 38 | 34 | 31 | 33 | 44 | 35 |
|-----------|----|----|----|----|----|----|----|----|

**Twin Falls (203)**

|            |    |    |    |    |    |    |    |    |
|------------|----|----|----|----|----|----|----|----|
| KMVT/C/N/A | 36 | 36 | 40 | 38 | 35 | 30 | 78 | 68 |
| KAS/N      | 11 | 11 | 10 | —  | 6  | 10 | 5  | 3  |
| KAZ/I      | 2  | —  | —  | —  | —  | —  | —  | —  |

**Ottumwa-Kirksville (204)**

|        |    |    |    |    |    |    |    |    |
|--------|----|----|----|----|----|----|----|----|
| KTVO/A | 51 | 49 | 48 | 50 | 67 | 67 | 74 | 65 |
|--------|----|----|----|----|----|----|----|----|

**Presque Isle (205)**

|               |    |    |    |    |    |    |    |    |
|---------------|----|----|----|----|----|----|----|----|
| WAGM-TV/C/A/N | 54 | 52 | 55 | 57 | 59 | 63 | 62 | 55 |
|---------------|----|----|----|----|----|----|----|----|

**Flagstaff (206)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KNAZ-TV/N | 20 | 16 | 18 | 17 | 13 | 13 | 31 | 24 |
|-----------|----|----|----|----|----|----|----|----|

**Victoria (207)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KAVU-TV/N | 24 | 23 | 28 | 21 | 21 | 15 | 51 | 50 |
| KVCT-TV/A | 19 | 20 | 23 | 26 | 16 | 8  | 17 | 13 |

*The number of affiliates in first place in their markets is about the same for all three webs in the top 50 ADIs, but ABC O&Os and affiliates stay strong in the top 10.*

**Bend (208)**

|          |    |    |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|----|----|
| KTVZ/N/C | 22 | 25 | 26 | 29 | 24 | 18 | 27 | 27 |
|----------|----|----|----|----|----|----|----|----|

**Mankato (209)**

|           |    |    |    |    |   |    |    |    |
|-----------|----|----|----|----|---|----|----|----|
| KEYC-TV/C | 20 | 23 | 22 | 20 | 9 | 22 | 18 | 16 |
|-----------|----|----|----|----|---|----|----|----|

**Helena (210)**

|          |    |    |    |    |    |    |    |    |
|----------|----|----|----|----|----|----|----|----|
| KTVH/N/A | 32 | 32 | 29 | 29 | 41 | 23 | 52 | 43 |
|----------|----|----|----|----|----|----|----|----|

**North Platte (211)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| KNOP-TV/N | 43 | 45 | 51 | 53 | 44 | 43 | 61 | 50 |
|-----------|----|----|----|----|----|----|----|----|

**Alpena (212)**

|           |    |    |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|----|----|
| WBKB-TV/C | 28 | 32 | 30 | 33 | 27 | 36 | 38 | 31 |
|-----------|----|----|----|----|----|----|----|----|

**Glendive (213)**

|             |    |    |    |    |    |    |    |    |
|-------------|----|----|----|----|----|----|----|----|
| KXGN-TV/C/N | 34 | 36 | 37 | 35 | 50 | 43 | 56 | 55 |
|-------------|----|----|----|----|----|----|----|----|

Copyright 1987 by TELEVISION/RADIO AGE. Reproduction in any form prohibited without permission of TELEVISION/RADIO AGE.

## Top 5 affiliates in top 100 markets—total day

By ADI homes share

| ABC                 |         |    | CBS                |         |    | NBC  |         |    |
|---------------------|---------|----|--------------------|---------|----|--|---------|----|
| * Augusta           | WJBF    | 35 | Sioux Falls-Mitch. | KELO-TV | 39 | * Columbia, S.C.                             | WIS-TV  | 41 |
| * Birmingham        | WBRC-TV | 29 | New Orleans        | WWL-TV  | 35 | * Springfield, Mo.                           | KYTV    | 37 |
| * Baton Rouge       | WBRZ    | 28 | * Charlotte        | WBTV    | 34 | * Bristol-Kingsport-Johnson City: Tri-Cities | WCYB-TV | 34 |
| Baltimore           | WJZ-TV  | 27 | * Jacksonville     | WJXT    | 33 | Davenport-Rock Island-Moline: Quad City      | KWQC-TV | 34 |
| Wilkes Barre-Scrán. | WNEP-TV | 27 | * Knoxville        | WBIR-TV | 33 | Charleston-Hunt. Nashville                   | WSAZ-TV | 32 |
|                     |         |    |                    |         |    |  | WSMV    | 32 |

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

By ADI homes share

| ABC              |         |    | CBS            |         |    | NBC   |         |    |
|------------------|---------|----|----------------|---------|----|---|---------|----|
| * Augusta        | WJBF    | 44 | New Orleans    | WWL-TV  | 46 | * Columbia, S.C.                            | WIS-TV  | 41 |
| * Baton Rouge    | WBRZ    | 38 | * Jacksonville | WJXT    | 44 | * Bristol-Kingsport-Johnson City Tri-Cities | WCYB-TV | 38 |
| Philadelphia     | WPVI-TV | 34 | * Knoxville    | WBIR-TV | 40 | Cedar Rapids-Waterloo-Dubuque               | KWWL    | 36 |
| * Raleigh-Durham | WTVD    | 34 | Pittsburgh     | KDKA-TV | 39 | Nashville                                   | WSMV    | 36 |
| Baltimore        | WJZ-TV  | 32 | * Charlotte    | WBTV    | 38 | St. Louis                                   | KSDK    | 36 |

## Top 5 affiliates in top 100 markets—late news

By ADI homes share

| ABC                 |         |    | CBS                             |         |    | NBC                                       |         |    |
|---------------------|---------|----|---------------------------------|---------|----|---|---------|----|
| Baltimore           | WJZ-TV  | 42 | Sioux Falls-Mitch.              | KELO-TV | 58 | * Springfield, Mo.                        | KYTV    | 53 |
| Wilkes Barre-Scrán. | WNEP-TV | 42 | Lincoln-Hstngs-Krny New Orleans | KOLN    | 46 | * Columbia, S.C.                          | WIS-TV  | 49 |
| * Augusta           | WJBF    | 38 | Lexington                       | WKYT-TV | 45 | * Davenport-Rock Island-Moline: Quad City | KWQC-TV | 39 |
| * Baton Rouge       | WBRZ    | 37 | * Dayton                        | WHIO-TV | 44 | * Jackson, MS                             | WLBT    | 38 |
| * Charlotte         | WSOC-TV | 36 |                                 |         |    | Birmingham                                | WVTM    | 37 |
|                     |         |    |                                 |         |    | Cedar Rapids-Waterloo-Dubuque             | KWWL    | 37 |

Source: Arbitron, May 1987. \* Intermixed market. Early fringe & late news are Monday-Friday.

## Syndicators going full speed ahead *(from page 55)*

marketplace regarding kids but also because of the large amount of time needed to devote to the project. The Disney process requires a bit longer in development than what I've seen of others in the marketplace."

Robert Lloyd, president of domestic television at Harmony Gold, also maintains that the company is not giving up on animation, despite the overall dismal showings of many of the first-run product.

HG has two or three series in development, although Lloyd wouldn't give

specifics except that they are not in the sheer toy-driven vein, more in the soft mold.

While series are still in the planning stages, HG at this point is concentrating on selling Storybook Theater, 10 animated features, and is about to release Animation Adventure Theater, which consists of three animation features. The presentation reel for AAT is just being completed, notes Lloyd, and he'll talk to station groups shortly. The features will be available beginning in September.

**Robert Sobel**

## Celebrating kidvid excellence

The American Children's Television Festival is getting ready for its second go-around, but this time over half of the programs submitted for the Ollie Awards competition are targeted to teenage audiences. More than 100 entries have come from commercial networks, commercial and public stations, cable organizations and independent producers. The festival is set for Oct. 25-28 at the Knickerbocker Hotel in Chicago, with finalists for the awards to be announced in September.

### New first-run kid product

#### Firm go's—Strips

| Program                    | Date     | Distributor     | Terms  | Local/national ad time by quarter |
|----------------------------|----------|-----------------|--------|-----------------------------------|
| Alvin & The Chipmunks      | Fall '88 | Lorimar-Telepic | Barter | Same as Comic Strip               |
| Bev. Hills Teens           | Fall '87 | Access          | Barter | (Q1-Q3 4.0/2.5)<br>(Q4 4.5/2.0)   |
| Bionic Six                 | Fall '87 | MCA             | Barter | (Q1-Q3 3.5/2.5)<br>(Q4 4.0/2.0)   |
| Bravestarr                 | Fall '87 | Group W         | Barter | (Q1-Q3 3.5/2.5)<br>(Q4 4.0/2.0)   |
| Comic Strip                | Fall '87 | Lorimar-Telepic | Barter | (Q1-Q3 3.5/2.5)<br>(Q4 4.0/2.0)   |
| Dinosaucers                | Fall '87 | Coca-Cola       | Barter | (Q1-Q3 4.0/2.5)<br>(Q4 4.5/2.0)   |
| Duck Tales                 | Fall '87 | Buena Vista     | Barter | (Q1-Q3 3.5/2.5)<br>(Q4 4.0/2.0)   |
| Gumby                      | Fall '88 | Lorimar-Telepic | Barter | (Q1-Q4 4.0/2.0)                   |
| Jem                        | Fall '87 | Claster         | Barter | (Q1-Q4 4.0/2.0)                   |
| Karate Kid                 | Fall '88 | Coca-Cola       | Barter | (Q1-Q3 4.0/2.5)<br>(Q4 4.5/2.0)   |
| Real Ghostbusters          | Fall '87 | Coca-Cola       | Barter | (Q1-Q4 4.0/2.0)                   |
| Saber Rider & Star Sheriff | Fall '87 | World Events    | Barter | (Q1-Q4 4.0/2.0)                   |
| Snorks                     | Fall '88 | Worldvision     | Barter | (Q1-Q4 4.0/2.0)                   |
| Spiral Zone                | Fall '87 | Orbis           | Barter | (Q1-Q3 3.5/2.5)<br>(Q4 4.0/2.0)   |
| Teddy Ruxpin               | Fall '87 | LBS             | Barter | (Q1-Q3 3.5/2.5)<br>(Q4 4.0/2.0)   |
| Vytor                      | Fall '88 | World Events    | Barter | (Q1-Q4 3.5/2.5)                   |
| Woody Woodpecker           | Jan. '88 | DFS             | Barter | (Q1-Q4 4.0/2.0)                   |

#### Firm go's—Weeklies

|                                       |          |         |        |                                 |
|---------------------------------------|----------|---------|--------|---------------------------------|
| Captain Power                         | Fall '87 | MTS     | Barter | (Q1-Q3 4.0/2.5)<br>(Q4 4.5/2.0) |
| Visionaries<br>(Formerly Air Raiders) | Fall '87 | Claster | Barter | (Q1-Q4 4.0/2.0)                 |

#### No-Go's

|                  |             |
|------------------|-------------|
| Barbie           | MTS         |
| Chuck Norris     | Worldvision |
| Tiffany Blake    | Access      |
| U.S. Space Force | Access      |

## FEEDBACK!

### QUESTION:

**With so much first-run syndicated programming available to choose from, is this improving the overall quality of children's programming? Has this trend helped you to program more effectively? How?**



**"With more availability one can choose the quality. We consider ourselves family entertainment oriented, so we look for lighter programming like "Beverly Hills Teens," Gem and "Duck Tales." This availability lets us choose what best fits our lineup. Without a lot of choice we couldn't do that."**

*Terri Larson  
Program Director  
KTBV-TV, Anchorage*



**"Quality is a tough item to define in relation to kids' programming. The quantity available certainly gives us more choices and puts us in a position to do better. We can look at a lot of programming and see what will do best. We're not tied to libraries of cartoons anymore where we have to pay for them whether we run them or not. Now if a series is no good, we don't have to renew it."**

*Leavitt Pope  
President and general manager  
WPIX(TV) New York*



**"There's such a wide range of children's programming to choose from, almost like selecting from a menu, and I think this helps us. After all, children's programming always has been a strong franchise for this station."**

**"Our fall lineup represents quality from our point of view." It includes "Duck Tales" from Walt Disney, "Real Ghostbusters" from Group W, "The Wonderful World of Disney," which will air Saturday and Sunday, and "Disney Day Off," a special programming wraparound from Disney to air on school holidays from 7 a.m. to 5 p.m."**

*Carolyn Wall  
Vice President, General Manager  
WNYW(TV) New York*



**"No, not that I have seen. We are involved in the "For Kid's Sake" program, so we are looking at more and more children's programming. The only show I've seen that is an example of what we want is "All American High School Sports Report."**

*Barbara Waechter  
Program Director  
KMST-TV Monterey, Calif.*



**"Absolutely. What we are talking about is a "Duck Tales," "The Real Ghostbusters," and "Dinosaucers," all shows we have bought. They don't look like the Japanese trash that are somewhat violent and don't have a storyline. The availability of so many shows means the terms become more attractive."**

*Bill Andrews  
General Manager  
KAME-TV, Reno*



**"For a while there everything was robots, and there was a backlash against that. Now the programming is much softer, and I think the quality has improved."**

*Paul Prange  
Program Manager  
WKBD-TV Detroit*



**"I would say it's certainly not improved the quality. If anything it's diminished it. There is a lot more bad than there is good. We're put under a lot of pressure these days by toy companies that are coming in with lesser quality programs and guaranteeing that you'll get so much business with them. Sometimes we have to walk away from sizeable amounts of money because we know it isn't going to help our schedule."**

*Ted Baze  
General manager  
KGMC-TV Oklahoma City*



**"It gets back to a basic issue of how well produced children's programming is. Kids' PUTs as a whole are down, but those programs with strong storylines and quality animation perform well. The me-toos are not doing well. Hard animation vs. soft is not the question; it's how well produced the program is. We've been able to do our jobs better because we're highly selective. Because a lot of product does not perform well, we really have to do our homework."**

*John F. Walser  
Vice President, general manager  
WCAY-TV Nashville*

## Kids playing hooky

(from page 56)

pop them in and watch them in place of what's on television."

On the other hand, Wolf believes cable has played "no noticeable role" in the children's TV viewing dip. "Cable penetration does not represent the majority in many markets. And in major markets, where TV viewing levels are highest, including kids, cable penetration is even lower."

Robert Lloyd, president, domestic television at Harmony Gold, believes that the children's TV audience has not left animation, as much as they have left "the hard-action, toy driven, space-oriented shows.

"The food people want a story-driven show and they want to reach girls as well as boys. This shows in the present crop, in that the soft shows are performing better than high-tech." □

## The Pied Piper gives flute lessons

Perhaps no one understands the potential and limitations of children's television more than Cy Schneider. In his 34 years in the advertising and communications business, he's been both a huckster and guiding light where children are concerned. In his 17 years at Carson/Roberts in Los Angeles, where he ultimately became president, one of his major feats was using the power of TV to help Mattel grow from a relatively unknown toy company doing about \$4 million a year into the world's largest toymaker.

At the other end of the spectrum, he pioneered an initially sponsorless and prosocial cable network, Nickelodeon, as vice president and general manager from 1978-84.

Currently chairman of Bozell, Jacobs, Kenyon & Eckhardt/Pacific, Schneider both answers the critics of

kidvid and does some criticizing and instruction of his own in his new book, *Children's Television—The Art, the Business and How It Works*, published by NTC Business Books, Lincolnwood, Ill. As author, he plays three roles—historian, instructor and commentator.

In answering the critics of advertising to children, Schneider writes, "What these advertising critics fail to understand is that all products for children do not succeed just because they are advertised. If they did, then one must explain why the overwhelming percentage of new products fail each year."

**ACT.** Dealing at length with the influence of Action for Children's Television, he characterizes the networks as being "bamboozled by ACT" and suggests the pressure group may be less influential than many believe. He tells of the time when Nickelodeon, unable to get a per-subscriber rate increase from the cable operators, decided to begin accepting advertising. ACT made a loud noise in the trade press, Schneider reports, and sent out a special mailer to all of its members urging them to petition Nickelodeon not to take advertising.

Schneider says he was prepared to answer each protester personally, "even if I had to write several thousand letters." But, "Over the next few months, much to our surprise, we did not receive a single petition. Beyond six postal cards and the same number of letters, we didn't hear a thing—not from ACT members and not from subscribers to the channel. And certainly not from the children who regularly sent us thousands of letters about all manners of things."

But, even before Nickelodeon accepted advertising, he writes, and with a policy of airing no entertainment "that was not uplifting, inspiring, informative or educational," it had its share of complaints. Schneider created an award-winning series, *Against the Odds*, offering biographies of men and women in history who achieved great fame against considerable odds. But in doing an episode on two Italian immigrants who chose different paths—Rudolph Valentino and Al Capone—Nickelodeon received a rash of letters from Italian-American organizations protesting the choice of the latter. Another episode comparing Napoleon Bonaparte and Adolph Hitler as military dictators drew fire from the Anti-Defamation League of the B'Nai Brith—for exposing Hitler to children, even though he was characterized as a fanatic and villain.

## Children's TV animation (from page 56)

(National Kids Rating)

| Program        | May 87 | May 86 | Change |
|----------------|--------|--------|--------|
| Gobots         | 3.8    | 5.7    | -1.9   |
| Voltron        | 3.3    | 3.7    | -0.4   |
| Bionic Six     | 3.2    | *      |        |
| Spiderman      | 3.0    | 1.3    | +1.7   |
| Alvin          | 3.0    | 1.3    | +1.7   |
| Insp. Gadget   | 3.0    | 5.4    | -2.4   |
| Defend-Earth   | 2.9    | *      |        |
| Mask           | 2.8    | 5.4    | -2.6   |
| Daffy Duck     | 2.7    | 3.4    | -0.7   |
| Casper         | 2.6    | 2.1    | +0.5   |
| Rambo          | 2.6    | *      |        |
| Lady Lovelocks | 2.4    | *      |        |
| Rocky-Friends  | 2.0    | 2.5    | -0.5   |
| Dudley-Doright | 2.0    | 0.9    | +1.1   |
| Space Kidettes | 1.9    | 2.2    | -0.3   |
| Mighty Mouse   | 1.6    | 1.8    | -0.2   |
| Galaxy Rangers | 1.6    | *      |        |
| Underdog       | 1.6    | 1.6    | NC     |
| Dangermouse    | 1.6    | *      |        |
| Fat Albert     | 1.5    | 3.3    | -1.8   |
| Centurions     | 1.5    | *      |        |
| Rainbow Brite  | 1.5    | 5.9    | -4.4   |
| Super Friends  | 1.4    | 2.4    | -1.0   |
| Robotech       | 1.3    | 2.8    | -1.5   |
| Jayce-Warriors | 1.0    | 3.5    | -2.5   |
| Young Universe | 0.9    | *      |        |
| Tenn. Tuxedo   | 0.9    | 1.8    | -0.9   |
| Uncle Waldo    | 0.7    | 0.8    | -0.1   |
| Macron I       | 0.5    | *      |        |
| Heckle-Jeckle  | 0.4    | 1.2    | -0.8   |

Source: Cassandra. \* Did not air in May 86



## Lots of hype over TV hyping (from page 62)

EMRC's concern, as the watchdog of the ratings services, was natural. The 23-year-old organization, originally set up as the Broadcast Rating Council, has long had as its goal "the assurance of audience measurement services that are valid, reliable and effective." It has set forth minimum criteria and standards for rating services, administers an accreditation system for such services and tries an audit system to make sure the rating services not only say what they do but do what they say.

The EMRC Committee on Standards & Guidelines, set up to lay out guidelines "to minimize ratings distortion," includes members of the Council's TV Committee and is headed by Gary Chapman, director of broadcasting for the Freedom Newspapers stations, who is EMRC chairman. Committee members include Marshall Cohen, MTV; Jhan Hiber, Malrite; Kathryn Lenard, NBC; Paul Sonkin, ABC; Harvey Spiegel, TvB; Neil Walden, CBS, and Bob Wormington, KSHB-TV Kansas City, representing the NAB.

### A lot at stake here

Chapman, who says the EMRC is "very concerned" about ratings distortion currently, cites, as stakes, the \$25 billion invested annually in broadcast and cable advertising "and billions more in programming."

What separates TV from newspapers in this context is national advertising, Chapman remarks, noting that newspapers' share of such ads has declined considerably during the past quarter century. He maintains that TV's strength in national advertising is that its audience is "well researched... Clients trust the ratings."

While EMRC is a voluntary body, originally set up, as so many associations are, to fend off government regulation, Chapman points out that there are Federal Trade Commission policies that directly impact ratings distortion.

An EMRC draft of suggested guidelines quotes an FTC release of 1965 that states: "A person (or firm) making a claim concerning the size, composition or other important characteristics of a listening or viewing audience is responsible for seeing to it that the claim is truthful and not deceptive. If he bases his claim on the results of an audience survey, he assumes responsibility for interpreting the data accurately.

"Thus, he should not engage in activities calculated to distort or inflate such data—for example, by conducting a special contest, or otherwise varying

his usual programming, or instituting unusual advertising or other promotional efforts, designed to increase audiences only during this survey period."

The EMRC draft appears to take some exception to this FTC statement by arguing that since such activities as contests, advertising, special programs or other promotional efforts "are done by most stations during the same survey periods, their influence on ratings may tend to 'equalize.'"

However, the draft makes a distinction between such "hype" and "ratings distortion activities," the latter being defined as "activities aimed at the households or people in the rating service samples that have the potential to influence respondents to report or record *more* or *different* viewing than actually occurred or would have occurred under normal circumstances."

### Examples of distortion

The draft of suggested guidelines gives three examples of "ratings distortion:"

- If a special study that asks respondents to view a particular program "is so targeted that the questionnaire may be received by a significant portion of the ratings service sample, it would have the potential to influence ratings responses."

- A contest run during rating periods is considered a distortion activity if it tends to be "significantly more lucrative for prize winners and which would be likely to have more viewers or listeners participate for the money than would usually view or listen to the programs."

- Special programs or segments run during rating periods are also consid-

ered distortion activity if they emphasize the ratings panel, past or present, and if they might attract panel members "who would have a unique interest" in such programs or segments. "Viewing behavior and responses would not be representative and the audience at large, and, therefore, would provide distorted ratings."

### Suggested sanctions

While recognizing that the rating services already have similar policies concerning "special station activities," the EMRC draft recommends the services consider one of the following sanctions, "depending upon the seriousness of the infraction."

- "Note activity in rating book."

- "Delete the time period during which the transgression occurred."

- A variation of the above would provide for the rating service to provide data for the entire rating period with and without the deleted portion.

- Finally, the most serious infringements of the distortion guidelines would call for the deletion of the offender's data for the entire rating period, a sanction Nielsen imposed on KABC-TV.

### Screening & warning

Two other suggestions for the rating services were included in the draft covering the EMRC's proposed guidelines.

One was for the rating service to screen all potential sample respondents by asking whether they had received a questionnaire "within the past three weeks that requests viewing of a particular TV station or cable channel." If the answer was "yes," then that diary would be removed from the rating service sample.

The other suggestion was that the services "include in their contracts

## The Electronic Media Rating Council is "very concerned" about ratings distortion. At stake is the \$25

## billion invested annually in broadcast and cable advertising "and billions more in programming."



Gary Chapman  
Director of broadcasting  
Freedom Newspapers stations

clauses to the effect that ratings distortion activities by subscribers will result in specific sanctions."

These are not the final recommendations of the Council. Members of the committee will be studying the draft over the summer and meet on Sept. 17 to nail down the final recommendations. This will be followed the next day by a meeting of EMRC board to approve (or disapprove) the committee's decisions.

### ARB takes another look

Another indication of the concern over "special station activities" is the recent announcement that the Arbitron Television Advisory Council summer session will "revisit" the subject on July 28-30. Attending, in addition to council members, will be EMRC's Goldberg, WCCO-TV's Rupp and Buzz Moschetto, vice president of research for the CBS Television Stations Division. The session will be held at the Jackson Lake Lodge in Moran, Wyo.

There are solid reasons behind Arbitron's decision to take another look at the hypoing/distortion scene. Their own figures show a marked increase in special station activities from the '84-'85 to the '85-'86 season and there is evidence that the rise continued in the season just past.

"Special station activities" is Arbitron's rubric for its front-of-the-book notes about contests, on-air survey announcements and other station research and promotion designed to boost audience levels. They carry no penalty—that is, the rating service does not adjust the ratings downwards—and are published to warn buyers and others to take the contest, or whatever, into account.

In the '84-'85 season, Arbitron received 164 complaints about special station activities during all rating periods and noted 67 of them in the various books. In the following season, the total of complaints rose to 214, with 136 noted, just about double the number noted in the previous season. During the past season, the total complaints numbered 187, with 132 cases noted, even without the July sweep figures.

### 'We can't play God'

While this indicates a slowing down, Pierre "Pete" Megroz, vice president of TV sales and marketing for Arbitron, believes there's an increase "in the magnitude of [contest] prizes and activities." And he points out that "everybody does something during a sweep."

Megroz feels that the rating services are caught in the middle. Comparing hypoing to a speeding car, he asks,

## Draft recommendations by EMRC to rating services on ratings distortion

*Treatment of "special station activities" depending on seriousness of infraction*

- Note activity in rating book
- Delete time period during which transgression occurred
- Show data for the entire period with and without deleted portion of programming

- Delist the station for the entire report

### Other draft recommendations

- Rating services should screen households to eliminate those which received questionnaire that requests viewing of a particular station or cable channel
- Rating services should include in their contracts clauses to the effect that ratings distortion activities by subscribers will result in specific sanctions

"What's too fast? The industry can't give us a speed limit, so we're supposed to play God." It's not too easy to make distinctions between Atkinson type research and paying someone \$5,000 to watch a program, Megroz argues.

Last fall Arbitron revised its procedures for reviewing TV station contest and promotion activity complaints. The purpose was to speed up the review process. This was done by providing for review by a single person (in most cases), instead of a committee; dropping the requirement that a complaint be in written form (a telephone call is okay) and leaving out details of contest notices in the rating book.

### ARB guidelines

Existing Arbitron Television guidelines for inserting Special Notices are:

- "The contest or promotion requires viewing either to enter, to learn the rules, or to win;
- "The contest or promotion began during the survey period or in the four

weeks immediately preceding the survey period;

- "And, the prizes are of some significant value."

- The contest or promotion must meet all of the above conditions before a notice is inserted.

There are procedures for cases that can't be evaluated under the guidelines. These cases are reviewed by each member of the Special Station Activities Committee.

A Nielsen tally of the sweeps shows the same pattern as that of Arbitron regarding the number of "notations" on contest and/or promotions in the rating books. There was a big jump from '85 to '86 and a slowing down this year, but more activity in '87 than in '85.

### Nielsen concerned too

During the four '85 sweeps, there were a total of 109 notations in the Nielsen books. In '86, there were 176. During the February and May sweeps of this year, there were 93 notations. This compares with 60 during the two comparable sweeps of '85 and 105 during the same two sweeps in '86.

Roy Anderson, executive vice president and marketing director of the Nielsen Station Index, feels, like his competitor at Arbitron, that while contests and promotions have always been around in the broadcast arena, "they seem to be getting more pronounced." Anderson notes that the Atkinson type of research, involving mass mailings of questionnaires, is something new.

The Nielsen executive also feels put upon by the pressures of deciding which contests and promotions to note and which to ignore. "It's a delicate issue," he says, but feels it would help to get industry guidelines. "We're stuck in the middle."

### Nielsen posts guidelines

Under the current Nielsen policy there are three types of situations which would justify a notation in the VIP ("Viewers in Profile") reports, "but with minimum comment."

- "In the event that NSI receives evidence of attempts to single out NSI panel members either to influence or change their viewing habits or to falsify their reporting, NSI reserves the right to withhold a suspect VIP, or any part therefore, and/or to so note the occurrences in the published portions of a VIP."

- "Special 'ratings'-related features that are telecast during a measurement period, which in Nielsen's judgment may affect viewing data."

- Contests or promotions primarily

## Agencies go ho-hum over hypoing issue

**W**hat of the users of ratings? How are they contending with hypoing and/or distortion? A spot check among the top agencies did not elicit any grand concern.

Allen Banks, executive vice president and media director of marketing services at Saatchi & Saatchi DFS Compton, says that contending with hypoing is pretty much the buyer's job, though the research department also gets involved. But he points out that station efforts to boost ratings "put the agency in a problem situation" since the buyer is using a past rating for a future period. "There could be a short-fall" for the client if the hype isn't taken into account.

Banks also feels "a station doesn't do itself any good" by hypoing continuously" since the buyer gets wary. But Banks says he's not aware of any marked trend to hypoing.

Frank McDonald senior vice president and executive media director of N W Ayer, says that while the agency must rely on the buyer, "a good rep will be honest with you" about hypoing. "He won't hide what the station is doing. After all, we're not doing business just for today." Nevertheless, "We make it incumbent on the buyer to get a track [on the time period] and pick out the hype."

Alec Gerster, executive vice president, media and programming services, at Grey Advertising, feels that with a market specialist system—which exists at Grey as with other large agencies—a buyer should have no problem picking up evidence of hypoing. However, one of the buyers at Grey, Jo Anne Taube, a vice president and assistant media director, feels hypoing is more of a problem than before. Taube, who buys TV in Philadelphia and radio in New York, in addition to supervising other buyers, finds it harder to track audience trends these days. "In primetime a buyer is aware of what's going on, but on independents it's sometimes hard to tell if there's hypoing." She finds that when stations run contests, most buyers are not advised by their reps. The buyers usually find out about it from the Arbitron notices in the ratings books, from trade magazines and from *TV Guide*, Taube explains.

Another buyer at Grey, Karen Richman, also a vice president and assistant media director, points out that buyers find out about hypoing from the station's competition. But she finds hypoing a problem because of the worry about audience underdelivery.

designed to attract viewers for a prize unrelated to the sponsor's product or the station's program. "If satisfied that circumstances warrant," Nielsen will indicate the existence of the contest "by a simple dated reference," without comment or evaluation.

The first of these three conditions was invoked by Nielsen in deciding to delete disputed parts of the KABC-TV 11 p.m. news from the Los Angeles May rating book. This followed complaints by the other two O&Os about the minidocumentary series on the Nielsen company, which covered, among other subjects, sample households. The Capital Cities/ABC station responded by going to court on June 10 seeking to stop Nielsen, but failed to get a temporary injunction.

The ABC station in the court papers made much of the fact that the Nielsen chairman/CEO, John Holt, appeared in the minidoc. It maintained that a Nielsen executive had been told before the series was aired that it would run the programs during the May sweep and noted that—after some initial hesitation on the part of Nielsen because of its guidelines on ratings hypoing or distortion—"Nielsen was willing to participate fully and actively." ABC also argued that the reference in the guidelines to attempt to single out panel members referred to "direct contact," such as in person, by mail or by telephone. Further, ABC complained Nielsen had never before deleted ratings because of "ratings-related" programming.

Nielsen countered that the KABC-TV minidocumentary "was nothing but a deliberate, calculated and blatant enticement directed toward the Nielsen families for the sole purpose of causing them to alter their customary viewing habits and instead tune in to KABC's 11 p.m. news in numbers disproportionate to the general viewing public."

### Not so, says Holt

Nielsen also maintained in its filing as defendant that KABC was vague about when the minidoc would be aired and said that while the purported purpose of the Holt interview was to give the background of people meters, when the program came out "barely a word was said" about it.

Nielsen's lawyers argued against the restraining order sought by ABC on four grounds:

(1) Compelling Nielsen to publish the disputed rating data—in which it does not believe—is prior restraint on freedom of speech and a violation of Nielsen's First Amendment rights;

(2) publication of such data—"known to be biased and inaccurate"—

would undermine Nielsen's credibility;

(3) the injunction would violate Nielsen's contractual rights not to publish data Nielsen believes is biased;

(4) there is no "irreparable" injury to KABC-TV.

### The Minneapolis case

The Minneapolis suit differs from the L.A. case in that WCCO-TV is seeking damages and a permanent injunction locked on both the Gannett Co. (owner of KARE) and Atkinson Research. Damages sought are "in excess of \$50,000," that figure being the top amount allowed to be specified in filing suit in Minnesota, in order to discourage exaggerated claims. Higher damages can be collected, of course, but the court determines the size of the award.

Midwest Communications (owner of WCCO-TV) charged that the defendants, in mailing thousands of questionnaires, sought to rig Arbitron and Nielsen data. The suit maintains that the Atkinson Research mailing "impacted a significant percentage of the persons who comprised the survey base and responded to Nielsen's and Arbitron's May 'sweeps.'"

Count I of the Midwest suit alleges unfair competition. Count II is based on "tortious interference," viz., the charge that Gannett and Atkinson interfered with WCCO-TV's contractual and potential contractual relationships with advertisers and with Nielsen and Arbitron.

In defending KARE's activity in mailing large numbers of questionnaires, Joseph Franzgrote, president of the Gannett station, argued that in a direct mail situation you have to send out large quantities because of a small return. "Usually you get back 1-2%. We got 2% back, which is in keeping with research norms."

Franzgrote readily conceded that there was a promotional aspect to the questionnaire and echoed Atkinson's argument on the *Nightline* show that combining promotion and research was a new twist that others protested against "because they didn't think of it first."

He also made this point: "Let's assume I cover 10% of the market with questionnaires. If diaries are properly placed, then my research should reach 10% of diary-keepers. But with (conventional) promotion, you're trying to reach 100% of the audience."

But WCCO-TV's Rupp feels the Atkinson technique is a menace. "It's going to screw up the ratings system and the government may get back into the ratings business." Meanwhile, the suit gets into the business of depositions August 4. □

## Network kidvid programs softer (from page 59)

CBS opens the season by scratching its first hour on Saturday morning, *Berenstain Bears* and *Wildfire*, opening instead with *Furry Tale Theater* at 8 o'clock and *The New Adventures of Mighty Mouse* at 8:30. *Furry Tale Theater* is from D.I.C. in association with MGM/UA.

*Mighty Mouse* represents something of a coup for CBS in that the network lured veteran filmmaker Ralph Bakshi out of semi-retirement on the east coast to recreate a new generation of *Mighty Mouse*. Bakshi started out in the original *Mighty Mouse* films. Bakshi puts something new into the old mouse.

Jim Henson's *Muppet Babies* stays put in the 9-10 slot as counterprogramming against the remaining hour of *Smurfs* on NBC. That's followed at 10 o'clock with *Pee-wee's Playhouse* with Pee-wee Herman from Pee-wee Pictures. *Pee-wee* proved successful last season against the final half hour of *Smurfs* in household ratings, perhaps indicating its stronger appeal to adults than to children.

### Off-beat 'Garbage'

*Garbage Pail Kids*, the controversial spoof on the Cabbage Patch dolls, bumps *Teen Wolf* at 10:30, as the latter moves back to 11:30. *Garbage Pail Kids* is an in-house production, which may be one more reason CBS is catching so much press criticism over the show.

But CBS' Price says her decision to air the in-house show has nothing to do with greed. "It's an off-beat comedy that we think children will go for," she says.

*Popeye and Son* is the new 11 a.m. entry filling in for the second half hour of *Teen Wolf*. It's from Hanna-Barbera in association with King Features (the later has the rights to the Popeye character). As in *Mighty Mouse*, Price

has gone for the next generation of the famous cartoon character as a way of introducing kids to the classic cartoon character.

*Teen Wolf* follows at 11:30 but is cut back from an hour to a half hour. It's from Southern Star in association with Atlantic releasing. *Kidd Video* wraps up the slate for CBS, this a repeat of the NBC kidvid series produced by D.I.C. and Saban.

### ABC: Back from dead

ABC came back from the dead last season, having abandoned its attempt to take the high road by aiming at the older children's audience. With NBC and CBS going for the younger kids, focusing on six-year-olds, ABC counterprogrammed slightly higher, to eight-year olds, and the result was a disaster.

This season ABC's Rushnell has revamped the entire lineup, leaving no timeslot unchanged and opting for half-hour shows throughout the schedule.

*The Wuzzles* from Walt Disney, has been replaced as the 8 a.m. opening with *The Care Bear Family* (Nelvana Productions) which had been airing at 8:30. The new entry at 8:30 is *Little Clows of Happytown*, from ABC Entertainment in association with Mar-

*ABC came back from the dead last season, deciding to abandon the high road.*

vell Productions. *Clowns* has a decidedly educational twist, says Rushnell, emphasizing sound mental health. Serving as consultants to the show are Norman Cousins of the UCLA School of Medicine; Dr. Arnold Hutschnecker, a New York psychiatrist; as well as the Institute for Mental Health Initiatives in Washington.

That's followed up at 9 o'clock with the second new entry on the schedule, *My Pet Monster* from Nelvana Productions.

*All New Pound Puppies*, a popular show with the tots from Hanna-Barbera, moves out of its 10:30 slot to follow *Pet Monster* at 9:30. Out of the 9-10 a.m. timeslot is *Flintstone Kids* which moves back to 11 o'clock in a half-hour format.

*Young Wizards*, the third new show on the schedule, this from Jason and Menville in association with Marvel Productions, moves into the 10 a.m. slot formerly occupied by *The Real Ghostbusters*. A Columbia TV production in association with D.I.C., *Ghostbusters* moves to 10:30. It was ABC's top-rated children's show last season.

*The Flintstone Kids*, from Hanna-Barbera, has moved out of its 9-10 slot, cut back a half-hour and inserted at 11. That pushes *The Bugs Bunny and Tweety Show* cartoons from Warner Bros. back to 11:30 as a replacement for the canceled *All New Ewoks* from Lucasfilms. *Animal Crack-ups*, produced in-house and in association with Vin DiBona Productions, is the final new show on the schedule, airing at noon.

### 'ABC Weekend Specials'

*ABC Weekend Specials*, which had been airing at noon, has been moved to the bottom of the schedule at 1 p.m. (where CBS and NBC have given the time back to the affiliates), replacing the canceled *American Bandstand* from Dick Clark Productions (the show found a new life in syndication).

The *Weekend Specials* again will fo-

"Main Street"



"CBS Storybreak"



*An aspect of Saturday morning sure to get attention will be ACT's petition demanding the network news organizations be required to program at least a half-hour on Saturday informing kids about world events, citizenship and the like.*

cus on adaptations of children's novels and short stories, including a three-part production of *Here Comes the Littles*, based on the canceled series *The Littles* from D.L.C.

As the lead-in to *Weekend Specials*, ABC news will be offering *The Health Show* at 12:30. Produced in Washington, the broadcast is hosted by Kathleen Sullivan with correspondent George Strait. The focus is on personal health and fitness.

In addition to being the only network with input from its new division as a regular part of its Saturday morning schedule, ABC also is scheduling a number of *Afterschool Specials*, which

have over the years been honored with numerous Peabody awards and even a few from Action for Children's Television.

The season opener will be *Just a Regular Kid: An AIDS Story*, scheduled to air Wednesday, Sept. 9. It's from Diana Kerew Productions.

#### **Gumbel exists 'Main Street'**

NBC's highly acclaimed *Main Street*, which airs on eight Tuesdays during the school year, will start up again in September, but without its popular host Bryant Gumbel. The *Today* show co-host has a full plate this

year, NBC News officials say, including a trip to China and coverage of the Olympics. His replacement will be Maria Shriver, who also will be co-anchoring *Sunday Today*.

#### **Can news units help?**

Looking over the Saturday morning slate, with the exception of ABC's *Health Show* and the *Weekend Specials*, there's little that excites here, and there is still the disturbing association with commercially sold products. The commercial tie-in issue is grist for Washington politics.

Another aspect of Saturday morning sure to get attention will be ACT's petition demanding the network news organizations be required to program at least a half hour on Saturday informing kids about world events, good citizenship and the like.

CBS News had just such a unit (*In the News*), but it was disbanded when Larry Tisch took control of the company. ACT's leader, Peggy Charren, says she will make the reinstatement of this unit an issue in the fall, and urge that Tisch seize the opportunity to become a real pioneer. Past performance would seem to indicate otherwise. □

***you can't afford  
to gamble with  
your health!***



**FREE  
PUBLIC SERVICE SPOTS  
FOR TELEVISION  
AND RADIO STATIONS**

**NOW AVAILABLE!**

***prize-winning  
public service  
radio and tv spots...***

Most people are conservative when it comes to taking chances. Yet they toss reason to the winds when it comes to gambling with the most important possessions they own — their health and life.

Now, a brand new series of well-produced public service spots aimed at motivating the public to safeguard its health.

Order radio or TV spots now without obligation.

TO: American Chiropractic Association  
1701 Clarendon Boulevard  
Arlington, Virginia 22209

Dept. TVR

Please send me copies of "THE GAMBLER" public service spots for

Television (One 60 sec. & one 30 sec. on 1/2" Videocassette)

Radio (Six 60 sec. & six 30 sec. Taped Spots)

I understand the spots will be sent without cost or obligation

Public Service Director \_\_\_\_\_

Station \_\_\_\_\_

Street Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

## Radio program takes the high road

**W**hile the combined allure of pictures, sound, color and motion makes television today's principal Pied Piper for kids, for better or worse, at least one woman, Mary Perot Nichols, director of New York City's WNYC AM-FM and TV, sees children as one more fine opportunity for radio to do its good works.

So good that *Kids America*, distributed nationally by American Public Radio, not only wins Peabody and other awards but recently won General Foods' biggest public grant to date in the name of its Kool-Aid Coolers. The call-in show, aired live five evenings a week, is "radio that listens and talks back to kids," says Nichols.

It's produced by Keith Talbot, aimed at the six to 12 crowd, and hosted by Kathy O'Connell and Larry Orfaly. Kool-Aid Coolers is offering an educational in-school kit for teachers and students that's being test marketed in fourth grade classes in Boston and Pittsburgh to make the most of the program's "atmosphere of information,

insight, imagination and fun."

Nichols says *Kids America* is the only daily, live radio show for youngsters heard nationwide. Kids participate by calling a toll-free number, and producer Talbot says, "Everyone who calls in is taken seriously. More than anything else, kids just want to have someone listen to them. This may be one of the most important things about this show."

The show features music, special guests, games and a variety of feature segments that focus on history, math, geography, science, language, literature and problem solving. And it's heard in 26 markets from New York to Los Angeles.

Regular guests who visit *Kids America* include "The Duke of Words," who runs a spelling bee based on what he's picked up in his "world travels"; improvisational singer Susan Dias, who creates songs on-the-spot for children who call in and tell her about themselves; and "Dr. Rita Book." She suggests interesting reading for kids.

## TV stations

(from page 57)

share. Blinky earns this by strutting his stuff before a live audience of preschoolers and their mothers in a show that has been running in Colorado since it was launched in Colorado Springs 20 years ago.

Blinky hosts a program of skits, short features on safety and health, and interweaves "some light educational content." The cartoons are "softer theatrical animation to appeal to preschoolers," says Shannon. "We stay away from the muscled macho types with all their heavy weapons."

The soft animation includes *Casper the Friendly Ghost*, *The Pink Panther*, *Porky Pig* and *Woody Woodpecker*. And as part of being a *For Kids' Sake* station, Blinky makes personal appearances at children's hospitals, schools and such events as the grand opening of a children's petting zoo at a local amusement park.

## Just hamming it up

At WSTM-TV Syracuse, program manager Charles Bivins reports that the cast of the STM Club, from 3 to 4 p.m., Monday-Friday, includes a ventriloquist, "a villain who acts as a foil," plus "a couple of station staffers who welcome the chance to ham it up." Guests come in from the police department to warn about strangers, kidnapping and child abuse, and the show includes Group W For Kids' Sake featurettes on safety and health in addition to the Club's own warnings.

Bivins says that Wegman's, a local supermarket chain, sponsors McGruff, the animated crime prevention bloodhound, and McDonald's sponsors Ronald McDonald's safety vignettes.

*Ramblin' Rod's Cartoons* has been on KPTV(TV) Portland, Ore., for 21 years. It's taped before a live kids' audience and airs at 4:30 p.m. Program manager Gordon White says he "could

"Blinky's Fun Club"



"Happy the Hobo"



"Ramblin' Rod"



"Barnaby"



*Local kids' shows have ensured indies' cable carriage, thanks to pressure from irate mothers on the systems.*

## Video packages a real turn-on *(from page 61)*

Worldvision is highlighting what it calls *The Flintstones, the First Episodes*. Available this month, the 96-minute package contains the first four TV episodes of the *Flintstones* ever made, at \$29.95 price, notes Devlin.

### Sunbow combos

Some of the video companies aligned with Sunbow Productions, producers of *G.I. Joe, Transformers* and *Jem*, among other syndication fare, also are combining several of the TV shows into packages, says Fred Cohen, executive vice president of SP, as a way to meet the heavy competition.

*"A child seeing a program over many times is similar to an adult who listens to his or her favorite song on the radio and has a kind of nostalgic feeling about it..."*

With prices of single episode videos dipping on the retail level while bargain packages are mounting, the marketplace has shifted from a rental to a sell-through business, Cohen points out. Obviously, one of the major reasons for the increase in the sales of kid-vid cassettes vs. rentals is that, with retail prices tumbling, a video may be purchased at fees as low as \$8 or \$9, not that much more than a rental tab. What makes the video sale so enticing is that, because children like to watch their favorite programs over and over again, repeat rentals are unnecessary, saving time and money on the parents' side in the long run.

"A child seeing a program over many times is similar to an adult who listens to his or her favorite song on the radio and has a kind of nostalgic feeling about it to hear it played over and over again," notes Nancy Steingard, vice

president, Hi-Tops Video, company which acquires, produces and distributes children's videos.

She adds that while parents save a lot of wear and tear in buying a video preferred by the child, "it won't work for everything. It will work for the highly recognized, high quality programs, mainly." Steingard is a firm supporter of the sell-through concept, unlike, she maintains, many other distributors.

"The profit margins are low on sell-throughs," she says. "But the manufac-

turing costs on either a rental or a sell-through is exactly the same, if you think about it. Also the market potential is much larger than rental. We have many titles which cost more than 50 dollars at retail."

But WHV's Devlin says his company is positioned for the rental marketplace. "You have to sell a lot of units to make any substantial money on sell-throughs," he maintains, "and you're investment is much higher, considering the special promotion and marketing you have to give them."

—Robert Sobel



## STAY TUNED IN! Television/Radio Age

THE MAGAZINE OF  
BROADCAST MANAGEMENT

26 ISSUES A YEAR

Check the term you prefer:

- Three years for \$100  
(Save \$173 off the cover price.)
- Two years for \$75  
(Save \$107 off the cover price.)
- One year for only \$50  
(Save \$41 off the cover price.)

Name \_\_\_\_\_ Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Check ONE box which best describes your business.

- 01 Nat'l, Reg'l, Local Radio, TV Sponsor/Advertiser
- 02 Advertising Agency
- 03 TV Station/TV Network
- 04 Time Rep
- 05 Radio Station/Radio Network
- 06 Production/Post Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
- 10 Equipment Manufacturer
- 11 MSO Hdqrs/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify)

## Television/Radio Age

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

# AM STEREO- TV STEREO...



## Here it is...

The most recent sourcebook available on the new sound in AM radio and TV broadcasting!

Audio enthusiasts discover the latest information on all types of AM receivers with a focus on integrated circuitry, electronic tuners, stereo pilot signal, multi-reception receivers and more . . .

A complete intro to multi-channel TV sound is followed by a closer look at Zenith's initial tests and proposal; the XC-TV system; the dBs, Inc. System; EIAL Telsonics and Zenith Encoder/Decoder and more . . .

## Chapter Titles include:

- The FCC's Marketplace Decision
- Kahn/Hazeline and Harris Systems
- AM Stereo Transmitters/Receivers
- Introduction to Multichannel TV Sound
- Cable Problems and Buzz
- ... and More!

## TV/Radio Age Books

1270 Avenue of Americas  
New York, NY 10020

T-1932 Hardbound  \$17.95  
Paperback  \$12.95

Enclosed find \$ \_\_\_\_\_ for \_\_\_\_\_ copies  
of "AM Stereo and TV Stereo — New  
Sound Dimensions"

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Zip \_\_\_\_\_

Payment or Company P. O. must  
accompany each order

double the size of Rod's studio and still not accommodate all the requests we get from the Cub Scouts, Brownies and the like."

The show airs at 7:30 a.m., and White says it pulls a 4/21 against *Good Morning America's* 5/26 "which is killing CBS' new *Morning Show*."

White describes Rod as "a relaxed, Pied-Piper kind of guy who strums a guitar, congratulates a birthday guest each morning and hosts his *Bugs Bunny* and *Woody Woodpecker* Cartoons." Guests have included Portland police officers and fire fighters talking about safety and a veterinarian and representatives from the humane society talking about pet care. White describes the audience range as "from pre-school to early teen, but 8 to 11 is probably the dominant group."

## Use as lead-in

In Fort Wayne, Ind., Jeff Evans, general manager at WFFT-TV, reports that during the winter *Happy the Hobo*, from 3:30 to 5 p.m., leads into *Leave It to Beaver*, which is followed by the *Brady Bunch* and *Little House on the Prairie*. "This means we hold the family audience straight through the whole afternoon," he adds.

Evans says Happy does his show in front of an audience of 50 children and about 25 mothers, telling jokes, doing tricks, talking to each child in the audience, and introducing two non-violent cartoons, the *Smurfs* and *Scooby Doo*. He says Happy's sidekick, Froggy, "looks more like a real frog than Kermit," and hosts the station's morning cartoon hour at 7 a.m.

He says Happy "gets a 90% and better" kids' share here and is one of the key reasons WFFT is still on so many cable systems who wanted to drop as many independents as they could, as soon as the law allowed. "But every system that tried to drop us was flooded with phone calls from angry moms, so we're still all over cable."

## Half and half

In Cleveland, *Barnaby*, half live and half cartoons, at 9 a.m., Monday to Friday, has been a children's personality since the '50s, "before there was a WUAB," says program director Ron St. Charles.

Barnaby plays the ukulele, sings, talks to the kids and does pantomime. And he doesn't hesitate to leave the studio for interviews in the field on such occasions as the circus or an ice show coming to town. St. Charles describes Barnaby as a "wholesome character that most of our young mothers here in Cleveland grew up with."

## Cable & syndie

(from page 60)

Recent activity at Showtime has centered on acquiring exclusive pay-TV rights to a film package, *Children's Storybook Classics*, half-hour animation series, says Lori Kahn, manager of film acquisitions.

The package, acquired from Devilier Donegan Enterprises, will begin running in September during *Familytime*, Showtime's fixed timeblock devoted to family programming. Celebrating its fourth year, the block runs from 4-6 p.m. on weekdays and from 6-10 a.m. on Sundays. *Storybook Classics* utilizes a number of film actors as narrators. *The Emperor's Nightingale* is narrated by Glenn Close, and Meryl Streep narrates *The Velveteen Rabbit*. Other titles include *The Elephant's Child*, with Jack Nicholson doing the storytelling.

All make their premieres except *Rabbit*, which originally aired on PBS last year. Continuing staples on Familytime are *Faerie Tale Theater* and *Shelly Duvall's Tall Tales and Legends*.

## Nick's got ideas

The basic cable service Nickelodeon has already set the wheels in motion on coproducing a first-run children's series that will air initially on the service and then wind up in syndication. The series, *Count Duckula*, will be produced with Thames Television, and is designed to go into syndication after the Nickelodeon window, says Gerry Laybourne, general manager and executive vice president of the service. Syndication will be handled by D.L. Taffner Ltd.

The planned coproduction of the animation comedy series is considered the next step of a long relationship with Thames, which began with the launching of *Danger Mouse* (currently in syndication via Taffner) on Nickelodeon in 1984, points out Laybourne. She believes that one of the reasons for *Danger Mouse* getting into syndication is because the service popularized it.

"Up until that point, Taffner had little success in trying to sell the show on the networks, she says, "and had even attempted to enter the syndication marketplace with the show. We were the first American company to recognize its value, and Nickelodeon's airing of the series has helped Taffner to position it in the syndication marketplace."

Generally, Laybourne says, most of the first-run shows produced by Nickelodeon are not appropriate for syndication. However, the service is looking to

(continued on page 108)



# In the Picture

## Mark Bench



*New chairman of New York Market Radio Broadcasters Association suggests ways for local advertisers to use radio more effectively, describes a much appreciated promotion and relates some experiences as a U.S. delegate to international broadcast conferences.*

## Sees 'receptivity' to radio that makes time ripe for effective sales efforts by NYMRAD

"The No. 1 priority for NYMRAD (New York Market Radio Broadcasters Association) is to meet with major local and regional advertisers to help them use radio to solve some of their marketing problems," says Mark Bench, vice president, general manager of WNSR(FM) New York and recently elected 1987-88 chairman of NYMRAD.

Bench is convinced, "The time has never been better than right now. We sense a receptivity among advertisers today. We don't have to explain to them that radio works. They know it does. They just want to know how they can use it more effectively."

Bench notes, for instance, that there are retail chains that do well in parts of New Jersey and New England but may run into trouble getting distribution in the five boroughs of New York City itself. He says radio people can help such chains expand distribution, "and then radio advertising builds store traffic. Some stations even have the selling power to force distribution."

## Worldwide interests

While Bench's concerns as head of NYMRAD are local, limited largely to radio in the New York market, his interests are so far reaching that he's one of radio's truly international men. It started when, as a young volunteer Mormon missionary in Uruguay, he was assigned to work with the media. It was from this experience that he changed his career plans. "I had wanted to become a lawyer," he recalls. But here I found that the media can be more powerful than the law. The media can arouse conscience levels and persuade people to donate blood and to get involved in worthwhile community projects. At WNSR we've discovered that even New York City is not too large to be a community."

Last February, Bench flew to Geneva as the only representative of private sector American broadcasting at the World Administrative Radio Conference

on High Frequencies. Why Bench? Says he: "I got a call from the State Department asking if I'd be interested in going. I said, 'Sure, who wouldn't be? But I figured there'd be 100 other applicants and that that's about what my chances would be of actually going—about one in 100."

"But then when I was selected I assumed someone must have remembered that I was the only one on the American delegation at an earlier international conference who knew Spanish well enough to warn the head of our delegation about the big discrepancies in translation between the Spanish version and the English synopsis—which saved our delegation a lot of embarrassment." In fact, Bench has been going to United Nations and UNESCO conferences for years to push for freedom of expression for broadcasters in all countries.

## Very personal medium

Back home, Bench sees radio becoming "increasingly important to retailers as they realize what a very personal medium radio is. Listeners get closely involved with the personalities as well as the music. The personalities reflect the listeners' values, touch responsive chords in their memories and provide a positive environment for advertisers' products."

This, he explains, "is due to radio's particular ability to reach different types of listeners through its varied formats. This leads some to call radio fragmented. I call it targeted. So radio can't be measured by cost per point alone. A special promotion that draws positive attention to clients provides them a value that cannot be purchased at any price."

Such a promotion took place on the Fourth of July when WNSR took 160 Vietnam vets and their partners from New York to Washington to visit the Vietnam Veteran's Memorial Wall and attend the *Welcome Home Concert*, where such talent as Neil Diamond, Stevie Wonder, Kris Kristoferson, and Crosby, Stills & Nash performed. The station arranged for a fife and drum corps and color guards at WNSR, where the guests signed in. McDonald's and Thumman's Meats were participating sponsors, and WNSR gave them mentions both during the week leading up to the bus trip and during the week that followed.

Bench describes excerpts from some of the thank-you letters and phone calls that came in from the appreciative vets: "Many of these thank-yous mentioned McDonald's and Thumman's. One vet said, 'Mark, every time I hear one of the tunes on the radio that was played at that concert, tears well up in my eyes as I remembered all of the wonderful emotions I had that day. None of us will ever forget it as long as we live. No one has ever done anything like this for us veterans before. Thank you so much.'"

He adds that the reaction was similar from nearly all the vets who wrote in and called, and asks, "How can you assign a cost-per-1,000 to reactions like these? In the past, with a different format, we had given away hundreds of thousands of dollars worth of prizes and rarely received a thank-you note. Sure, a bus convoy to Washington costs money. But whatever it costs, no one could buy the kind of goodwill we generated for any amount of money."

## Cable & syndication (from page 106)

syndicate a successful kid gameshow, *Double Dare*, notes Laybourne. "As part of our business plan, we always try to get the best mileage we can from a show, but we didn't have anything suitable for syndication until *Double Dare*."

Because Nickelodeon is a subsidiary of Viacom Enterprises, the syndicator will get first crack at distributing *Double Dare*. But, continues Laybourne, "we know the concept is extremely appealing to syndicators. We have had calls by a number of syndicators that have expressed interest."

*Double Dare's* success is spawning two additional children's game shows, according to Laybourne, which may also see the light of syndication day at

some point. "Nickelodeon's role is to set trends in children's programming. Part of our mandate is to prove that kids can appreciate more than one kind of program."

"For years, broadcasters and syndicators alike have felt that only limited animation was right for kids. As trendsetters we have to be ahead of the pack with new ideas."

The new game shows in development, which Laybourne says tested very well, are *Finder's Keepers* (tentative title), which she describes as a half-hour rampage through a treasure house, to be produced in late September for an airing possibly in October; and *Zap Trap*, a half-hour series to be shot in early 1988. Laybourne expects

to keep on the gameshow track over the next year, "until syndicators begin to inundate the market with similar things, which has happened before. When that happens we will move on to something else."

Activity already is stirring in another area. Laybourne says she has in development "the first kids situation comedy set in a courthouse," *Kids Court*, which she hopes will get on Nickelodeon in the late fall. "We're looking to get on a few episodes at that time or in the first quarter." A new type of children's series launched recently by Nickelodeon is drawing good children's interest, she continues, *Rated K: For Kids*, a movie-review show in which children do the reviewing.

USA Network, whose main programming thrust centers on acquisitions, is exploring original children's copro-

# the marketplace

## Help Wanted

**Baker Scott  
& Co.**



**THE PROFESSIONAL  
CABLE PLACEMENT  
PEOPLE**

Positions available with MSO's,  
Networks, Regional & Independent  
Operators, Coast to Coast.

**All Levels of Management  
FEE PAID**

Call or write in **CONFIDENCE**  
**DAVID ALLEN & JUDY BOUER**  
Principals

**WE KNOW CABLE**

1259 Route 46 -- Parsippany, NJ 07054  
201/263-3355

## Publicity

**NEED  
PUBLICITY?**

**Station, Network, Cable &  
Syndication Pro Offers  
Free-Lance Services At Af-  
fordable Fees. TV & Radio,  
P.O. Box 787, Bridgehampton,  
NY 11932.**

## Help Wanted

### ADMINISTRATIVE DIRECTOR

Group owned, major Southwest market seeks outstanding individual to direct the Administrative, Accounting, Personnel, Data Processing and Credit/Collection functions. The successful candidate must have college degree and minimum 5 years broadcast financial experience. E.O.E. Send resume salary history to: Box 622A, Television/Radio Age, 1270 Avenue of Americas, NYC 10020.

## General Manager

**GENERAL MANAGERS** seeking administrative, operations, sales or talent personnel—whoever you're looking for at your television or radio station—you'll find that classified advertising in **TELEVISION/RADIO AGE** is the most cost-effective way to reach the best qualified prospects for your key positions.

Find out more about how **TELEVISION/RADIO AGE** classifieds can work for you. Call Marguerite Blaise at 212/757-8400, or write to **TELEVISION/RADIO AGE**, Classifieds Dept., 1270 Ave. of the Americas, New York, NY 10020.

## Public Relations

### Tiranno Communications

**Full service public relations firm will provide special individual attention. 20-years experience with a major television network. Extensive contacts with national consumer and trade press. Call: 212-593-9800.**

## 10,000 Radio, TV Jobs

Published every year. Up to 300 weekly in the American Radio Job Market Paper. Radio & television openings for program directors, DJs, engineers, newspeople, salespeople, production and music directors. Many openings for beginning broadcasters and minorities. Up to 98% of the nationwide openings. Money back guaranteed! One week \$6.00 special; six weeks \$15.95. You save \$20.00. American Radio Job Market, 1553 N. Eastern, Las Vegas, Nevada, 89101.

## CLASSIFIED ACTION

Get action quick in TELEVISION/RADIO AGE Marketplace/Classified. For details call Marguerite Blaise at 212-757-8400, or send your ad copy to TV/RADIO AGE, 1270 Avenue of the Americas, New York, NY 10020.

ductions with syndicators and producers as part of ongoing talks on all types of shows.

Neil Hoffman, vice president, programming at USA, says that while nothing specific has been planned, the company is open to partnership arrangements on kid productions. "We have a special division that deals with first-run and in the development of original programming, so I don't know the nature of the discussions with syndicators," he says. "But I believe that children's programming is involved."

One of USA's original programs is *Calliope*, which will get new episodes in the fall; and two inserts, *In a Minute* and *Kids Club Minute*. *Minute* is likely to get fresh episodes as well, says Hoffman. In any case, any new programming going on USA will take up slots already filled with kidvid. "We expect to keep the

same amount of time and any original programs will be incorporated in the current time periods," says Hoffman. However, he adds, a half-hour daily may be added in the fourth quarter, a heavy kid ad sales period.

On the syndication side, Harmony Gold, for one, is looking to become a player in made-for-cable programming. According to Robert Lloyd, president, domestic television, the company is holding talks with a pay service on coproducing an animated series that, after a cable window, will go into syndication. He says if the project flies, it will get a pay-TV launch in the fall, 1988.

In addition to a cable partnership making economic sense, Lloyd believes a tie-in is important because he sees the cable marketplace as growing in the children's area. "The ratings on chil-

dren watching services such as the USA Network, the Disney Channel and Nickelodeon are all growing," he says.

At Cluster Television, John Cluster, president, says that while the company is primarily a distributor, it would entertain co-op production ventures with a cable entity. At World Events Productions, Brian Lacey, vice president, general manager, notes the company would be interested in striking up a coproduction arrangement with cable on original programming.

"In this day and age, you have to look at all broadcast media to get product exposed," Lacey says. "Independent stations oftentimes have difficulties in knowing whether a new children's program will work. If the show worked well in cable, it would be a strong endorsement for the program's future life on commercial television."—**Robert Sobel**

## the marketplace

### Career Counseling

#### NEW YORK BROADCAST EXECUTIVES IN TRANSITION?

Make your next move profitable. Confidential career consulting. Please write: Box #CEL4, TV/Radio Age, 1270 Ave. of Americas, NYC 10020.

### Situations Wanted

#### TV GENERAL SALES MANAGER

Self starter with leadership and management skills. Extensive background covering local, national and regional sales management—with strong rep experience! General sales management success with major companies. Currently employed! Write box #525A, Television Radio Age, 1270 Ave. of Americas, NYC 10020.

### Help Wanted

#### DIRECTOR OF ENGINEERING

WPGH-TV, an Independent, UHF television station, is seeking a Director of Engineering. Qualified individual should have five to seven years television broadcasting/technical engineering experience. Requires thorough knowledge of broadcast television on-air and production operations, RF systems, FCC Rules & Regulations; good management and organizational skills. Send resumes to: PERSONNEL c/o WPGH-TV 53, 750 Ivory Avenue, PGH PA 15214 **NO PHONE CALLS ACCEPTED. . . .EOE. . .M/F**

**YOUR MESSAGE BELONGS HERE!**

### Help Wanted

#### NEWS DIRECTOR

News Director needed for aggressive news operation. At least (2) two years experience reporting or anchor experience. Send resume and cassette to: Pablo Salcido, KINT TV 5426 N. Mesa, El Paso, Tx 79912

#### NEWS ANCHOR

News Anchor needed for aggressive news operation. At least (2) two years experience reporting or anchor. Send resume and cassette to Pablo Salcido, KINT TV 5426 N. Mesa, El Paso, Tx 79912

### For Sale

**28' VIDEO VAN, 3 CAMERA/TRIAX, 2—1" VTR's, C G, SWITCHER, AUDIO, 12 kw POWER, MANY EXTRAS. 215-489-1070.**

### NEED HELP?

If you are looking for executive personnel, TELEVISION/RADIO AGE is the cost-effective way to reach the most and best qualified prospects. Like you, they are readers of these classified columns. Call M. Blaise at 212-757-8400.

# Washington Report

## Charles Ferris



*Former FCC chairman and now a partner in the law firm Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, argues adoption of the Cable Act in 1987 took away the FCC's authority to reimpose the syndicated exclusivity rule.*

## Turner & sports interests raise curious questions on syndicated exclusivity

If a former chairman of the FCC is correct, the agency and Congress could be in for another battle, this time over an issue in which Congress has shown little interest so far.

More than 60 interested parties filed on the last day of the FCC's deadline for comments on its proposal to restore the syndicated exclusivity rule that it dropped in 1980 as part of a deregulation move already underway. Most of the filings were predictable—broadcasting interests and programmers mostly for it; and cable, satellite and associated telecommunications interests opposed. But some broadcasters oppose portions of the proposal, and sports interests have come up with a unique argument.

Even before he became FCC chairman, Dennis Patrick made syndicated exclusivity the hallmark of his administration. On Capitol Hill, senators and House members have paid little attention to what they otherwise consider an industry squabble.

But Charles Ferris, who was FCC chairman when the syndicated exclusivity rule was abolished, submitted comments in behalf of Turner Broadcasting System, suggesting that Congress could be dragged in if the current FCC persists. Turner's WTBS Atlanta, occupies both sides of the street in the issue, being a broadcaster and a cable-carried superstation, but feels it has more to lose through its cable associations.

Ferris, now a partner in the law firm of Mintz, Levin, Cohn, Ferris, Glovsky and Popeo, argues that the adoption of the Cable Act in 1984 took away the FCC's authority to reimpose the syndicated exclusivity rule. The act specifically barred content regulation, and Ferris argues that syndicated exclusivity is content regulation.

Syndicated exclusivity also is related to "freedom

of contract," he says, which also lies outside the purview of the FCC. "Recent Supreme Court decisions instruct that the public interest standard does not provide a roving mandate for an agency to accomplish whatever goals it considers appropriate."

Even if it had the legal ability to act, Ferris argues, "it could not legally reimpose a cable programming blackout in today's environment. The burden is clearly on the commission and supporters of regulation to demonstrate that the commission's well-grounded decision in 1980, reaffirmed in 1984, was incorrect. They cannot do so."

Tribune Broadcasting, also a superstation owner, joins WTBS in opposing syndicated exclusivity, even though the company also owns and operates six independent stations in major markets.

For its part, the NAB argues that widespread duplication of programming on cable systems and the skyrocketing costs of syndicated programming, plus the threat that the lack of exclusivity poses to localism argue for a return to syndicated exclusivity. The Association of Independent Television Stations (INTV) argues that cable has become so prolific that it is almost impossible for independent stations to have an exclusive showing of any programming.

The only filer without an ax to grind was the National Telecommunications and Information Administration (NTIA), a part of the Commerce Department. As an arm of the Reagan administration, however, it tilts in favor of Hollywood, a supporter of the return to syndicated exclusivity. Thus, it sides with the FCC proposal.

NTIA's chief, Alfred Sikes says, "the new syndicated exclusivity rules should be uniform across all television markets, and should not differentiate among types of syndicated programming." His recommendation would place the burden on the cable operator to identify exclusively contracted programming and black out or replace that portion of its distant broadcast signals.

## Now just a minute

Wait a minute, says professional sports, in one of the unusual arguments presented. Major League Baseball, the National Hockey League and the National Basketball Association, argued that they share many of the concerns that support reimposition of syndicated exclusivity.

The trouble is, they say, the part of the proposal that would allow substitution of live sports telecasts for blacked-out syndicated programming. They fear that cable systems will "cherry-pick live sports telecasts without incurring any additional copyright royalty obligations."

They are able to do that, the argument goes, because the 1976 Copyright Act states specifically that when a cable system is required to omit programming and allowed to substitute other programs, they have no copyright obligations to pay for that programming. Even if Congress does not get swept up by all the special interests attached to the varying aspects of the syndicated exclusivity proposal, only it can do anything about the Copyright Act.—Howard Fields

# WE'RE JUDGED BY THE COMPANY WE KEEP AND THE COMPANIES WHO KEEP US

(We apologize for not being able to include all of our subscriber friends.)

## YOU BE THE JUDGE

You can rely on media kits, phone calls, letters, and visits from sales reps to keep you current on ad rates, closing dates, mechanical requirements, and circulation data.

Or, subscribe to SRDS publications for complete, accurate, and up-to-date information on all major media: business publications, consumer magazines, spot radio, spot TV and newspapers. In all, thirteen separate publications, designed to assist in the media planning and buying process.

If you plan, buy, recommend, or approve media, be sure you're in good company. Subscribe to SRDS publications. Call 1-800-323-4588, 312-256-8333 for more information or return the coupon.

**srds**

**Standard Rate & Data Service, Inc.**  
3004 Glenview Road, Wilmette, IL 60091

**Yes,** please send me, at no cost or obligation, full details on all 13 SRDS media planning and buying work savers.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City/State/Zip \_\_\_\_\_

Type of Business \_\_\_\_\_

Phone \_\_\_\_\_

**Standard Rate & Data Service, Inc.**  
ATTN: Circulation Department  
3004 Glenview Road, Wilmette, IL 60091  
312-256-8333 / 1-800-323-4588

# IFVTR

ALREADY CLEARED  
IN OVER 50% OF  
THE COUNTRY

# HAVE WE GOT A CARE PACKAGE FOR YOU!



Dick Clark Productions presents "Thanks for Caring," a two-hour tribute to CARE, which has been providing relief and development worldwide for over forty years.

"Thanks For Caring" features a cavalcade of talent that reads like a who's who in Hollywood. Hosted by William Shatner, Robert Guillaume and Morgan Fairchild, this star-studded entertainment special features Ben Vereen, Lena Horne, The Fifth Dimension, Pat Morita, Rich Little, Pia Zadora, Dick Clark,

Whoopi Goldberg, Reba McEntire, Elke Sommer, Lou Rawls, Yogi Berra and many more.

Designed to make the weekend of August 28, 29th, 30th a Weekend of Caring, "Thanks For Caring" will be a major television event throughout the nation!

Available on an advertiser-supported basis with 12 minutes for national sales and 12 minutes for local sales, "Thanks For Caring" is the most spectacular CARE package your audience will ever see!

**THANKS  
FOR CARING**  
A Tribute to CARE



dick clark productions, inc.

Distributed by



360 Madison Ave. New York, NY 10017 (212) 557-0055