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Television/Radio Age

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Newsletters add advertisers, audience/42

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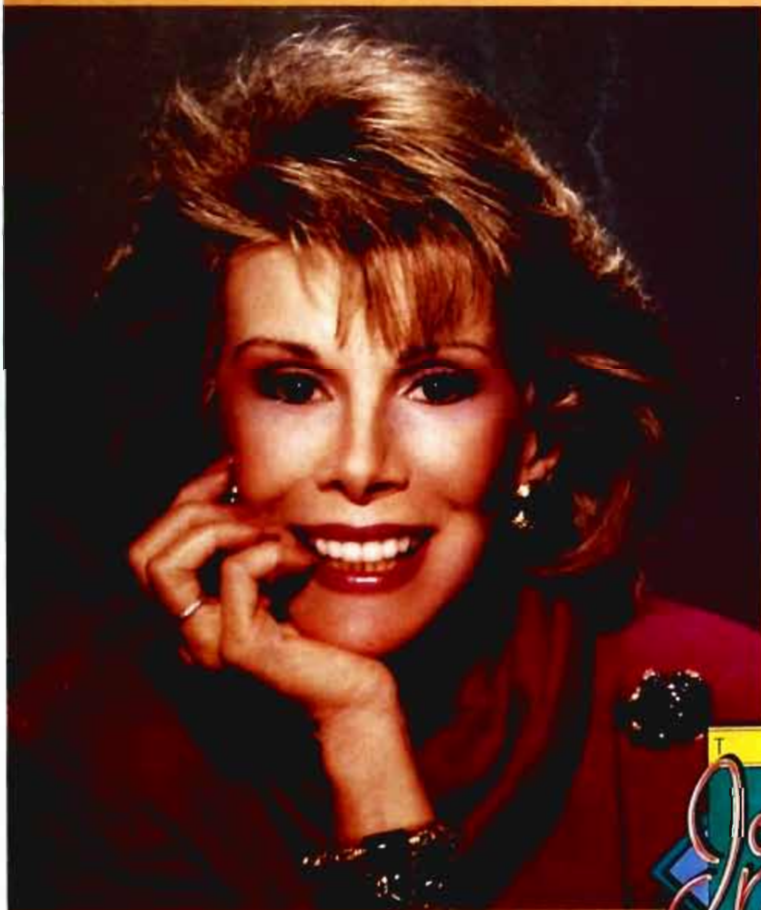
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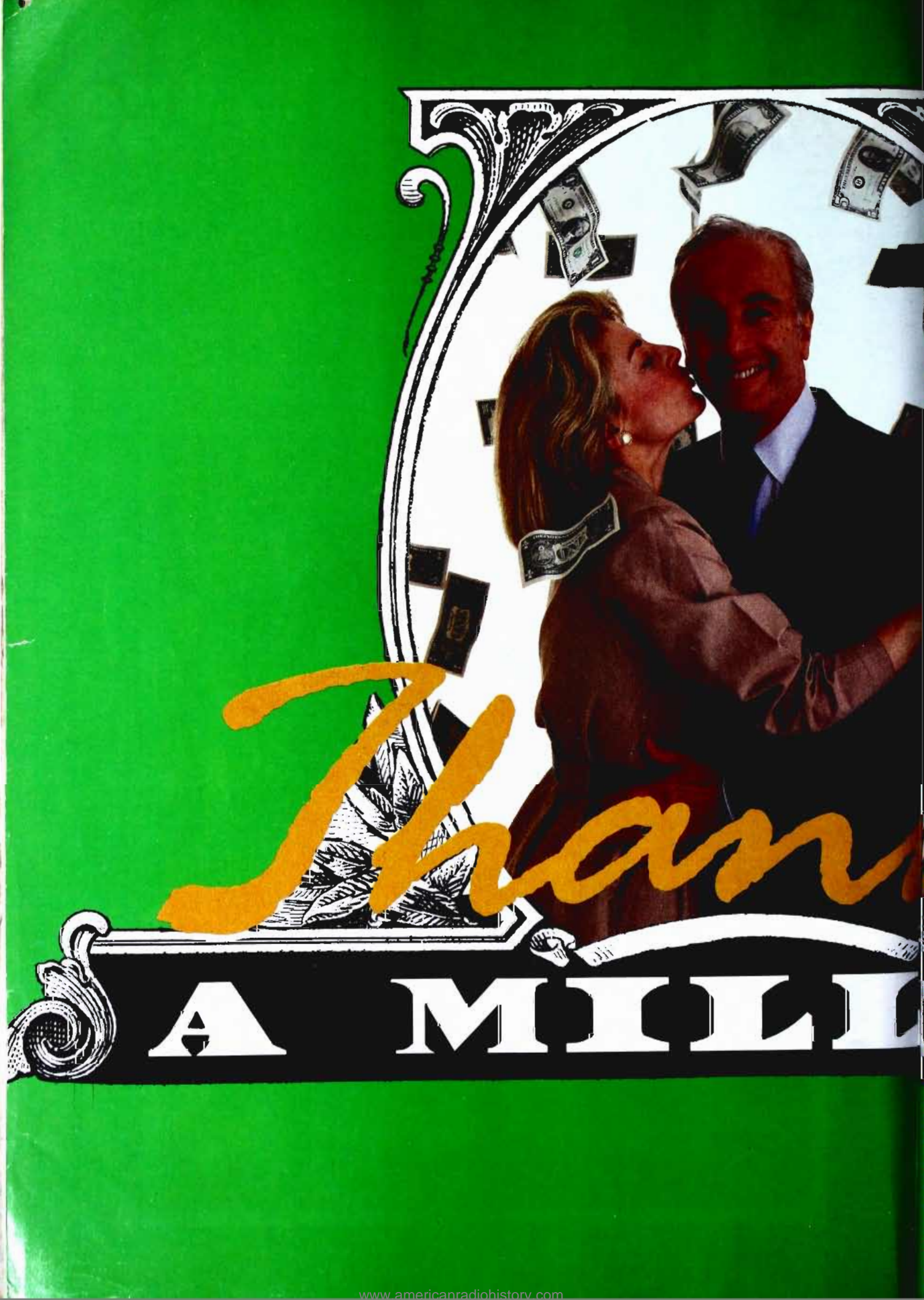


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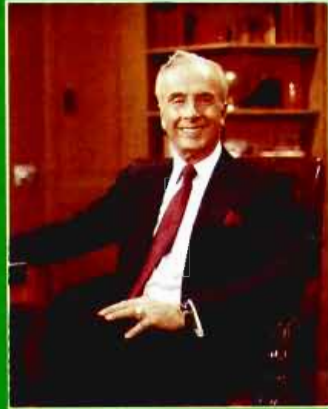




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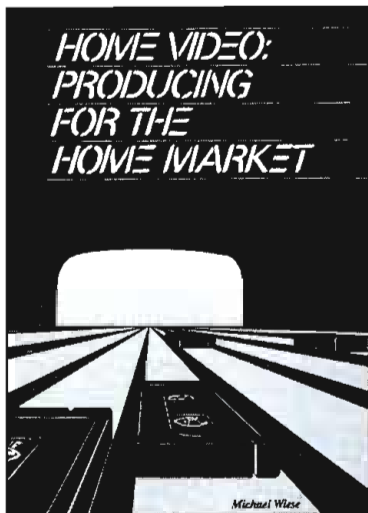
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Television/Radio Age

February 6, 1989

Volume XXXVI, No. 14

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but say standardization can just go so far

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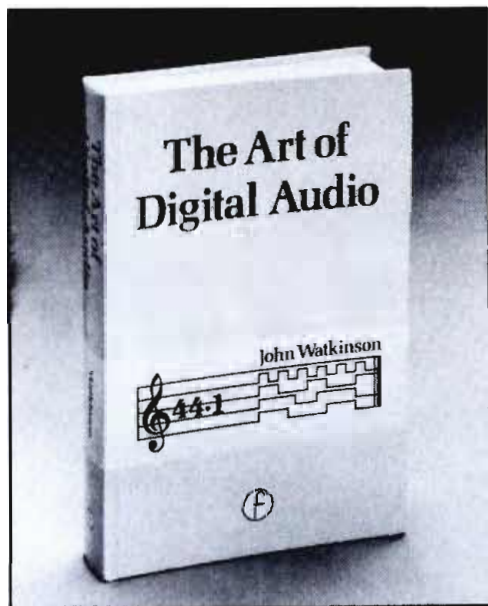
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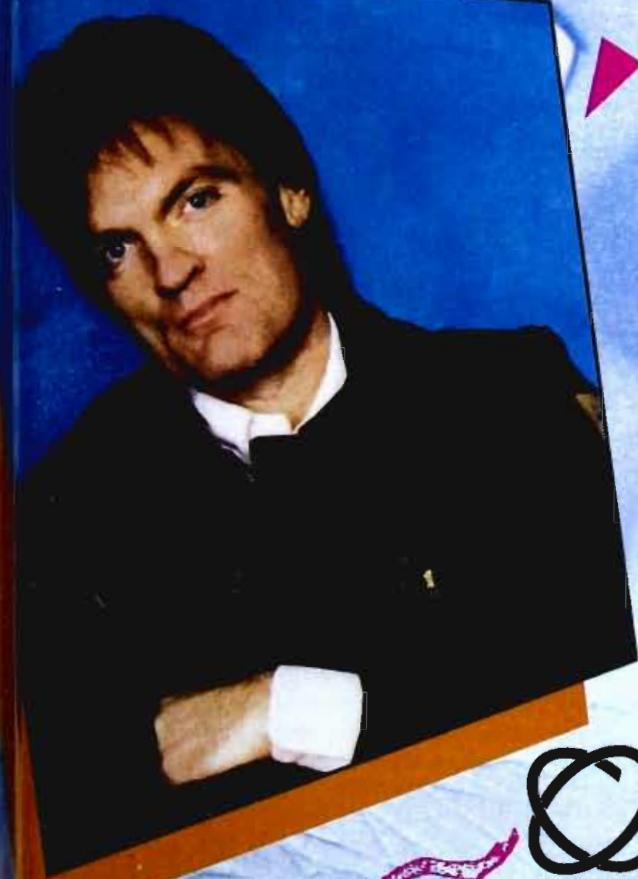
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Publisher's Letter

After NATPE's flash, reality sets in for fall '89's new crop

The more than 7,300 attendees of NATPE International's convention have left behind the huge George R. Brown Convention Center in Houston, and crews have dismantled Buena Vista's castle front, Paramount's *Star Trek Enterprise* set and 225 other exhibitors' colorful displays. With the glitz and glamor of NATPE now memories, the serious business begins.

Many syndicators who arrived in Houston with sales and added or finalized other clearances for 150 or so new series projects now must generate enough additional commitments to warrant fall go-aheads. In other words, like President Bush (who has Houston roots of his own), the syndicators must go from action to progress.

Despite all the free food and drinks, there was a cost-consciousness evident at NATPE. Some cut back on entertainment, while others trimmed attendees. Many syndicators lamented that traffic was lighter than a year ago, which was to be expected since attendance was about 200 fewer than last year's 7,500.

On the buyer side, stations and reps complained that there were slim pickin's among the new-for-fall series crop. Seltel's Janeen Bjork and Katz's John von Soosten described the current development season as the worst in their memories. Programming whiz Fred Silverman predicted only a dozen newcomers would get on the air come fall and "one or two" would survive into fall 1990.

Patience urged. Mike Levinton, Blair TV's programming maven, also saw little to shout about for fall '89. But he urged client stations to "show more patience" with this season's entries by delaying cancellations until after the February books are in. Some borderline series may yet build once the after-effects of this fall's disruptions fade, he reasoned. Those disruptions included the writers' strike, which distorted viewing habits by delaying the TV networks' fall series premieres, as well as the fall Seoul Olympics and post-season baseball.

Temporarily at least, celebrity appearances and other convention floor excitement dispelled such gloom. TV crews from stations and such national shows as *Entertainment Tonight*, *48 Hours*, *Inside Edition*, and *The MacNeil/Lehrer Report* plus CNN reported on NATPE—mostly caught up in the reality/tabloid programming fad. Representing this high-profile genre in Houston were Morton Downey, Jr., Geraldo Rivera, David Frost and, live via satellite from New York, Maury Povich. Representing the "softer" segment of this format, meanwhile, were Regis Philbin, Kenny Rogers and Joan Rivers.

In the NATPE keynote speech, Walt Disney Co.'s Michael Eisner decried the tabloid trend and said that "best achievable programming" should be the industry's objective. Because there are "limits of gullibility, limits of taste," he said, "shock TV" is "a fad that has to fade."

Next January the industry will head way down yonder to New Orleans for NATPE's 27th annual gathering, the world's largest syndication marketplace. Once again, syndicators and stations will haggle over prices and terms, though no one can yet venture a guess on what new program format may excite those conventioners or whether Eisner's exhortations to loftier goals will be heeded.



21
JUMP STREET

Barter syndicators counterattack survey that says 'Barter no bargain'

The findings of a survey of television station executives developed by NATPE and the Broadcast Financial Management Association (TV/RADIO AGE, Jan. 9), which highlighted a NATPE '89 session, "Barter Is No Bargain, and Other Survey Results," were sharply challenged at NATPE by The Advertiser Syndicated Television Association.

In an interview at NATPE, Tim Duncan, executive director of the association, questioned most of the survey's findings as they pertain to barter. "The ingoing assumption on their part is that barter takes up time that wouldn't have been sold anyway, so it's free. But I don't know anybody who thinks that way.

"No one has ever said that barter is free. Barter or cash are two sides of the same coin. You give up time or you give up cash, and whichever you give up probably depends on the nature of the deal—how desirable the programming is, or how desirable the stations' inventory is at any given point of time, which depends on economic factors. But whether it's barter or cash, there's still a license fee." No one has ever claimed that barter is free, so when the survey comes up with what barter costs, that's not a revelation. Barter is a better deal than cash because it would cost them more in cash than barter to get that same show. Stations are far more squeezed for cash lately than for inventory, so quite naturally they are going to pay in whatever currency they have most available.

What's saleable? Also, continues Duncan, the notion that stations are giving up some \$345 million in saleable inventory, as found in the survey, "should be nailed down to what exactly what is meant by 'saleable inventory.'" However, I'm pleased to hear that the stations put a value on the inventory they

give up. We certainly put a value on it, because we are advertiser-supported."

Duncan also takes strong exception to the survey's declaration that barter syndicators have long suggested they were getting all their ad money from network pools." We have never said that. The station has two customers, local spot and national spot. The syndicator doesn't sell out of the same pool. He goes to a different pool—the national advertiser media. National spot is not a national medium. It is spot bought by national advertisers in local markets. The answer to where barter money comes from can't be from stations. It has to come from agencies and advertisers."

Duncan notes that ASTA recently completed an analysis of a 10-year spending trend of spot and national spot vs. network, national cable and syndication. "We found

that national spot represented 38.5 percent of total national spending on television in 1980, which was an \$8.5 billion marketplace.

"In 1988, the marketplace spending totaled \$19.3 billion, and national spot's share of that was 39.3 percent. Network's share of the pie during the eight-year period went down from 60% to 50%, and national syndication and cable during the same period have grown to just over 10% of total national spending.

"So if anyone wants to tell me that shows that syndication is taking money out of national spot, I would like to challenge anybody to prove it. It seems to me that national spot comes directly out of network, and so, too, does national cable."

Who wants to pay? At NATPE, Dan Cosgrove, Group W Productions vice president, media sales, also challenged portions of the survey's findings. "While the station people are certainly entitled to their opinion, they don't back up their opinion with reality.

"When we offer a show on a cash basis, they prefer it with barter. They want the license fee either diminished or totally negated."—**Robert Sobel**

Web TV billings down in November

Network TV billings were off for the second month in a row in November, BAR figures showed. The drop was 2.7% and the billings came to \$915.7 million. Billings were also down in October (1.3%), which followed a revenue surge in September due to the Olympics on NBC.

For the 11 months, network revenues, as estimated by BAR based on network-supplied pricing, stood at \$8,783.8 million, up 9.8%.

The biggest dollar drop was in weekend daytime, down 12.8% to \$135.3 million. Primetime was essentially flat, coming in at \$516.7 million, while weekday daytime was down 7.4% to \$135.6 million.

Network TV revenue estimates—November

Dayparts	Estimated \$ ('000)	% change
Prime:	\$516,747.7	-0.6%
Mon-Fri daytime	135,557.1	-7.4
Mon-Sun late night	45,588.5	+15.0
Sat./Sun daytime	135,340.0	-12.8
Mon-Fri early morning	31,130.8	+5.4
Mon-Fri early fringe	45,001.8	+3.2
Sat/Sun early fringe	6,332.6	-11.2
Subtotal early fringe	51,334.4	+1.2
Totals	\$915,698.5	-2.7%

Source: BAR. Copyright: 1989 Arbitron Ratings Co.

Telemarketing to kids on TV target of CARU guideline push

Action to get the advertising and television industries to regulate themselves in advertising of 900 and 976 numbers to children is in the offering. Behind the drive is Dr. Helen Boehm, vice president, Children's Advertising Review Unit, National Advertising Division, Council of Better Business Bureaus. Boehm has come up with a draft of proposed guidelines, expecting that industry representatives will refine them further. She tells TV/RADIO AGE she shortly expects to discuss further action with Preston Padden, president of the Association of Independent Television Stations, and senior staffers at the Federal Trade Commission and has spoken with House and Senate communications subcommittee staffers.

Her approach on the regulatory end is aimed at demonstrating the industries involved have enough concern with the matter to regulate themselves. She doesn't want this matter confused with potential regulation of porno and rap lines, she notes.

Boehm's concern is that children under eight years of age don't understand what they're doing when they're asked in a TV commercial to call a toll number to speak to their favorite character or hear a story. She relates the following inherent problems:

- Children not realizing there will be incremental charges if they stay on the phone too long—either to hear additional material or because they want the message repeated
- Belief that they are personally talking to a favorite character when they're actually hearing a recording
- Confusion of the commercial for the call-in with an unrelated premium offer
- Insufficient disclaimers pointing out that there is a charge and that parents should be consulted first

At the extreme was a technology developed by Pacific Bell that Boehm believes was discontinued. It allowed the child to hold the phone up to the TV receiver and have the telephone dialed by a tone emanating from the set. In terms of

its appealing to the youngest of listeners, she relates this to the old Soupy Sales gag, "Reach into your mother's pocketbook and take out those green papers and send them to me."

If the industry does not regulate itself, Boehm asserts, state regulatory agencies probably would be the first to act.

She believes that if an organization like INTV endorses the guidelines so that CARU can monitor them, this would not be a restraint-of-trade matter. Padden is one of CARU's advisors, and Boehm believes INTV is the most appropriate organization for involvement because the majority of 900/976 advertising is on independents. She notes, though, that she would like to see cable interests and others become involved.

"If you use an American Express card," Boehm adds, "you can get your money back. But in this situation, you can't get your money back after the first month, and it takes a lot of savvy on the parent's part to get it back."

The whole issue is probably not too important to the telephone companies, she notes, "because it represents a very small piece of their business."

Boehm's suggested guidelines are extensive, and she admits that they are so restrictive that, if adopted in their entirety, they would probably discourage telemarketing to children altogether. That would be just fine with her, she concedes.

Proposed guidelines. Some of the key elements in Boehm's proposal are as follows:

- Telemarketing advertising should not be directed to children under eight and should not employ "tone signal" dialing.
- There should be a cap on charges regardless of the length of the call.
- Supers and voice-overs should clearly state the cost and emphasize the need to consult parents.
- The message should not have a sense of urgency but should stress that children *can* call vs. must "call now."—**Ed Rosenthal**

(Final Edition continued on page 16)

A-B tops cable spenders in November

Anheuser-Busch, third in year-to-date spending on the cable networks, topped November spenders, BAR figures showed. Procter & Gamble, the leading year-to-date spender, was second in November. No. 2 overall spender, Philip Morris, was seventh in November expenditures.

The remaining seven of the top 10 year-to-date spenders are, in order, General Mills, Time, RJR Nabisco, Eastman Kodak (not shown), The Clorox Co. (not shown), Mars (not shown) and Chrysler.

Expenditures of the companies not shown are: Kodak, \$10.5 million; Clorox, \$9.5 million, and Mars, \$9.3 million.

Top 10 network TV clients—November

Parent company	November expenditures	Year-To-date expenditures
General Motors	\$51,163,400	\$402,347,600
Procter & Gamble	36,096,900	336,599,800
Ford	27,504,900	159,857,500
Kellogg	25,335,100	280,903,800
Philip Morris Cos.	25,105,500	363,932,400
McDonalds	19,059,800	225,039,000
American Home Pmts.	15,798,300	150,843,700
Ralston Purina	14,806,700	59,746,700
Anheuser-Busch Cos.	14,791,500	192,473,400
Johnson & Johnson	14,552,100	155,572,600

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NBC shoots to the top in Knoxville with our new partner WBIR

#1 in LATE NIGHT
(UP 50% W18-49, UP 50% W25-54)

#1 in PRIMETIME
(UP 13% W18-49, UP 7% W25-54)

#1 in EARLY MORNING
(UP 80% W18-49, UP 80% W25-54)

#1 in NIGHTLY NEWS
(UP 467% W18-49, UP 443% W25-54)

Thanks WBIR.

Source: NSI. % change in rating Nov. '87 vs. Nov. '88.



IN HEAVEN

WBIR flies even higher in Knoxville with NBC.

#1 in LATE NIGHT
(UP 50% M18-49, UP 50% M25-54)

#1 in PRIMETIME
(UP 9% A18-49, UP 22% M18-49, UP 20% M25-54)

#1 in EARLY MORNING
(UP 100% A18-49, UP 200% A25-54)

Thanks NBC.



Hanging onto hit syndication major concern voiced at NATPE

With so many TV stations eager to hang onto hits, especially in the talk show field, and with syndicators just as eager to upgrade their lineups, TV reps are advising their stations to buy or renew the strongest shows possible—but under reasonable terms.

The reps, which so far see no hot new programming trends on the syndication horizon, reiterated at the NATPE convention that, no matter what the genre, their client outlets should stick with proven performers rather than gamble on risky newcomers.

At Seltel, Janeen Bjork, vice president and director of programming, says her stations are "asking most particularly about strategy. What are the strongest shows for specific time periods? They're more concerned about the Monday through Friday schedule than about weekends. Some say 'My competition is trying to steal such and such' or 'Should I stay with such and such now that it's fading?'"

Generally Bjork recommends that "if a station is getting the numbers, it should be thinking renewal or if not, stealing shows from the competition." She urges client stations, "Let's renew the strong shows first for the best time periods. Then if they have, say, Kenny Rogers' show, that should probably go into a lesser time period."

Jack Fentress, vice president of programming at Petry Television, says, "The single thing the stations are talking about is all the movement among the talk shows," with *Geraldo*, the *Oprah Winfrey Show* and others upgrading stations and time slots in many markets.

Stations are wondering where they can schedule them for best impact, he says, or how to counteract them. In general, he adds, broadcasters are so disappointed in the new-for-1989 NATPE series crop that they are concentrating on the best of the returnees.

According to Garnett Losak, associate programming director at Blair Television, stations are trying to keep what hits they already have while maintaining control on costs. As she explains, "They want to

know, 'How can I keep, say, *Oprah* on my air and not pick up other things from King World or keep *Geraldo* without also having to take *Tabloid* or the *Joan Rivers Show*."

Those lacking hits, meanwhile, are asking what promises to be the best daytime bets to offset *Geraldo* or *Oprah*, she notes.

"I tell the stations they should renew where possible, since there's nothing better out there, and then negotiate hard" to keep from taking unwanted "package" deals, Losak observes.

At Katz Television, John von Soosten, vice president and director of programming, says that independents are "concerned about

kids' business but bullish about the new animation product from Disney and Warner Bros./Spielberg."

Meanwhile, von Soosten adds, "Of general importance to all stations are the other forms of programming, with the hottest topic being trash/reality's explosion. They ask, 'Should we get into that or not, and do I replace an existing show with one of those?'"

It is too soon to tell whether newcomers like *Inside Edition* are working, he feels. "I'm concerned about the kneejerk reaction where shows are often pulled after a few weeks by both networks and stations. It's a dangerous trend. It's very difficult to establish a new show, so I encourage stations to stick with their current shows at least through the February books."

—Jim Forkan

Half of web TV spenders down

Half of the top 10 network TV spenders in November showed declines from the year before, according to the latest available BAR figures. All of the top three clients were up by sizeable amounts, however. The biggest decline was by Anheuser-Busch Cos., which dropped from \$21.0 to \$14.8 million. Kellogg was off by about \$5.7 million, McDonalds, American Home Products and Ralston Purina by lesser amounts, with the last-named company off by a silver.

General Motors widened its lead over other spenders in November, advancing from \$39.3 to \$51.2 million, Procter & Gamble was up from \$24.7 to \$36.1 million and Ford was up from \$19.7 to \$27.5.

GM has been leading the pack since April. For the 11 months, it is now 64.2% ahead of last year. In second place is Philip Morris Cos., up 16.5%; third is P&G, down 0.8%; fourth is Kellogg, up 22.4%; fifth is McDonalds, up 17.5%; sixth is A-B, up 11.5%; seventh (not shown) is Unilever, down 10.3%; eighth (not shown) is RJR Nabisco, down 15.0%; ninth (not shown) is AT&T, up 19.9%; 10th is Ford, up 11.8%.

Estimated network billings for the three companies not shown are: Unilever, \$173.9 million; RJR-N, \$162.9 million, and AT&T, \$160.3 million.

Top 10 cable network clients—November

Parent Company	November expenditures	Year-To-date expenditures
Anheuser-Busch Cos.	\$3,282,068	\$19,510,974
Procter & Gamble	3,109,719	27,147,985
Time Inc	2,954,522	18,074,799
General Motors	2,198,734	3,487,535
General Mills	1,942,541	18,312,628
RJR Nabisco	1,908,895	12,885,352
Philip Morris Cos.	1,664,629	21,612,207
Chrysler	1,310,717	8,833,153
Levi Strauss	1,305,418	6,196,441
U.S. Armed Forces	1,202,694	4,609,696

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Canada fast becoming the glue between U.S., European productions

A panel of Canadian TV producers offered NATPE attendees new geography pointers as they urged Americans to head north in order to crack the European market and Europeans to head north and west to enter the U.S. TV market.

Coproduction is the name of the game, according to the speakers at the panel entitled "Canada Brings You the World."

According to Telefilm Canada, that country has become a leader in coproductions, thanks to official agreements with 16 nations worldwide. Telefilm Canada provides funds to Canadian TV and film producers, including \$120 million contributed toward the financing of \$300 million in Canadian TV product last year.

Europe already has heated up, with 18 new channels since 1986, 13 of which are advertiser-supported, and that upsurge will continue, given the so-called Pan-European market planned for 1992 and there-

after, said Sam Wendel, director of Telefilm Canada's U.S. office in Beverly Hills.

"In the next few years, independent producers in Canada may prove to be the most fertile ground" for TV coproductions aimed at that growing marketplace, said Wendel.

Already Canada has been partnered with various U.S. and foreign companies in such programs as *Sword of Gideon*, an HBO miniseries that involved Canada's CTV network; *The Campbells*, a CBN Family Channel series via CTV, Scottish Television and Fremantle International; *DeGrassi Junior High*, via Playing with Time Inc., the CBC and PBS; and *My Pet Monster*, from Nelvana Ltd., Global TV and ABC-TV.

"International coproduction seems to be the buzzword at NATPE this year," said Susan Cavan, president, Alliance Entertainment Corp. Canadian compa-

nies have engaged in coventures for years "out of necessity" in order to get shows done. So it has become "second nature to us to think coproduction" early in the development process, she noted.

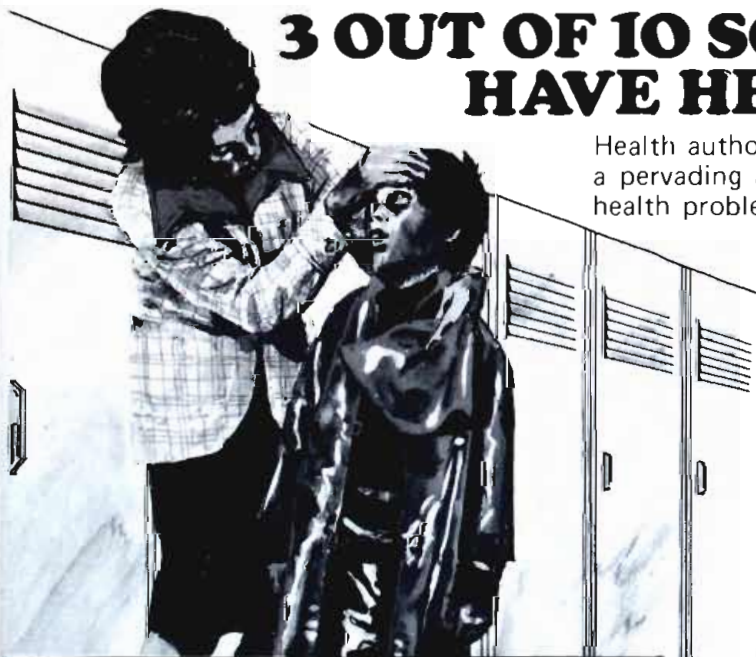
Alliance's product includes *Sword of Gideon*; *Night Heat*, the CBS-TV late night cop series; and *Bordertown*, a CBN Family Channel series coproduced with CTV and France's Tele-Images.

Filmline Entertainment's Nicolas Clermont said Europeans realize that they must produce in English to penetrate the U.S. market "and Canada is very well placed to bridge [the continents]." Filmline, whose credits include CBS' *Bar-num*, is involved with WTTW Chicago and CTV in some coventures.

Because Canadians understand the language and pacing of U.S. shows, Pat Ferns, Primedia Entertainment's president, said, "You have a partner who understands [that] market."

(Final Edition continued on page 18)

3 OUT OF 10 SCHOOLCHILDREN HAVE HEALTH PROBLEMS



Health authorities and school officials are concerned about a pervading attitude among parents that if a child has a health problem, the school teacher or coach will notice it.

Most health problems are far too complex for the teacher to note. And with a busy schedule, the educator can't be expected to have the time to screen for problems that are beyond his or her scope of training, no matter how conscientious the public servant may be.

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 Street Address _____
 City _____ State _____ Zip _____

Please Send Me Additional Health Campaigns That Are Available

FREE!

RADIO AND TELEVISION SPOTS FOR PUBLIC SERVICE USE

Agency buyers discouraged by NATPE program offerings

Buyers from major ad agencies who attended the recent NATPE convention agree collectively with the conclusions reached by most other buyers: no breakthrough first-run show, sameness of product, safe programming, and general buying apathy.

Comments from two of the admen, Steve Grubbs, BBDO's senior vice president, national TV buying, and Jon Mandel, Grey Advertising vice president, associate media director, are typical. Grubbs says he was surprised that there were no new first-run shows that had breakthrough potential. "Every NATPE has had, for the most part, one show that stood out—something that could be looked at as a potential hit." In years past, he notes, shows that peaked the interest of attendees included *The Oprah Winfrey Show* and the weekly *Star Trek: The Next Generation*.

One show he regarded as having some potential is Worldvision's *After Hours*. But he declined to put it into the blockbuster class. "It looked different from the other shows of a similar genre." The industry needs a breakthrough show to encourage advertisers, he adds.

Playing it safe. Mandel at Grey, also noting that no single seemed to have breakthrough potential, blames the syndication industry. "It scares the daylight out of me that all they seem to be interested in is safe programming." And, he adds, because time periods are not open because of shows such as *Wheel of Fortune* and *Oprah Winfrey* having a stranglehold, producers look for the tried-and-true in first-run programs.

Also, he continues, the costs of producing new properties have escalated as well, making the producer's life financially risky.

Discouraging, too, to both admen are the number of program clones presented at the convention. "There appeared to be a lot of the same type of shows, both in game and tabloid forms," says Grubbs of BBDO. And he adds that several of the new first-run magazine shows

were modeled after a local series, *Eye on L.A.*, shown at 7:30 p.m. on KABC-TV Los Angeles. The show has been among the ratings leaders in the market for some time.

Mandel of Grey calls the cloning of programs shown at NATPE "counterfeiting." He likens the present sameness of formats to a hockey game in which the teams engage in a brawl.

"We need a referee to come in to stop the fight because there are so many of the same type of shows looking for limited time spots. This is especially true in kids, where there are a lot of programs fighting for pickups."

Both ad agency buyers noted that the convention was hardly sparkling in general overall activity on the part of station buyers. "There appeared to be a lot less traffic than even last year," notes Mandel. "It seems as if stations don't need anything and can't afford anything, and I think it was a combination of both that held back any big flurry of activity." Movie packages did well, it's pointed out, and some of the major syndicators firmed deals on product that had been shown at INTV and at individual rep screenings.

Two reps refine computer analysis of syndication

The computerized systems recently chosen by two of the top television rep firms for syndicated program analysis will either replace or supplement existing Nielsen software.

Blair Television announced late last month that it had bought a new Marketron system. The system has been up and running for three months and has replaced Nielsen's Cassandra software, according to Mike Levinton, vice president and director of programming at Blair.

Katz Communications unveiled its SNAP/SNAPTRAC system, licensed from Media Solutions Inc., at the NATPE convention. John von Soosten, vice president and director of programming for the Katz Television Group, described it as an extension of COMTRAC, a Katz setup that works through a Nielsen mainframe via two dedicated lines.

Both systems are touted for their speed and flexibility. The Marketron system can isolate programs by time period, region, individual Arbitron and Nielsen markets and market size and compare the performance of a particular program against competitive shows in specific time periods.

Radio's attitude problem eyed

A recent survey of attitudes of agency creative people toward radio points up the need for the industry to make more of an effort to reach agency and advertiser management with its story.

This was a key conclusion of Bennet Zeir, vice president and director of sales at CBS Radio Representatives, who spoke last week before a panel at the Radio Advertising Bureau's Managing Sales Conference in Dallas.

The study, conducted by the Cold Spring Harbor Group, Cold Spring Harbor, N.Y., was described by its director, Robert Lobdell, as the first major study of attitudes among creative directors and copywriters toward five media—TV, radio, magazines, newspapers and outdoor.

Zeir told the panel that the study found a warm response among creatives toward radio, with no built-in biases. But the creatives pointed out that they don't usually decide which medium should be used for a campaign.

The rep executive challenged his audience to induce advertisers to set up media awareness tests and urged them to build banks of commercials to illustrate how different kinds of advertisers use radio. Zeir said CBS Radio Representatives has a collection of 50 radio commercials for that purpose.

The study was sponsored by the National Radio Marketing Group, a joint function of the Station Representatives Assn. and RAB.



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Coverage of medical breakthroughs gets most interest in top markets

Covering medical breakthroughs even before the breakthroughs occur is the approach of a new headline service, *Advances*, for TV stations, out of Allentown, Pa.-based Medstar Communications, which already distributes the Med Source news service, one-hour TV health specials and the weekly syndicated series, *Health Matters*.

According to Jacque Minnotte, medical news consultant for Medstar, this look at potential medical breakthroughs "is something news directors wanted to do for years, but they've lacked the contacts and video to support it." Medstar started selling the service late last year at the Radio-Television News Directors Assn. convention and so far has signed up 10 stations, Minnotte reports.

He notes the stations are all in the top 30 markets—those that usually don't buy syndicated news input—including KCBS-TV Los Angeles, WBBM-TV Chicago, KPRC-TV Houston and WTAE-TV Pittsburgh. He notes that one of the attractions to these major market stations was that the service started out at a flat rate of \$150 a week. At the end of last month, it shifted to a simplified version of the by-market-size approach. Minnotte says, "We set it up to make it an easy, no-haggle buy."

Objectives. Minnotte says the company is looking to sign up about 50 stations, "but we don't need nearly that many to make it fly." Subscriber stations, starting April 1, will receive two 90-minute *Advances* reports each week, each consisting of three or four stories.

Unlike Med Source, which provides at least three stories a week between 90 seconds and two minutes each dealing with medicine from the standpoint of the patient as well as a range of custom support, *Advances* will have no interviews. It provides for voiceovers either by its own or station personnel with footage or graphics.

A typical visual might show a child in a special suit to help people who can't get rid of heat, but some of the reports will be so far in advance of the product that they can only be supported by graphics. Minnotte says *Advances* will take care to explain that some of the treatments may not pan out.

Explaining the overall approach of Medstar, he asserts, "We're not a disease-of-the-week kind of operation. Med Source has run stories ahead of the major national media." For example, he specifies

"We're not a disease-of-the-week kind of operation."

beating out *USA Today* on a story about massage therapy being recommended for a widening number of indications and also on an item on computer drug design. He adds that it also beat *The Washington Post* with a piece on segmented liver transplants—where one liver may be used for several people.

"We're a company of nearly 50 people, and we do nothing but medical reporting," Minnotte notes. Med Source is in some 25 markets, he says, having started three years ago with Lorimar syndicating it. Last April, Medstar pulled syndication in-house. Lorimar now provides its own competing service as an adjunct of its N.I.W.S. service. The syndicated half-hour series, *Health Matters*, is in about 30 markets, he reports.

New v.p. at Fox

Will Wright, news director of Fox-owned KRIV(TV) Houston, has added vice president to his title. Wright has been news director since December 1987, having come to the station from KQW-TV Philadelphia.

Fuji-TV, Conus share coverage of emperor's death

Fuji-TV, Japan's largest commercial broadcaster, worked hand-in-hand with the Conus Satellite News Cooperative following the death of Emperor Hirohito, providing broad coverage to both parties.

Fuji, a Conus member, immediately dropped regular, sponsored programming upon learning of the emperor's death, switching to live coverage of public reaction to the news and to the ceremonies involved in turning power over to Prince Regent Akihito. Conus, meanwhile, made it possible for Fuji to incorporate live reports on how Americans felt, officially and privately, about the transition. Fuji also provided fellow Conus members with same day coverage of events in Japan.

"Everything went perfectly," reports Hiroshi Oto, senior director of news production for Fujisankei Communications International in New York. "We did live broadcasts from the White House, the Japanese embassy in Washington, Los Angeles and Honolulu, and controlled it all from New York. From there we transmitted it back to Japan. We were very satisfied with how things went. We only hope that there is a happier occasion in the future when we can do something like this."

Conus Communications set up the live coverage from the two Washington locations and from the Japanese Cultural Center in Los Angeles. SNG trucks were used for the embassy and cultural center locations while live White House coverage was provided through Conus' fiber optics network in Washington.

The Conus custom service operation in Washington provided the crews and access necessary to do the live White House coverage on a moment's notice, and the Conus international desk in Minneapolis provided coordination and planning as well as satellite time.

The Swiss Broadcasting Corporation and the city of Montreux, under the auspices of the European Broadcasting Union (EBU), cordially invite you to attend the world's foremost international festival for light-entertainment television programs.



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Independent entries accepted until March 15, 1989

The program you enter will be viewed by 850 program executives and members of the television press from 30 countries.



The Golden Rose of Montreux provides an excellent opportunity for programming, production, and distribution executives to view, on a worldwide basis, the latest in comedy, music, and variety programming. The explosion in the number of television channels in Europe, and their keen appetite for light-entertainment programs, combine to make the Golden Rose more important than ever.

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For information regarding participation and entries, as well as hotel packages and special air-fares, contact:

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J.D. WILLIAMSON
 Director of Broadcasting Operations
 WKBN Broadcasting Corporation
 Youngstown, CBS

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W TELEVISION SALES

Sidelights

Starr shines after composer fixes voiceovers on new PBS kid show

When WNET New York and Quality Family Entertainment decided to produce *Shining Time Station* as a PBS children's series built around Ringo Starr's made-in-England cartoon shorts, they found they first had to Americanize the existing voiceovers.

They called upon Stephen Horelick's Oasis Music, New York, to rework the existing soundtracks from the series of 40 four-minute cartoon shorts called *Thomas the Tank Engine and Friends* (on the BBC since 1984). In addition, they had him locate train-related songs for the new 20-week PBS series.

In the original BBC series, Starr did only voiceovers. For the half-hour PBS series, the producers added live-action segments in which the ex-Beatles drummer portrays an 18-inch-tall fantasy character, called Mr. Conductor.

The first half-hour episode of the series PBS describes as "storybook television" bowed on Jan. 28 at 6:30 p.m. (ET).

Starr worked with Horelick at the Oasis studio during a four-day period last summer. Horelick did "extensive" automatic dialogue replacement work via the computerized multitrack Fairlight System. The Briton, for instance, had to re-record phrases and sometimes paragraphs to change such words as "guard" and "truck" into "con-

ductor" and "train." Use of the word "truck" throughout was "the major culprit," Horelick says.

In addition, Horelick, 34, had to assure that the prerecorded musical puppet segments—in which puppet characters live inside a train station's jukebox—were properly lip-synched to his newly recorded U.S. train-themed songs, such as "Wabash Cannonball," "Casey Jones" and "Clementine."

Train tunes abound. Horelick began researching train music just over a year ago. "We went out and 'rediscovered' old American train songs. It turns out there is quite a wealth of train songs out there in the public domain." He then gave them different arrangements, from jazz and blues to rock and new age.

All told, there are 25 tunes in the *Shining Time Station* series, ranging from 90 seconds to three minutes in length. That includes original Horelick compositions for four new music video segments, animated by Philadelphia-based animator Paul Fierlinger. Coproducers of *Shining Time Station* are Rich Siggelkow for WNET and Britt Allcroft, who heads the Britt Allcroft Group and its U.S. arm, Quality Family Entertainment.

Horelick also has served as the music director for PBS' *Reading Rainbow* for the past six seasons.



Oasis Music's Steve Horelick at his Fairlight III audio workstation.

THE NEXT GENERATION

TV media executive Perlstein finds daughter opting for radio

Robert Perlstein, executive vice president, network negotiations and program concepts at SFM Media Corp., has spent more than three decades in various facets of the TV business, while his daughter Jill seems more enthused about radio.

Jill, research coordinator for DIR Broadcasting, also New York, "was always interested in music," having long played the violin and



Jack Perlstein

guitar, recalls her father. That love of music has a lot to do with her staying five years with DIR, the last three fulltime since her graduation and the rest as a college intern.

As research coordinator, she supplies DIR's sales force with computer printouts on the stations clearing its various radio programs and data on the audiences delivered.

Jill also did other internships, at Syndicast Services, Mizlou Sports Network and WICC-AM Bridgeport, Conn.

The radio's on. When asked what got her interested in the broadcast field, Jill says, "I pretty much grew up with it," given her father's career, "and I enjoyed music, both playing and listening." And the working conditions are pretty good too. As she told *Billboard* in a recent interview, "People laugh a lot here. And of course we also have the radio on all day."



Jill Perlstein

"I enjoy getting up in the morning to go to work," says Bob Perlstein, who feels that may be another reason his daughter seriously considered a career in the media.

Interestingly, Perlstein brought in SFM client Pioneer Electronics (USA) as the first major sponsor of DIR's *King Biscuit Flower Hour* some 15 years ago, when Blood, Sweat & Tears was the first act on the radio concert series and then-newcomer Bruce Springsteen was third.

Perlstein also has developed TV programs for other SFM accounts, such as *The Superstars* weekend sports series, "which we developed for Fram and brought to ABC," and *Instant Sports Update*, for Fram and NBC. "I love to develop things," he observes.

Perlstein, who has supervised SFM Media's network activities since he joined the buying service in 1971, until recently was its senior vice president, network programming. Previously he was with BBDO for 10 years, as vice president and associate media director on network TV, handling network buying for such clients as Campbell Soup Co., General Electric, Pepsi-Cola and Burger King. Earlier, he was manager of production control at CBS-TV and worked in accounting, sales services and station relations at ABC-TV.

(Sidelights
continued on page 24)

"Anytime you have a positive image in the community, it opens more doors for your sales people."

CONNIE MARTIN
General Sales Manager
KPTV Portland, IND

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GROUP
W TELEVISION SALES

THE NEXT GENERATION

Donald Wear, Jr. had well-spent youth under the CBS eye

Both Donald D. Wear, Sr. and Don, Jr. have been involved with CBS, but in different ways—the father on the affiliated station side and the son at CBS' international TV program distribution arm.

"I grew up literally in a TV station," says the younger Wear. Spending so much of his childhood at the stations where his father worked was "what made me interested in this business."

In fact, "I went into law just to make sure I wasn't overlooking a career" by being so close to broadcasting. He went to France for four years in the late 1970s, and "flirted with international law" and earned some money on the side as a European correspondent for TV/RADIO AGE in Paris.

Wear comments, "I found I enjoyed communications law—but more for being associated with broadcasting" than law itself.

Looking abroad. Today he's involved in foreign TV as senior vice president and general manager of CBS Broadcast International in New York, distributing shows like *60 Minutes* outside the U.S.

As for Don Wear *pere*, he began his career in 1946 as an announcer with a Harrisburg, Pa., radio sta-

tion, where he did the nightly news, among other things. After climbing the ladder to program director and general manager, he moved over to the TV business.

In 1952, as vice president and general manager, he put Newhouse Broadcasting's WTPA-TV, a CBS affiliate, on the air in Harrisburg. In 1963 Wear managed WAPI-TV Birmingham, Ala., another Newhouse outlet that was an affiliate of CBS and NBC. Newhouse Broadcasting was acquired in 1979 by Times-Mirror Co., with those stations renamed WHTM-TV Harrisburg (now an ABC affiliate) and WVTM Birmingham (an NBC affiliate).

In 1979, Wear returned to Harrisburg, this time as president and general manager of the Commonwealth Communications-owned WHP-TV and retired in 1984.

As a youngster, Wear Jr. recalls, "It was more fun for me to go into the control room and fiddle with the videotape machines than go out and play football." Wear, who became a father just before Christmas, remembers fondly going out on location as a kid on the WTPA bus converted into a mobile unit and riding through town with Santa Claus.



Donald D. Wear, Sr. and Donald D. Wear, Jr.

"Time to Care is an umbrella we can use to get us even more involved in our community."

F. LEWIS ROBERTSON
VP/General Manager
WTVC-TV Chattanooga, ABC



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GROUP
W TELEVISION SALES

Coupon promotions reaching peak unless ante raised, says agency study

If advertisers take heed of a new national study out of D'Arcy Masius Benton & Bowles, the diversion of broadcast advertising funds into couponing may lighten up. The study shows that, despite a slight increase in coupon distribution, redemption is tapering off.

Unless marketers increase the amounts of discounts provided by coupons, their effectiveness as a marketing tool could diminish, warns the 90-page third edition of "Couponing as a Marketing Tool." The full report is available for \$50 from James J. Porcarelli, senior vice president/director of media, D'Arcy Masius Benton & Bowles, 1 Memorial Drive, St. Louis, Mo. 63102.

The data used in the report are for 1987, with the agency noting it requires an entire year to compile exact data. The report states 215.2 billion coupons were distributed in 1987, an increase of 12.6 billion over the previous year and 52 billion over 1984, the first year the DMB&B report was compiled.

Redemption down. In 1987 consumers redeemed 7.15 billion coupons, or 3.3% of those distributed. This is down from 3.5% of the coupons distributed in the previous year, or 7.12 billion out of 202.6 billion distributed.

"Those may not appear to be significant changes," Porcarelli says, "But when you are dealing with billions of coupons each year, even a hundredth of a percentage point is indicative of major changes in redemption habits. It is very clear that redemption rates are leveling off."

"And while the number of coupons distributed by marketers increased 12.6 billion in 1987 over '86, the number redeemed during the same yearly period increased only by .03 billion, which tells us that coupons could be reaching a saturation point."

The average grocery coupon value remained at 25 cents, but the report concludes that if marketers plan to continue using coupons as a key promotion/selling element, they will have to increase redemp-

tion amounts to as much as 50 cents and shorten redemption periods.

Porcarelli elaborates, "Both the 30 cent and 40 cent coupons experienced usage growth during 1987, but the fastest-growing is the 50 cent or more coupon. And some marketers already are reducing redemption periods for newspaper coupons to six months from a year and magazine coupons from 18 months to a year."

Consumer attitudes. The study, meanwhile, points to several recent surveys that have uncovered a growing frustration among consumers regarding coupons and rebates. It notes that consumers resent being forced to buy more than they want simply to redeem a coupon.

Coupons that force the consumer to purchase two or more of a product, the survey notes, are especially disliked, making the consumer feel the manufacturer is bilking them rather than helping them.

Colleges looking to fill more advertising jobs

The number of advertising students appears to be growing, and the 56 colleges and universities participating in a recent survey believe the number of advertising-related jobs are also growing—although not necessarily at advertising agencies.

These findings come from a survey by Louisiana State University distinguished advertising professor Billy I. Ross. His survey shows the number of advertising students increasing 18% during the past 12 months, with two-thirds of the participating schools predicting continued growth. He notes that 95% of the schools expect more enrollment limits in the future, with 80% expecting to do so through stricter enrollment requirements.

Sixty-nine per cent of the schools predict an increase in media jobs, 61% expect more company advertising jobs and another 67% of them foresee growth in marketing positions.



"This is a very competitive market. This campaign is a way to separate us from that competition."

RON HANDBERG
VP/General Manager
WCCO-TV Minneapolis, CBS

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GROUP
W TELEVISION SALES

TV Business Barometer

Spot down 3.6% in December

National/regional spot slumped in December, giving the Christmas shopping season a bad name. December was the second month last year to show a minus sign, the other being June.

The drop in December was 3.6%, while that of June was 2.6%. Billings for the last month of the year came to \$445.8 million, as against \$462.4 million for the previous December.

The December billings level was well below that of November, the second best month of the year, pulling in \$592.7 million. The biggest month for spot last year was April, which turned in a record-breaking \$612.9 million. But the best month of all was October, when local billings set another record—\$711.6 million.

Spot's final quarter was pretty slow, adding up to a plus 2.0%. Vol-

ume came to \$1,567.2 million vs. \$1,535.8 million for the corresponding quarter of '87. It was not the worst quarter, however; that distinction goes, by a small margin, to the second quarter, which was up only 1.5%.

Spot hit the \$6 billion mark last year for the first time. The actual figure came to \$6,040.0 million, up from \$5,784.3 million in '87. The increase came to 4.4%.

That's only slightly better than the *TV Business Barometer* estimate for '87, during which spot was up 3.8%. This compares with a rise of 9.8% for '86, an increase of 7.7% for '85 and a hike of 12.0% for '84.

How do things look for next year? A first-quarter projection by Blair Television puts the increase at 3%. This takes into account that spot was up 10% in the '88 first quarter, with about a third of that being political spending.

As for the year as a whole, Blair interviews with over 200 advertiser/agency media executives and

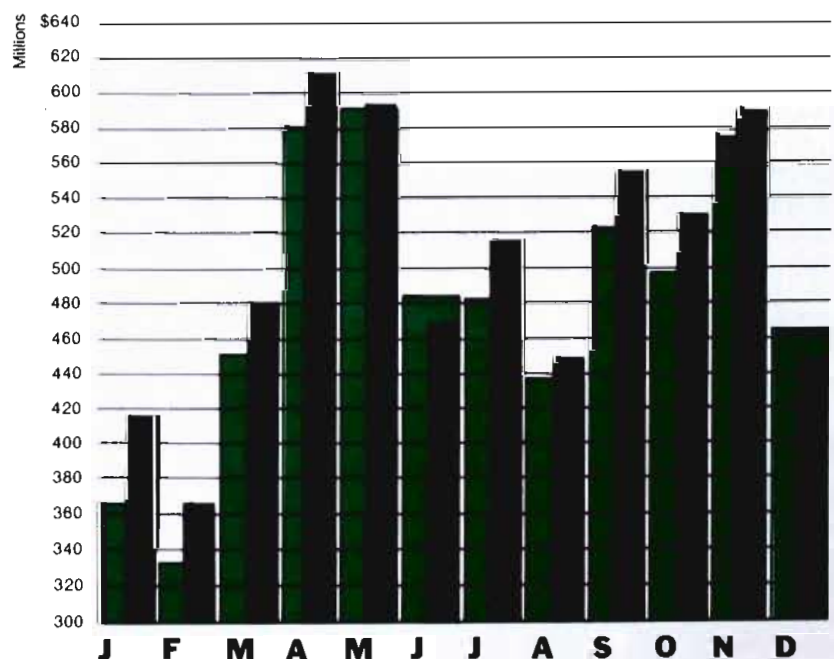
Wall Street analysts came up with a variety of forecasts. They ranged from plus 7% to minus 7%.

Here are some figures on spot and local TV advertising from BAR covering the 16 markets that are monitored throughout the month. The data summarize January, through September 1988 vs. the previous nine months and show spot and local billings combined. Markets are ranked in order of ad expenditures:

	(\$000)	% change
Los Angeles	\$695,318.5	+7.7
New York	672,410.6	+7.2
Chicago	404,070.9	+26.0
San Francisco	306,899.3	+0.5
Philadelphia	252,972.5	+4.3
Boston	240,354.8	+0.4
Atlanta	188,198.8	-1.1
Houston	177,883.7	-3.1
Washington	177,065.9	+3.4
Dallas	168,538.9	-15.4
Miami	158,669.5	+2.8
Detroit	156,749.2	-1.2
Minneapolis	145,397.5	+2.1
Seattle	136,096.0	+0.5
Cleveland	112,668.4	+10.6
Pittsburgh	111,665.7	+8.6

December

Network (millions \$)



National spot -3.6%

(millions)

1987: \$462.4

1988: \$445.8

Changes by annual station revenue

Under \$7 million	+0.05%
\$7-15 million	+1.2%
\$15 million up	-5.7%

"With the help of these 3 TV Log lines..."

★The Cosby Premiere
Laugh with TV's #1
Family 7PM

Cosby lovers won't miss a show."



Joseph D. Zaleski
President, Domestic Syndication
Viacom Enterprises

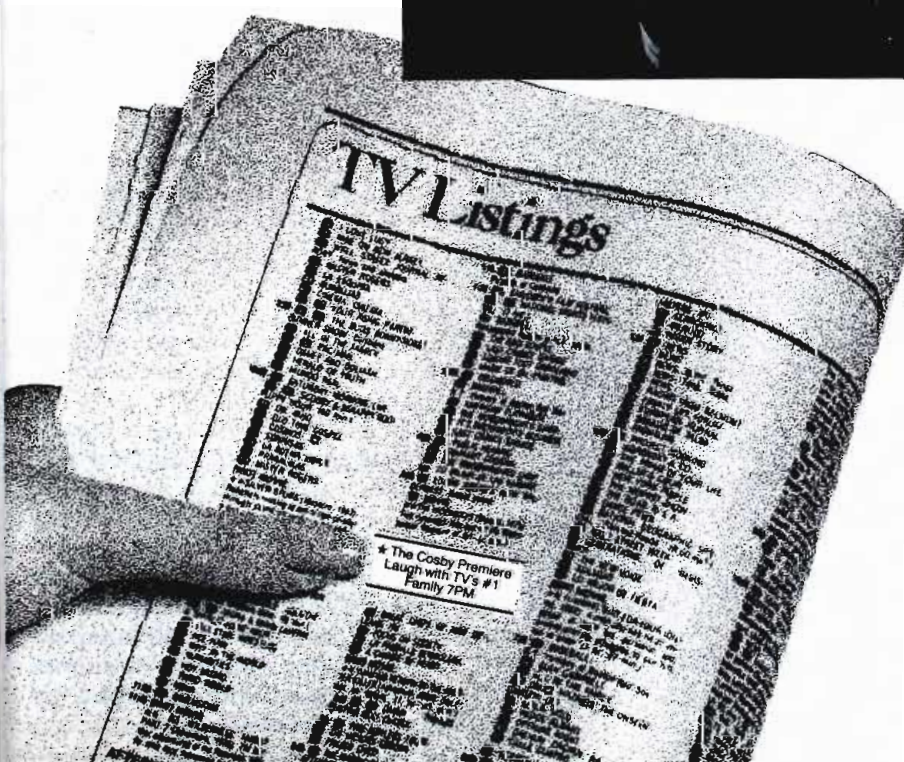
Using TV Log was a logical decision.

The premiere of the Cosby Show was a special event and we knew TV Log would enhance viewer awareness of the inaugural episodes.

And when you're promoting the first off-network series to air on a day and date basis, you have to do something special.

Each 3 or 4 line TV Log ad highlighted specific program content and attracted a loyal audience to their favorite Cosby episodes.

Not only does TV Log work, it's efficient, affordable and simple.



TV Listings

★The Cosby Premiere
Laugh with TV's #1
Family 7PM

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International Report

Star Wars British style: BSB deploys a smokescreen to counter Astra's earlier launch

With full scale programming scheduled to be launched on the Astra satellite at presstime, rival British Satellite Broadcasting has launched a new strategy aimed at convincing prospective satellite dish owners to postpone their purchase.

BSB is facing a number of competitive problems. For starters, even if its August satellite launch goes as scheduled, it still will be on the air seven months behind Astra. Anyone buying a cheap dish to receive Astra will not be able to get BSB.

Although not all of the 12 announced channels, most of them owned by Rupert Murdoch's News International, will be available from February, enough of them may be to persuade viewers to buy dishes. One of BSB's biggest problems, however, is the fact that the U.K. has been allocated only five DBS frequencies. BSB has franchises for three of them already and is applying for the other two. The British Independent Broadcasting Authority, which will award the contract, says the operator of the two remaining channels must provide a service which com-

plements the programming to be broadcast by BSB. While the IBA initially was going to hold the remaining two franchises in reserve to allow BSB to be up and running, it now is anxious to see that broadcasting begins on all five channels virtually concurrently. BSB agrees.

Don't look now. It's commonly said that the change of heart was brought about by a factor IBA did not envision when the original franchises were awarded—the projected multiplicity of channels which would be available to the British public at such an early date.

BSB executives are countering charges of misleading the public by saying they always point out that their plans are subject to IBA's approval. Many who have heard their presentation disagree. For those who are not aware of the situation, which certainly includes most members of the public, there seems to be a foregone conclusion that BSB already has the five channels.

The disclaimer has a ring similar to the warning on U.S. pharmaceutical commercials: "Use only as directed." The IBA goes to some pains to point out that BSB does not

know something about the franchise applications which others do not know. "All prospective applicants," says the spokesman firmly, "will be considered equally." On the other hand, the spokesman explains that BSB has the most experience in the field and is likely to be more familiar than many possible applicants with the problems and costs involved.

Cost barrier. Independent observers note that the high prospective costs and the programming restrictions may put off most, if not all those organizations which showed an interest in the past. Shareholders recently committed another \$250 million (U.S.) to the company. BSB executives say additional funds will be sought in August and that they are investigating the best way of raising them. One option they say, would be to go public, adding that London Stock Exchange officials have told them they would consider an application for full listing.

BSB's five-channel plan also highlights the fact that it contemplates changing its programming priorities from the ones which helped convince the IBA to award it the franchises in the first place. The major alteration reflects a postponement of the launch of its informational NOW channel. Instead, for practical purposes, there will be a sports channel, the third all sports channel contemplated for U.K. satellite television. Euro-sport, a consortium comprising Sky Television and a number of state broadcasters and ScreenSport, which is partially owned by ESPN, will be available on Astra.

The programming changes also are defended by the IBA on the same ground as the moving forward of the date for the two franchises—the fact that conditions have changed.

In spite of all its hopes and its drive to prove that it can effectively compete with the channels available on the Astra satellite, BSB has another major hurdle: It is not possible for BSB to utilize more than three channels on the Hughes satellite on which BSB will transmit without falling below the minimum technical standards required by the IBA.—Irv Margolis



BSB's revolutionary Squarial receiver antenna alongside a BSB set-top receiver and remote control unit

'Generations,' NBC's interracial soap, aims for international sale

Sally Sussman, creator and executive producer of NBC-TV's upcoming daytime serial *Generations*, was at NATPE to drum up interest, not only among affiliates for clearances but also among international buyers.

Sussman also plans to attend the mid-February Monte Carlo market to whet foreign buyers' appetites for the newest U.S. network soap opera—one with a new wrinkle in that its cast will be roughly half black (TV/RADIO AGE, Nov. 28).

"We're unsure if we'll sell this in-house via NBC International, but it looks like that's the way we're going," says Sussman.

The "key initial markets," she notes, probably will be western Europe, Australia and Canada, after which "the smaller European markets" will be pursued. "We're very anxious to sell it overseas. That market is very strong for daytime soaps."

Although *Generations* bows on NBC on March 27, Sussman says there will be a six-month lag in terms of when the dramatic series will begin in the foreign marketplace. That lag is due, for instance, to the fact that foreign-language dubbing must be done, she notes.

When asked if she anticipates any markets where the heavy black emphasis in storyline could have either a more positive or negative impact than the average soap opera, Sussman replies, "My instinct is I'd hope not. They're very positive characters and the show is reflecting life in America in the '90s."

Casting underway. Although there is "an interracial relationship" between the black and white families, the producer says she has no plans for an interracial romance. Nor does she expect to emphasize the younger characters over the older. The serial's stories will be "about all the generations," she says.

At least six of the 15 "core characters" have now been cast, Sussman continues. Besides the initial choices of Joan Pringle, Lynn Hamilton and Kristoff St. John, she now has added Taurean Blacque, Jonelle Allen and Patricia Crowley.

Perhaps the most familiar faces to series viewers will be Blacque, a longtime regular on NBC's *Hill Street Blues*, and Pringle, formerly on CBS' *The White Shadow*.

While this is NBC's first soap to enter the foreign marketplace since *Santa Barbara*, Sussman points out that *Generations* is NBC-owned. *Santa Barbara* is distribut-

ed via New World Television, "so they had their own game plan."

Among those who agree that U.S. soaps now have stronger than ever potential in the European sector is Bert Cohen, executive vice president and chief operating officer at Worldvision Enterprises. Serials like ABC's *General Hospital*, *One Life to Live* and *All My Children* will be touted heavily because of the new technologies and expanding dayparts in Europe, he says.

—Jim Forkan

TDF-1 satellite ready . . . and waiting

Having gotten the direct-broadcast satellite TDF-1 launched and working at a cost of some (U.S.) \$500 million, the French Culture Ministry is now concentrating its efforts on finding companies to provide programs via this vehicle. In the trade there is a great deal of reticence about the possibilities of transnational, let alone pan-European, advertising, and finding operators for the satellite is no easy task. The negotiations now revolve around two core elements, La SEPT and Canal Plus.

La SEPT (Société d'Édition de Programmes de Télévision), which has been slated for the satellite all along, hopes to gradually transform itself into a multinational European arts channel. The first step will be the creation of a joint France-German company, scheduled to come into being in 1990, which will replace La SEPT.

This new company will have an initial annual budget of around \$130 million—from La SEPT—corresponding to its current allocation from the French government, and the other half from a German company to be formed by the publicly-financed broadcasters ZDF et ARD.

This joint venture consolidates the cooperation between La SEPT and the German broadcasters, who already collaborate on coproduction destined for DBS. And La SEPT doesn't want to stop there. The company is talking to all the public broadcasters in Europe about similar agreements. The transnational company has one main condition, that the French and German partners always remain the central partners, with equal shares.

Canal Plus. Canal Plus came into the satellite picture at the eleventh hour. Chairman André Rousselet, who is equally known for his friendship with President Mitterrand and his business acumen, has ambitious plans linking Canal Plus pay-TV, cable and satellite distribution. Rousselet has indicated Canal Plus would be willing to send programming over two of TDF-1's transponders. One channel would be family-oriented programming. Plans for the second channel are less specific—perhaps a sports channel. In exchange for taking risks on the DBS bird, Rousselet would like to see Canal Plus awarded access to ground-based broadcast frequencies.

The third actor in the satellite play is TF1. Originally committed to the satellite by virtue of terms in the privatization agreement, TF1 seemed to have very little faith in the project. The station's management has been exploring options for news and sports formats. It is probable that the negotiations currently underway will include TF1 in some way.

La SEPT is set to start using TDF1 in May 1989, airing nine hours a day as a three-hour block shown three times. But at least to begin with TDF1 will not be a direct-broadcast satellite. Since individual homes in France are not equipped with receiving antennas, La SEPT's programs—and other, if any, will go to cable operators.

Radio Report

Financial network, with print supplement, set for March debut

Relying on a combination of 24-hour affiliates, owned stations and a Sunday supplement, Financial Broadcasting Network is targeting profitability as a network sometime next year, with its anticipated owned stations and publishing operation in the black by the end of this year, Joe Dorton, president and COO, tells TV/RADIO AGE. Dorton, a former Gannett Radio president, reports to Glen Taylor, chairman and CEO, who is the founder and former CEO of cable's Financial News Network.

FBN, traded over-the-counter, expects to start broadcasting March 1. From 6 a.m. to 6 p.m., says Dorton, its "Business Day" will be hosted by two anchors each in the morning and afternoon, encompassing business news and features, call-ins and such segments as commodity reports. The 6 p.m.-6 a.m. portion will be talk-oriented and include the likes of a half-hour program on mutual funds.

"There will be no brokering of time," Dorton emphasizes. "These are all our own talk programs, so we will have 24-hour control of the integrity of the product." Special programming on the weekend will include a two-hour real estate program.

In the company's O&O group, it hopes to eventually have 12 AM stations. Dorton reports it has a 10-year lease of XEGM Tijuana, Mex. which has a 10,000-watt signal reaching as far north as Santa Barbara, Calif. FBN has its own local management and sales force for the station. Dorton discloses the company also has a letter of intent to acquire a 50,000-watt in the San Francisco Bay Area but says he can't specify the station at this time. He expects to appoint a group head to manage all the owned stations.

Publishing too. Synergism will be provided by the separate publishing division putting out *Money Week*, a Sunday newspaper supplement expected to appear in all markets where there are affiliated stations. "We'll take some of its ad space—at least a page a week—to promote the station," Dorton notes. "We might also bonus some advertising in the magazine for new radio advertisers. About half the advertising space will be the newspaper's and the other half ours."

Dorton says there will be typically a 60-90-day lag time between the radio programming's debut and that of *Money Week*, but he expects the supplements to appear in the Los Angeles and San Francisco areas later in March after the March 1 format launches.

Affiliation agreements so far are reported with nine AM stations, all in top-50 markets. Dorton is projecting affiliations in 30 of the top 50 markets and 60 in the top 100 by the end of this year. By the end of next year, he expects to be in 90 of the top 100 markets. Following the network rule-of-thumb, Dorton acknowledges the need for affiliations in 70% of the top 100 markets



Joe Dorton

in order to be a factor in the eyes of the advertiser.

All of the affiliates are AMers, Dorton notes, and all have signed for a 24-hour service. "We're not looking for parttime affiliates," he explains. "There may be a couple markets where we have to do that, but it may be a situation where we may have part of our program on one station and the rest on another station in the same market." FBN has hired an affiliate relations vice president and is setting up its affiliate office in Dallas, because of its central location, while the main office remains in the Century City area of Los Angeles.

The network will take four of the 16 commercial minutes per hour, and Dorton says only that some exploratory talks have taken place so far in relation to national advertising sales. He adds, "We're looking for longterm sponsorships as well as two-to-three-week schedules and an occasional one-week flight."

The network also expects to get on the telemarketing bandwagon, accepting spots designed for lead generation through 800-number call-ins. Dorton says negotiations are underway with an outside company to handle this program.

Taylor and his wife are the primary shareholders of the publicly traded company. Dorton says FBN, which has been involved with various productions for TV and cable, has been profitable since 1980.

Most recently, Dorton was president of Dorton Broadcasting, which had been based in Detroit and owned two AM and four FM stations, all of which were sold to Broadcast Partners, New York, last fall. He ran Gannett Radio from 1980 to 1987 and previously had worked for Bonneville Broadcasting for 14 years, which included the presidency of Torbet Radio.

—Ed Rosenthal

December best month for network billings

December billings on network radio leaped ahead 18.7%, according to figures from the Radio Network Assn., making the last month of '88 the best of the year for the webs. The full year ended 3.0% ahead, with revenues of \$381,911,715. December billings were \$35,071,342, while the fourth quarter came to

\$108,126,509, up 10.5%.

All sales territories except New York were ahead by double digit percentages in December. New York was up 8.1% to \$19,665,967 in December following an 8.9% drop in November. Chicago was up 34.1% to \$10,355,490, Detroit rose 34.3% to \$2,523,512, while Los Angeles climbed 43.7% to \$2,526,373.

For the full year, the territory totals were as follows: New York, down 4.4% to \$222,556,918; Chicago, up 11.6% to \$105,637,213; Detroit, up 43.5% to \$27,860,290, and Los Angeles, up 7.8% to \$25,857,294.

Final quarter territory figures: New York was down 3.8%, Chicago was up 27.3%, Detroit was up 88.7% and Los Angeles was up 27.6%.

'88 a \$7.8 billion year in total radio, says RAB

Spot radio revenue climbed 12% to \$1.065 billion during the first nine months of 1988, according to estimates by the Radio Advertising Bureau, contributing to an overall RAB estimate of \$7.8 billion in total radio revenues for 1988. That, says the bureau, is an increase of 7.4% over 1987.

The total industry figure includes \$6.048 billion in local radio ad sales, \$1.404 billion in national spot, and \$377 million in network radio revenue. Estimates are based on 10 months' actual figures gathered by RAB's Local Revenue Pool, Radio Expenditures Reports and The Radio Network Association.

RAB also reports local radio revenues moved up 3.3% last October over the same 1987 month and says on a year-to-date basis 1988 local revenues are 8.4% ahead of the first nine months of 1987.

For 1989, RAB estimates total radio revenues will grow 7.8% to yield revenues of \$8.4 billion.

Young adults big spenders, according to new report

The 16 years it takes 18-year-olds to reach 34 can be the biggest spending years in their lives as they get their first jobs, first raises and form their first families. To point advertisers to their buying and media habits, mostly in radio's favor, Jane Schoen, marketing research director of Interep's McGavren Guild Radio, has selected the vital statistics from Mediamark Research (MRI) to produce the 112-page *Beginnings: Adults 18-34 in American Society*.

The volume reports 18-34s make up over 46% of U.S. college graduates and 39% of adults in \$50,000-plus income households. It shows, for example that 36.4% of adults whose most recent car purchase was a new car are 18 to 34, that 49% of this group are heavy radio listeners, 37% heavy newspaper readers and 32% are heavy TV watchers. Then it charts the same data for each of dozens of other products and services from home electronic gear and furniture to baby clothes, travel and banking services.

Combo sales, promotions on agenda for MMR

Two of the workshops scheduled for Major Market Radio's Orlando "Fly-In" starting Feb. 8 for its client stations will focus on advertiser promotions and on combination selling. MMR executive vice president Dave Kaufman explains why these are among the topics on radio's front burner now.

Kaufman says that although combination selling of stations in the same market, but under different ownership, has been around for at least two years, today "More stations think it's worth doing." In fact some think this is the point that, in some cases, stations are willing to let their rep tell buyers, "If you want station A, you have to take B with it." This means, says Kaufman, A is willing to lose the business on those few occasions when the buyer says to forget it unless he can have A alone. Kaufman says that's because experience shows that in the long-run a station is included in more buys as part of an either-both-or-none offer than it loses out on by insisting the rep stick to his guns.

As an example, Kaufman says in one market MMR combines an oldies outlet with a country music station: "They both attract 25-54, but not the same 25-54 listeners. And though they don't compete for the same listeners they often compete for the same dollars. Nevertheless, they often work together to provide the advertiser wider reach among more 25-54 listeners."

Agency says unit pricing won't boost ratings

"Stations whose ratings are falling or flat should be reviewing their formats, not penalizing their advertisers." This admonition comes from DMB&B, which recently completed a survey which shows that two-thirds of radio stations in the top 50 ADIs have gone to unit pricing, some charging up to 80-90% of the minute rate for 30s and 10s.

Ostensibly, says Bruce Goerlich, the agency's corporate media research director, the strategy is intended to reduce the number of commercial breaks per hour, putting more spots into each pod. By charging higher rates for shorter spots, stations hope to discourage them and reduce clutter. The agency thinks unit pricing simply limits radio's creative flexibility.

Dial twisting. The reason stations are seeking to cut the number of commercial breaks is that music carriers—especially those angling for younger ears—may be losing audience every time the music stops and the selling begins. They opt to interrupt less often, stacking more spots per pod.

Goerlich says he knows of no research which supports the theory that radio listeners are dial twisters. So, what's the optimum number of spots that ought to go into a break before youngsters get antsy and reach for the dial? No one knows, says Goerlich. "But there should be a happy medium," he believes, meaning it's time to come down off the unit-pricing standard.

Radio Business Barometer

Spot rose 0.8% during December

Spot radio ended the year with a modest increase as the last month of the year came up with no-growth numbers.

Figures released by Radio Expenditure Reports, which assembles spot radio data commissionable to reps, showed December billings to be up only 0.8%. It was a switch from the earlier months of the quarter and follows a 9.6% increase in November (adjusted) and a 15.3% rise in October (also adjusted).

The billings for December came to \$71,778,700, compared with \$71,190,600 the year before. This represented a seasonal decline from the first two months of the quarter. November billings were \$87,280,100, during a four-week Standard Broadcast Month (SBM), like December, and \$109,730,400 in October, a five-week SBM.

The four market groups performed variously in December, with two up and two down. The top

10 markets were up 6.0% to \$29,768,800, while the 11th-to-25th market group rose 3.1% to \$16,308,000. But the 26th-to-50th group was down 9.4% to \$10,264,900 and the 51-plus markets declined 3.4% to \$15,437,000.

The final quarter was pretty good, ending up with an 8.9% rise, despite the poor showing in December. Billings were \$268,789,200 compared with \$246,881,000 the year before.

As for the market groups' performance in the fourth quarter, all four showed up in the plus column, with the larger markets doing better than the smaller markets. The best showing was by the 11th-to-25th group, up 13.2% to \$60,812,200, bolstered by a 22.6% increase (adjusted) in October. Also coming up with a double-digit increase were the top 10 markets, which climbed 10.4% to \$109,027,200, also helped by a strong October.

Less impressive was the 26th-to-50th market group, which increased billings 4.3% to \$38,939,400. Only slightly better were the 51-plus markets, which

were up 5.1% to \$60,010,300.

Rep billings for the year approached the billion dollar mark. The spot radio commissionable total for '89 was \$985,073,200, up 6.6% over the '87 figure of \$924,502,700.

The four market groups finished up the year practically neck and neck in terms of growth. Two of them were up 6.9% and two were up 6.0%.

Totals for the year

Those up by 6.9% included the largest and the smallest markets. The top 10 reached \$378,691,700 while the 51-plus group totaled \$238,271,000. The previous year's totals were, respectively, \$354,397,000 and \$222,857,100.

The 11th-to-25th market group rose from \$205,758,700 to \$218,086,300, while the 26th-to-50th markets went up from \$141,489,900 to \$150,024,200.

The second half of the year ended up doing somewhat better than the first half. The increases, by quarter, were as follows: first quarter, up 4.8%; second quarter, up 3.2%, third quarter, up 9.0%, and last quarter, as noted, up 8.9%.

December

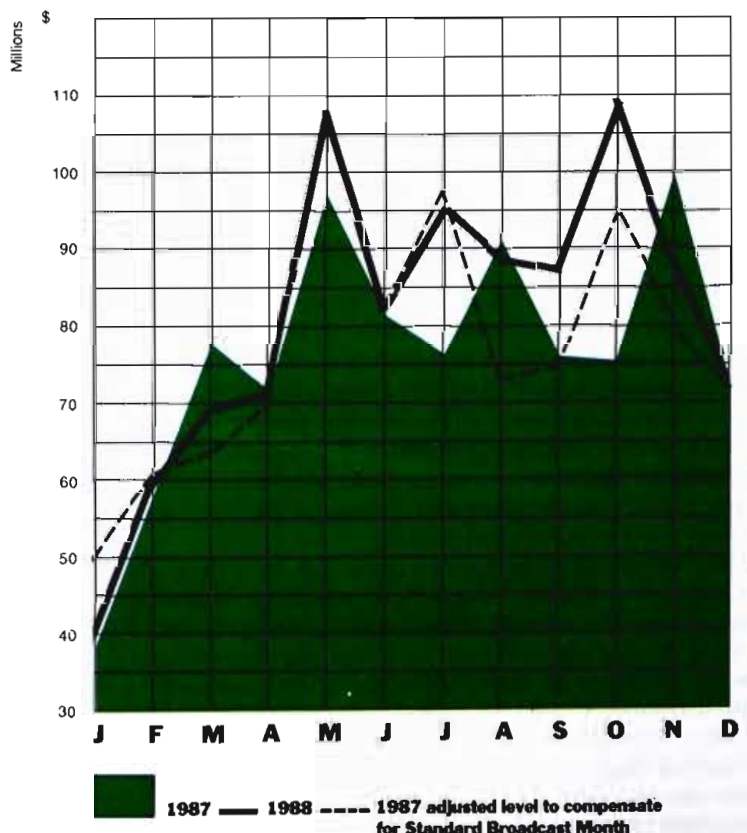
National spot **+0.8%**

(millions) **1987: \$71.2** **1988: \$71.8**
1987 adjusted \$71.2

Changes by market group

Market group	Billings (mils.)	% chg. 88-87
1-10	\$29.8	+6.0%
11-25	16.3	+3.1
26-50	10.3	-9.4
51+	15.4	-3.4

Source: Radio Expenditure Reports



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Stations, distributors see limits
on how much can be standardized

Standard contract being considered for syndication

By ROBERT SOBEL

Television station executives and syndicators are giving a strong voice of approval to the concept of a standardized contract form for syndicated programs. But at the same time they maintain that such a form is not workable because of the complexities of the syndication business and specific language required in making deals in individual instances. The notion of the development and use of an industry-wide contract form to be created in conjunction with syndicators was endorsed by 82% of the respondents to a broad-based poll taken of NATPE members. (See TV/RADIO AGE, Jan. 9.)

The consensus from a sampling canvas of both TV station executives and major syndicators notes basically that a uniform program contract form has a practical use only for boilerplate issues at best and as a time-saving tool. Also, a few syndicators question the need for such a contract form in that their contracts carry similar language for all.

Gerald Agema



"...I don't think it can be done 100%. You can probably do a lot of the standard terms and conditions, but different program buys may be unique."

Dan Ehrman, vice president, financial and business affairs, Gannett Broadcasting, says he has no problem with the concept of a standardized program contract form, assuming that the stations have the opportunity to negotiate those special conditions and considerations that need to be part of the unique aspects of any program purchase. Ehrman believes negotiations would prevail in the most significant cases with the syndicators.

Tough to standardize

Ehrman notes "When we have questioned language in the contract, their lawyers say it has to be in there and is not negotiable."

Overall, Ehrman believes that there is a rough road to hoe in coming up with a standardized contract. "My concern is that boilerplate items would not be enough. There are substantial negotiations that would have to be negotiated with every individual contract."

Bill Jenkins, executive vice president, television, Marlrite Communications Group, whose five indies are Fox Broadcasting affiliates, agrees that a standardized program contract form would be a time-saver and beneficial. But can we get one that will cover the points we are interested in? I don't know."

Jenkins notes that the group has discussed at various times the possibility of a standardized form, but it was not pursued. He recalls that some groups had a uniform program contract with various distributors and each additional purchase referenced those standard terms and conditions. "All the boilerplate language was agreed to upfront, and a master contract was signed that noted that up for negotiations were such things as price and li-

cense period. But the mechanics were spelled out.

Jenkins believes that Metromedia stations had a standard contract with some syndicators. Of course, each had different deals, but what was being focused on in these deals were not boilerplate.

Jenkins continues that a standardized contract would be advisable because he gets many different contracts "and it's very time-consuming to go through them all. But when you are talking about specific deal points, that can never be standardized. That will vary all over the place."

Jenkins uses an analogy with the syndication and exclusivity rules. "Syndex will vary by individual distributor and by individual product by a distributor. So I don't know whether it's feasible to do."

The more, the better

At Tribune Broadcasting Co., Gerald Agema, vice president, operations and chief financial officer, another supporter of a standardized contract, says the more a program contract form is standardized the better it is for the industry. "Each syndicator," he notes, "has its own particular thing it wants covered in a contract, as things stand now. We end up revising the contract anyway through our attorneys, so if we agree as an industry on one standard contract, we wouldn't have to do that."

While Agema agrees that the concept of a standardized contract form is a good idea, he adds that it's doubtful that all the items in a boilerplate pact can be placed into one industry contract because of the in-

Often easier to write a program-specific contract than to attach a number of riders.

Dennis Gillespie



dividual differences involved in the deals with a syndicator. "Therefore, as a reality, I don't think it can be done 100%. You can probably do a lot of the standard terms and conditions, but different program buys may be unique.

"Most of the contracts already have a list of standard terms and conditions, and maybe most of these can be made uniform between syndicators. In any case, the concept should be pursued in getting a single industry contract."

As to syndicators, the viewpoint of one, Viacom Enterprises and Dennis Gillespie, its senior vice president, marketing, is typical. He says a standard program contract would "probably" be advantageous to both the syndicators and stations.

Overall, he adds, it continues to be constructive for all elements—stations, groups, syndicators, trade associations—to work for streamlining sections of the contract "so that the language is clear and so that it doesn't become a nightmare for each of us."

Syndication's different

On the other hand, Gillespie has reservations on whether such contract would be workable on an individual basis. "It's worth a shot, but probably an unrealistic expectation. That's not being cynical. Many programs have their specific caveats and marketing plans, and many stations and groups have their own carefully worded agreements with respect to some things that are quite complex legally."

All-in-all, continues Gillespie, in a perfect world it would be a good thing, just as there is a standard 4A's contract for national spot. But, adds Gillespie, syndication has more pieces and more points of view, and some of the deal points and contract conditions are specific to programs or distributors, or combinations thereof, carved out by business affairs lawyers."

In the case of *The Cosby Show*, for example, which set a precedent in program marketing and distribution, a uniform contract wouldn't have been able to anticipate the way *Cosby* was released, points out Gillespie. "Therefore, if Viacom tried to fit the marketing



Dan Cosgrove

"If we can simplify a way of doing business that becomes common practice, I'm all for it..."

plan to the contract, there might have been something lost in the process. We knew that there were elements in the *Cosby* contract that were different by definition from other contracts.

"Part of the process has always been that we deliver our contracts in advance of going into a market to sell a show, and in our presentation we always made sure we simplify the essential elements of the contract, point by point." This was also done with *Cosby*, notes Gillespie, "and we were very upfront, telling stations what the contract says even before we started telling about *The Cosby show*."

Keeping it simple

Group W Productions' Dan Cosgrove, vice president, media sales, also supports the proposal of a standardized program contract in theory. "If we can simplify a way of doing business that's becomes common practice, I'm all for it, but provided that the contracts contain the language and terms that we are careful in including in our contracts.

"Secondly, every program has a certain amount of nuances, a-la-*Cosby*. It's great to say in theory that we would like a standardized contract, but there are different negotiations that take place on different shows. Maybe the way to go is to simplify as much of the contract as you can and then proceed with the modifications for the particular show."

At King World, Jonathan Birkhahn, vice president of legal and business affairs, has a similar perspective on a standardized pro-

gram form proposal. In principle, it would help efficiency, he says, but he sees a few obstacles in the way. "I'm not certain that all our competitors have the same concerns in negotiating contracts that we do," Birkhahn says. "Some things are less and some things are more important to different syndicators. If you look at the basic station license contract of syndicators, it may seem the same, but there are a number of provisions that make them different in some respects.

"The other consideration is that over the past year or so we have tried to develop a form agreement with our station group customers, who are largely affiliates, and have functionally addressed the issue that way. Therefore, our contract situation is different perhaps than it is for other syndicators, he adds. "If we were opening a business tomorrow, I may have had a different response to the contractual question. But we have already developed a form with many of our customers."

Language vs. form

Cosgrove at Group W says he believes the whole situation is much ado about nothing. "We don't have a problem, as a barter syndicator. Maybe other distributors do. Our contracts are pretty simple and straightforward. There are about two paragraphs that deal with the barter end. The rest is boilerplate, which applies to a cash show. Barter adds very little to the complexity of the contract. There is a basic contract with a station, regardless of which way it's marketed. Essentially, the barter end deals simply with the obligation on the part of the stations to run the show and conditions or when to run the spots if a show is dropped, which are arranged mutually."

To Jenkins at Malrite, the headache is contract language rather than the form per se. "That's the biggest problem we have with a syndicator. For example, a syndicator sales rep calls on us and we negotiate a deal on price, terms and other conditions. Some ask you to sign an order form, while others take notes. They turn in their deal sheet and a contract comes.

"Many times you will find things

worked into the contract that were never raised—some minor points, perhaps—in the sales presentation. So I think I would rather see standardized language rather than a standardized form, just for expediting a review of the contract. This way now some contracts have 10 or 14 pages, and I have to have a program director who goes through those and checks all the points to see if there is something in there that we are not aware of.

"If there are such points, we tell the syndicator we are lining out the following and are adding the following language."

In the give-and-take in negotiations on program, riders are also presented by stations, notes KW's Birkhahn. "The number of riders might overwhelm the standard provisions. We have a number of customers—and I respect their right to address their issues—that send back quite extensive riders. To reduce those riders to a routine form is not an easy matter.

"Comments on the contract that we have sent to stations may come back by a call from the station, but more frequently the contract will come back with riders. This is no criticism. It's just how business is done."

If, notes Ehrman at Gannett, all the major distributors could agree on a standardized program contract, and if there were a lot of riders that would have to be added, then I think it would be of benefit to the industry. But if they agree on very basic boilerplate terms and have to attach a number of riders so that in effect there is no uniform contract, then I would question the value of the change."

"I'm not certain that all our competitors have the same concerns in negotiating contracts that we do."

Jonathan Birkhahn



Gillespie at Viacom adds that it's often easier to write a program-specific contract than it is to deal with the number of riders that may have to be attached to cover the conditions of the sale at the time the program is released.

Ehrman at Gannett is of the opinion that it's more incumbent on the distributors to come up with language that is suitable to them than on stations. "Our experience has been that when you are in a competitive marketplace, there's been a take-it-or-leave-it attitude on the contract on the part of the distributors—at least that's the impression that one gets."

Ball in syndicator's court

Therefore, continues Ehrman, because the syndicators call the shots in many instances, any suggestion of a standardized program contract would have to stem from them. "Maybe a syndicator will go along with the industry contract, but it's most likely the syndicator will attach a rider to it anyway. So all of a sudden all that we have done is change the method of presentation for a number of different contracts."

Contracts, of course, are generally dictated by the clout of the syndicator and the strength of the stations, it's pointed out. But, in addition, says Ehrman, what's also relevant is how important the program is perceived to be to the television station. The more the program is seen as a good buy for the station, the more it has to compromise in contract terms with the syndicator, he says.

If, on the other hand, less important programming was involved, a standardized contract would be practical, notes Ehrman. "If a vendor came in with a standardized program contract, it would make it easier for us on the buy—just from the viewpoint of processing the paper. If I knew I was getting the Standard NATPE syndication contract, then, in terms of the review we have to do in processing, it would help us. It's a marginal benefit, and we are not talking about saving a lot of money in paperwork, so I'm not certain it's worth the investment to go through the exercise of coming up with a uniform contract." □

Big market affiliate erosion

November sweep shows average ADI shares down 2 points

By ALFRED J. JAFFE

The shares of broadcast stations in the major markets were down significantly during the November sweep, compared with the year before. This follows an apparent easing of the longterm erosion that has been taking place in these markets. The easing was evident last May, compared with May 1987, and was pointed up as part of TV/RADIO AGE's semiannual analyses of TV station shares (see TV/RADIO AGE, Aug. 8, 1988).

Affiliate leaders by network, page 130

The latest analysis, covering November, continues the magazine's tracking of affiliate and independent shares in the top 50 ADIs. These are based on Arbitron sweep reports and the analysis includes a listing of all Arbitron ADIs (starting on the page following the end of this story), with sign-on to sign-off household shares plus demographic shares for men and women 25-54 in two key dayparts.

In addition, the analysis lists leading affiliates in the top 100 ADIs and leading independents across all markets. The listing includes sign-on to sign-off leaders as well as leaders in the two key dayparts—early fringe and late news.

Biggest November decline

The November analysis revealed an average decline of two household share points per market in the top 50 ADIs. This is, by a small margin, the biggest November decline in these markets during the '80s. Practically all of the erosion was accounted for by affiliates. Unlike some other years, the affiliate erosion was not offset by increased shares of independent stations. Indie shares were essentially flat compared with November of '87.

The averages are computed on a market basis, but in order to show average market performance, markets are not weighted by size. Thus, share points are equal in all 50 markets.

There have already been reports of decreases in viewing to broadcast stations during the November sweep. These were decreases in network viewing in primetime and thus differ from the sign-on to sign-off data of stations in the top 50 markets. Also, the network data come from Nielsen and are generated by people meters, while the TV/RADIO AGE data come from Arbitron and contain a mixture of diary and household meter information. Of the top 50 ADIs, 14 are metered by Arbitron.

In some of the recent TV/RADIO AGE analyses, the degree of computed erosion has been affected by the introduction of Arbitron meters into a number of markets. This is not the case in the latest analysis, which covers the period between November 1987 and November 1988, during which there were no meters introduced.

In addition to the share data, the TV/RADIO AGE analysis examines the number of leading affiliates for each network in the "competitive" markets—that is, those markets where all three networks have a primary affiliate. In these tabulations, covering sign-on to sign-off household shares, NBC

continues to show growth in the number of markets with leading affiliates, and tops both other networks for the first time. Comparing November '88 vs. November '87: CBS registered a dropoff in the number of leading stations, while ABC showed a little gain.

Other highlights from the analysis:

- Some of the most marked erosion occurred in the top 10 markets, where, in a couple of cases, independent stations lost more share points than the affiliates. Four of the top 10 markets were down five or more share points overall.

- ADIs 11 through 25 averaged less than half the erosion of the top 10, but the second 25 markets showed a little more erosion than the top 25 overall.

- The only group of markets among the three groups broken out—top 10, 11 through 25 and second 25—with an increase for independent stations was the second 25, which were up, however, only slightly.

- Despite the continuing erosion, average broadcast shares in the top 50 markets this past November still amounted to a substantial figure—78.2. This represents a drop of about 10 share points since the beginning of the decade. Even affiliates still have almost two-thirds of the total TV audience in the major 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)	38	* Knoxville	WBIR-TV(N)	31
New Orleans	WWL-TV(C)	36	Lincoln-Hastings-Kearney	KOLN(C)	31
Sloux Falls-Mitchell	KELO-TV(C)	36	Memphis	WMC-TV(N)	31
* Springfield, Mo.	KYTV(N)	36	Nashville	WSMV(N)	31
* Bristol-Kingsport-Johnson City-Tri-Cities	WCYB-TV(N)	35			
* Burlington-Plattsburgh	WCAX-TV(C)	32			
* Jacksonville	WJXT(C)	32			

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* Intermixed affiliate market

Of the top 50 ADIs, 37 were down in household shares this past November, compared with the year before. Another seven were up and six showed no change. Eight markets were down by five or more share points.

The two-point drop in average share for the top 50 markets—the biggest of the decade—compares to a 1.3 drop in November '87, a 0.9 decline in '86, no change in '85, a decrease of 1.6 points in '84, a dip of 0.9 in '83, a drop of 1.9 in '82 and a decline of 1.4 in '81. The two-point decline last November is equivalent to 2.5%.

The declines this past November by market group came to 2.7 points for the top 10 markets, 1.1 for the 11th through 25th and 2.2 for the second 25th.

Affiliate impact

Affiliates represented 1.9 of the two-point drop for the top 50 ADIs. There were affiliate share declines in 40 markets, with five markets up and five markets showing no change. The average viewing share of affiliates this past November came to 63.0. This is down 18.7% from the level in '80, when the share was 77.5. There's been a drop in top 50 affiliate shares every year since 1980, the biggest being in '82, when the share decreased 3.2 points, while '84 was close with a drop of 3.0 points.

As for indies, the picture in the top 50 ADIs is mixed. From November '87 to November '88, 15 markets registered share declines, 16 showed share increases and 19 were unchanged.

The net of all this is a 0.1 drop in average market share for independent TV stations. This compares to an increase of 0.9 in November '87.

Over the decade there has, surprisingly, been little change in the average market share of independent stations in the top 50 ADIs. This past November, the average market share was 15.2. In '80, the figure was 14.0.

What explains this glacial increase? In part, it reflects the fact that many of the top 50 markets are "mature" in terms of independent growth. In addition, many of the independents that have come on the air during the '80s don't show

up with any share at all in the sign-on to sign-off figures, though they undoubtedly have some audience. Also, this lack of recorded audience is due to some extent to the stations cannibalizing each other, a factor that affects stations that do have a

recorded audience.

The number of independents listed by Arbitron in its top 50 market rating books rose 8.5% last November over the year before, rising from 212 to 230. In 1984, the figure was 144 indies.

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

* Jacksonville	WJXT(C)	44
Memphis	WMC-TV(N)	42
New Orleans	WWL-TV(C)	42
Nashville	WSMV(N)	41
* Columbia, S.C.	WIS-TV(N)	40
* Knoxville	WBIR-TV(N)	38
* Toledo	WTOL-TV(C)	38
* Bristol-Kingsport-Johnson City-Tri-Cities	WCYB-TV(N)	37
* Springfield, Mo.	KYTV(N)	37
* Burlington-Plattsburgh	WCAX-TV(C)	36
Lincoln-Hastings-Kearney	KOLN(C)	36
* Raleigh-Durham	WTVD(A)	36
Roanoke-Lynchburg	WDBJ(C)	36

By ADI shares, women 25–54

* Jacksonville	WJXT(C)	48
New Orleans	WWL-TV(C)	45
* Springfield, Mo.	KYTV(N)	42
Nashville	WSMV(N)	41
* Raleigh-Durham	WTVD(A)	40
* Toledo	WTOL-TV(C)	40
* Columbia, S.C.	WIS-TV(N)	39
Memphis	WMC-TV(N)	39
Mpls-St. Paul	KSTP-TV(A)	39
Chattanooga	WTVC(A)	37
Des Moines	WHO-TV(N)	37
* Knoxville	WBIR-TV(N)	37
Lincoln-Hastings-Kearney	KOLN(C)	37
Roanoke-Lynchburg	WDBJ(C)	37

* Intermixed market

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)	55
* Columbia, S.C.	WIS-TV(N)	47
Lincoln-Hastings-Kearney	KOLN(C)	47
* Flint-Saginaw-Bay City	WNEM-TV(N)	44
San Antonio	KENS-TV(C)	44
Springfield, Mass.	WWLP(N)	44
* Springfield, Mo.	KYTV(N)	44
Wilkes Barre-Scranton	WNEP-TV(A)	43
* Jackson, Miss.	WLBT(N)	42
* Bristol-Kingsport-Johnson City-Tri-Cities	WCYB-TV(N)	41
New Orleans	WWL-TV(C)	41

By ADI shares, women 25–54

Sioux Falls-Mitchell	KELO-TV(C)	55
* Springfield, Mo.	KYTV(N)	50
San Antonio	KENS-TV(C)	46
Lincoln-Hastings-Kearney	KOLN(C)	45
New Orleans	WWL-TV(C)	44
* Columbia, S.C.	WIS-TV(N)	42
* Flint-Saginaw-Bay City	WNEM-TV(N)	42
Las Vegas	KVBC(N)	42
Wilkes Barre-Scranton	WNEP-TV(A)	41
Albuquerque	KOAT-TV(A)	40
* Bristol-Kingsport-Johnson City-Tri-Cities	WCYB-TV(N)	40
Grand Rapids-Kalamazoo-Battle Creek	WOTV(N)	40
* Jackson, Miss.	WLBT(N)	40
* Louisville	WHAS-TV(C)	40
Providence-New Bedford	WJAR(N)	40
St. Louis	KSDK(N)	40

Source: Arbitron, November, 1988. * Intermixed affiliate market

However, the number of indies with recorded viewing by Arbitron in these markets was only 118 this past November, the same figure as the previous November. The latest tally is up from 99 stations in '84. What this means is that about half of all indies on the air in the top 50 markets do not show up with enough audience in the Arbitron books to warrant an overall sign-on to sign-off share. A number of these outlets are specialty stations of course.

The top 10 picture

The top 10 markets, as noted, showed the biggest decline of the three market groups broken out in the analyses. Half of the eight markets among the top 50 that were down by five or more share points were in the top 10.

Two of the top 10 markets were down by six points, two down by five. In the two markets down by six, the bulk of the drop was by indies. In the two markets down by five, the bulk of the drop was by affiliates.

Houston and San Francisco were both down by six. In Houston five of those lost share points were lost to indies, with KTXH down by three. In San Francisco, four of the lost share points were lost to indies, with KDTV down two.

Los Angeles was down by five, with four of the points lost by affiliates. Philadelphia was also down by five, with three accounted for by affiliates.

The only market in the top 10 showing an increase was Boston. The rise came to four points, divided equally between affiliates and indies. However, the affiliate increase was due entirely to the reappearance of WMUR-TV Manchester, N.H., in the Boston audience listing. It had dropped out of view in the previous November report.

The total Boston share increase was the biggest for any market in the top 50. The other markets showing an increase—a half dozen in all—were up by ones and two.

The other four markets down by five points or more are all in the second 25 group. Milwaukee was down by six, an all-affiliate loss, with WTMJ-TV down by four and WITI-TV down by three (the other

affiliate—WISN-TV—was up one). Salt Lake City lost five points, but affiliates were down seven and indies up two. KSL-TV dropped four points and KUTV dropped three. Louisville was off five points, another all-affiliate loss, with all affiliates affected. Birmingham was down six points, with affiliates down seven and indies up one. WVTM accounted for five of those lost points. The tally of affiliate market leaders by network covers 154 ADIs with primary affiliates for all three networks. The number of competitive markets last year was 152, but was also 154 back in November '85. At the beginning of the decade—'81—there were 137 competitive markets. Last November there were 212 ADIs.

The overall count shows NBC with 72 affiliates in first place in their markets (including 11 ties), CBS with 57 affiliates (including 10 ties) and ABC with 41 affiliates (also with 10 ties).

In November '87, CBS had the most affiliates in first place, a leadership that had gone on for years. The '87 figures were: CBS, 68 affiliates in first place; NBC, 65 affiliates, and ABC, 28 affiliates.

NBC's growth in first place rankings has been steady. The network had 25 first place affiliates in '83, 35 in '84, 46 in '85 and 55 in '86.

A tally by NBC of primetime leaders in the full complement of Nielsen and Arbitron markets—225 for Nielsen and 221 for Arbitron—shows the following: Based on Nielsen, the count was NBC leading in 118 markets, ABC, in 59 and CBS, in 39. Based on Arbitron NBC won 119 markets, with ABC winning 60 and CBS, 49. In terms of households, NBC counted an average of 14,267,000 in the Nielsen sweep, 8% ahead of ABC and 28% ahead of CBS. The Arbitron primetime count was 13,618,000, 9% ahead of ABC and 29% ahead of CBS. □

Top 5 independents—total day

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

By ADI HH shares

Washington	WTTG	17	Boise	KTRV	14
Fresno-Visalla	KMPH-TV	15	Chicago	WGN-TV	14
Las Vegas	KVVU-TV	15			

Top 5 independents—early fringe

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

By ADI HH shares

Washington	WTTG	21	Lafayette, La.	KADN	19
Boise	KTRV	19	Portland, Ore.	KPTV	19
Fresno-Visalla	KMPH-TV	19	Washington	WTTG	18
Detroit	WKBD	18	Fresno-Visalla	KMPH-TV	17
New York	WNYW	18	Gainesville	WOGX	17
			Omaha	KPTM	17

By ADI shares, women 25–54

Top 5 independents—late news

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

By ADI HH shares

Los Angeles	KTLA	15	Boise	KTRV	15
San Francisco	KTVU	14	Lafayette, La.	KADN	15
Charleston-Huntington	WVAH-TV	13	Los Angeles	KTLA	14
Gainesville	WOGX	13	Biloxi-Gulfport-Pascagoula	WXXV-TV	11
Washington	WTTG	13	Birmingham	WTTO	11
			Omaha	KPTM	11
			San Francisco	KTVU	11

Source: Arbitron, November 1988, All markets

TV station shares, November 1988, 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, 1989.

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
New York (1)								
WABC-TV/A	19	20	24	20	28	23	20	21
WNBC-TV/N	17	16	15	18	10	14	20	18
WCBS-TV/C	14	15	14	17	7	9	17	12
WNYW/I	13	13	13	12	14	14	9	9
WWOR-TV/I	9	10	8	8	10	9	6	6
WPIX/I	9	9	9	9	7	9	9	12
WXTV/I	3	2	2	2	3	—	—	—
WNJU/I	2	2	2	2	3	5	—	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Los Angeles (2)								
KABC-TV/A	18	18	22	19	15	18	21	24
KNBC-TV/N	16	16	16	17	12	11	21	20
KCBS-TV/C	12	13	13	14	12	11	14	12
KTLA/I	11	10	10	11	9	11	14	16
KCOP/I	10	10	10	11	12	7	4	4
KTTV/I	9	9	10	9	9	7	4	4
KHJ-TV/I	7	7	6	6	9	11	4	4
KMEY-TV/I	3	4	5	4	6	4	4	4
KVEA-TV/I	2	—	2	2	3	4	4	4

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Chicago (3)								
WLS-TV/A	24	23	29	25	28	22	27	25
WMAQ-TV/N	17	18	17	18	12	17	25	23
WBBM-TV/C	16	15	14	16	12	11	19	18
WGN-TV/I	14	14	12	12	12	11	8	9
WFLD/I	9	9	10	11	12	11	4	7
WPWR-TV/I	5	5	4	5	4	6	6	5
WGBO-TV/I	3	3	3	3	—	—	2	2

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Philadelphia (4)								
WPVI-TV/A	24	25	28	24	36	30	25	26
WCAU-TV/C	17	16	15	18	12	11	19	16
KYW-TV/N	16	18	17	18	9	11	19	18
WTXF-TV/I	9	9	9	9	12	15	6	5
WPHL-TV/I	5	5	5	6	3	4	3	3
WGBS-TV/I	4	5	4	5	3	4	6	3

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
San Francisco (5)								
KGO-TV/A	18	17	21	16	22	19	18	15
KPIX/C	16	15	15	18	15	12	21	19
KRON-TV/N	16	16	15	18	11	12	14	15
KTVU/I	11	13	11	11	11	8	11	15
KBHK-TV/I	7	7	7	8	4	4	4	—
KOFY-TV/I	5	5	5	6	4	4	—	4
KICU-TV/I	3	3	3	3	4	4	—	—
KDTV/I	1	3	3	3	—	—	—	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Boston (6)								
WBZ-TV/N	22	20	19	22	20	20	29	29
WCVB-TV/A	20	18	23	19	30	24	23	23
WNEV-TV/C	14	14	14	15	10	12	16	10
WSBK-TV/I	6	7	5	4	7	4	6	6
WLVI-TV/I	5	5	6	6	3	4	—	—
WFXT/I	4	5	4	4	—	—	—	—
WQTV/I	3	3	3	2	—	4	—	—
* WMUR-TV/A	2	2	2	—	3	4	3	3

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Detroit (7)								
WDIV/N	23	23	22	24	22	25	27	27
WXYZ-TV/A	22	21	24	22	31	25	24	27
WJBK-TV/C	16	16	16	18	6	8	20	15
WKBD/I	12	13	13	11	16	13	7	6
WXON/I	10	9	10	9	6	4	2	3

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Dallas-Ft. Worth (8)								
WFAA-TV/A	23	21	24	20	29	26	30	31
KDFW-TV/C	19	18	17	20	14	16	17	13
KXAS-TV/N	16	16	17	19	11	16	19	20
KTVT/I	12	11	11	11	11	11	9	9
KDAF/I	5	7	6	5	4	5	4	4
KTXA-TV/I	5	6	6	6	4	5	2	2
KXTX-TV/I	5	5	6	6	4	5	2	4
KDFI-TV/I	3	4	4	3	—	—	2	2

* Located in Manchester, N.H.

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Washington, D.C. (9)								
WUSA/C	20	20	20	22	21	17	23	17
WJLA-TV/A	19	19	23	20	14	17	23	23
WTTG/I	17	18	17	18	18	17	10	10
WRC-TV/N	17	15	15	15	18	22	23	23
WDCA-TV/I	5	6	6	6	4	4	3	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Houston (10)								
KTRK-TV/A	25	24	28	25	24	35	29	33
KPRC-TV/N	16	14	15	17	17	25	20	17
KHOU-TV/C	16	15	15	16	21	15	16	13
KRIV/I	8	9	10	10	7	5	4	4
KHTV/I	8	7	6	7	7	5	7	4
KTXH/I	7	9	9	10	3	5	7	7
KXLN-TV/I	2	4	3	3	—	—	2	2

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Cleveland (11)								
WEWS/A	23	23	27	23	26	23	21	28
WJW-TV/C	20	21	20	20	26	27	33	23
WKYC-TV/N	19	17	16	20	13	15	17	15
WUAB/I	11	11	10	10	13	12	5	5
WOIO/I	8	8	8	8	6	4	2	3
* WAKC-TV/A	2	2	2	2	—	—	2	3
WBNX-TV/I	1	—	2	—	—	—	—	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Atlanta (12)								
WSB-TV/A	21	20	22	19	29	25	21	21
WXIA-TV/N	21	21	22	23	18	21	21	21
WAGA-TV/C	19	18	17	19	18	14	26	21
WTBS/I	10	12	12	11	6	7	5	3
WATL/I	8	8	8	8	6	7	8	8
WGNX/I	7	8	9	9	3	4	3	5

* Located in Arkrton-Canton

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W 25-54	M 25-54	W 25-54	M 25-54
Mpls-St. Paul (13)								
WCCO-TV/C	25	24	24	NA	17	15	27	24
KSTP-TV/A	21	19	28	21	39	23	20	21
KARE/N	21	20	17	21	22	23	37	37
KMSP-TV/I	12	15	12	11	11	8	5	5
KITN/I	4	4	4	4	—	8	2	5
KTMA-TV/I	2	—	2	—	—	—	—	—

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(Continued on page 119)

Many sell ads in publications
to supplement on-air schedules

Newsletters support radio station viewer, ad pushes

By **GEORGE SWISSHELM**

Publishing is quickly becoming an important adjunct of radio broadcasting—through external newsletters, some targeting advertisers, prospective advertisers and agencies, others edited for listeners. Some stations put out two, one for each audience. According to *Radio Promotion & Marketing Monthly*, "One of the fastest growing kinds of direct marketing is the station published newsletter or tabloid newspaper."

Some station newsletters for listeners carry ads for their radio advertisers as well as editorial promoting the station and its personalities. Items in those edited for advertisers usually promote the station's activities, its market and the characteristics of its listeners.

In Nashville last month WLAC started up two monthly newsletters, one for its AM facility and one for its FM. General sales manager

Elizabeth Yoder says both target advertisers, primarily Nashville retailers, but the station's rep, Durpetti & Associates, sends it out to national advertisers.

WLAC's main goal, says Yoder, "is to communicate to our advertisers and prospective advertisers, because we have so much to communicate: client success stories, our ratings, and graphs showing findings of our MA*RT research."

MA*RT, an acronym for Market Audience* Readership Traffic, is a product of Impact Resources of Columbus, Ohio. The research sample is a database of over 53 Metropolitan Statistical Areas, and reports cover consumers' shopping and media habits plus their lifestyle and demographic characteristics.

A typical item based on MA*RT findings is headlined, "Would you hire a sales person who could sell 160 cars a day?" The copy reads: "Based on a brand spanking new MA*RT survey, WLAC-FM listen-

ers buy new cars at the rate of 160 each and every day! American, import, 2-wheel or 4-wheel drive. You name it.

"To get your share of this estimated \$1.9 million daily handout, make sure WLAC-FM listeners know where to go. Hire us to get the customers through the door. We dress nice, we work long hours, and we don't even take a lunch break. Make vrroom for us. We'll turn wheels for you."

In New York, WCBS-FM brought out its first advertiser-directed monthly newsletter in November. Promotion director Renee Casis calls the response "great." She says the first issues have gone to some 300 retail and national advertisers and agencies, "and our mailing list gets longer with each issue."

Statistical input

Content of the two-pager includes recent and upcoming special programming, promotional events the station has run with advertisers, and photos of guest artists who've visited the station's studios recently. There are also graphs and statistics from research. Casis calls it "a good way to keep in touch with advertisers and agencies and remind them of what we're up to."

The first issue of the new advertiser-targeted newsletter started by Spanish-language WKDM New York is scheduled to bow in early February and be mailed to 500 national clients, prospects and agencies. But WKDM general sales manager Art Gordon adds that, based on his experience when he was with WSKQ. "I'd expect our mailing list to grow. Our salespeople will be passing out additional copies to any prospect who asks for it."

Gordon says stories in the first issue will include an item on WKDM's floats in the various Hispanic national day parades last year plus announcement of the availability of float cosponsorship opportunities for 1989's upcoming parades. The station offers a package that includes sponsorship of its live broadcast of the parades plus prominent presence on WKDM's float in the parade itself.

There will also be stories on WKDM's participation in last fall's

*Many of the station newsletters
are written, laid out, printed
and mailed by companies that have
sprung up to "do it all."*

Sharon Kennedy of Data Express with Carl Dickens, KRQR-FM San Francisco



campaign to persuade more Hispanics to register and vote and on the participation of station personnel in the U.S. Minority Career Convention for guidance of high school and college youngsters.

The four-pager will also carry an item on growth of the Hispanic market, and of the growing marketing effort being mounted to sell to it, noting that there are now at least 50 Spanish-language specialist ad agencies available across the U.S. to help advertisers do the job.

Each of these newsletters are written, laid out, printed and mailed by companies who have sprung up to specialize in "doing it all": companies like Data Express of Tallahassee, Broadcast Graphics, Louisville, or Tune-In Publications in Houston.

Doing it inside

But Madeleine Boyer, manager of advertising and promotion for Westwood One's WYNY(FM) New York says, "We wanted to do everything except the printing in-house and keep our newsletter customized because, besides giving us top of mind awareness among all the people who buy advertising, we wanted it to do the additional job of aggressively promoting country music in a major market where a lot of people aren't as familiar with it as they are in Nashville. Not everyone in New York realizes how upscale its listener profile is if they haven't been studying their Scarborough, at least not until all the news coverage of President Bush's inaugural festivities."

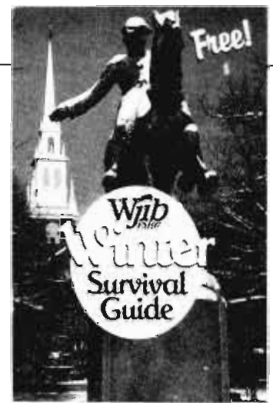
So at WYNY everything except the printing is done at the station. The printing was done by Copley Press until Westwood One bought the station. Now it's printed in Arlington, Va. by Mutual Broadcasting System's in-house printer, as Mutual is also a Westwood One division.

Then there are the station magazines and newspapers for listeners that carry advertising.

At urban contemporary WJLB(FM) Detroit, general sales manager Shei Leshner says his 24-page, tabloid sized *Rhythm & News* "is no big profit center, but it does do a little better than break even for us. It does recover its production and



WUSL(FM) Philadelphia KNIX-AM-FM Phoenix WJIB(FM) Boston



printing costs."

Leshner says it was distributed through Wendy's fast food outlets during the newsletter's first two years, "but after a change in their management we were disappointed with the way a couple of their key restaurant locations were handling it. So in mid-'88 we switched to McDonald's and they've been terrific."

Leshner says *Rhythm & News* started with a print run of 20,000 in mid-1986 and is now up to 40,000. He says, "It's edited for our listeners, publicizes our jocks, and advertisers can extend their reach by buying print ads."

He says WJLB will occasionally sell a print ad alone, "but that costs more than the package price the advertiser gets for a combination radio and print schedule, which is the way most of the advertisers buy it. The combination is a better deal. Our listeners are 18-to-54 blacks, and the print advantage is that newspapers with no radio tie-in are notorious for their weakness in reaching people under 35."

In Boston, WJIB(FM) puts out a 64-page, *TV Guide*-sized *Summer Guide* and *Winter Survival Guide*, listing events available in and around Boston. Distributed free, compliments of WJIB and the participating sponsors, the *Winter Guide* features information on ski areas, Bruins and Celtics games, shopping, museums, theaters, exhibits and children's activities. It's available at hundreds of locations throughout New England, including all Jordan Marsh, Star Market and American Automobile Association locations, and at numerous museums and other tourist attractions.

WJIB promotion manager Lou Bortone says there's a toll-free "events line" that goes with the



WCBS-FM New York

guide so listeners can call in to find out about what's happening and places they'd like to visit and things they'd "like to do this weekend."

He calls the *Guide* "a good introduction to new advertisers who've been in print and know what advertising is in newspapers, but they've never been on radio. Because the way they get an ad in our *Guide* is not to buy the print space but to buy a schedule on WJIB. The bonus print ad is an inducement to try radio."

WJIB prints between 100,000 and 150,000 copies. Shipping and other expenses bring the total cost to about \$40,000. Bortone reports 32 sponsors advertised in the *Summer Guide*, bringing in \$175,000 in ad revenue for the radio station.

In Philadelphia, Bruce Holberg, general manager of WUSL(FM) and president of Tak Communications' Radio Group, credits his station's magazine, *Power Source* (after WUSL's "Power 99 fm" logo), along with its "action oriented format" for visibility "that helps us win high shares of Philadelphia's 12-plus audience."

By "action-oriented," Holberg means "We're out there in the street, out and around where our listeners can see us. And *Power Source*'s distribution is out there in

the stores, strategically placed in the neighborhoods where our listeners live."

He says most of these stores give *Power Source* away to customers with their purchases. Tower Records is one of the few retailers who charge the 99-cent "cover price," which Holberg describes as printed on the cover "just to add perceived value" to the magazine. It's also sent free to advertisers as a promotion piece for the urban contemporary station and to its promotion and PR media list.

The maiden issue bowed last spring, and the second came out in the fall. Editor Marc Rayfield, also WUSL's promotion director, says the first issue "exceeded expectations in both its look and in the number of advertisers." Press run for both the spring and fall issues was 30,000.

Two-publication thrust

Ad space in *Power Source*, which Rayfield says sells for "a reasonable \$1,000-plus for a full-page" is sold by WUSL's own radio sales staff. It can be sold by itself, or as a combination radio-print buy, "particularly to advertisers who feel comfortable with print and who we're encouraging to try radio for the first time. This way, the magazine can serve as part of our new business approach."

For advertisers who are already radio regulars, Rayfield says, "We try to get them to buy an ad in *Power Source*, too. Once they've done that, we encourage them to become regulars in both radio and print with the help of a volume discount for multiple issues, similar to deals offered by a lot of print-only publishers."

Country music combo KNIX-AM-FM Phoenix is one radio operation fielding two publications, one for listeners and a second for advertisers and agencies. KNIX started its tabloid-sized *Tune-In* for listeners to give advertisers a chance to put their messages across in print as well as on the air.

General sales manager Bob Podolsky reports 55,000 copies are distributed free each month through some 400 Circle K convenience stores throughout the market. "We cross-promote it on the

air, tell listeners it's at their nearest Circle K, and they have to go in and ask for it. That makes it a store traffic-builder for Circle K, and it gets us high visibility for country music, for country music artists and for our KNIX call letters."

He says advertisers can buy ads in the magazine alone or packaged with their radio schedules. The station's account execs sell advertising on both radio and in the magazine, where space rates run from \$500 to \$3,000, depending on size and placement of the print ad.

Podolsky describes *Tune-In* as "a chance for our listeners to read

Bruce Holberg



Art Gordon



Elizabeth Yoder



Madeleine Boyer



their radio station," because the editorial content is so closely tied in with the KNIX format and the country artists it features.

He says much of the editorial covers the big names famous across the U.S., but about a third "is about our home-grown local country talent. The readers really go for that because they know most of them. They're like neighbors."

That's what Podolsky says about *Tune-In*. Here's how *KNIX-TRA*, the newsletter for advertisers describes a promotion using *Tune-In*: "It's easy to run promotions in print because you can offer coupons for contests and drawings. KNIX national sales manager Leslie Schaffer used the idea for national client No Nonsense pantyhose and was also able to weave in an opportunity for local advertisers."

"The result: a vendor-support air schedule for No Nonsense and a full page ad in *Tune-In*. Positioned to appeal to working women, the contest ad presented an exotic Christmas stocking filled with gift certificates from local retailers. The "No Nonsense Ultimate Stocking"—worth \$1,000 in goods and services—was the drawing prize.

"Each participating retailer bought ad space positioned adjacent to entertaining editorial featuring popular KNIX air personalities reminiscing about childhood Christmases. A reproduction of the ad was converted for use with a point-of-sale entry box so each retailer could collect coupons at his or her business site."

Tim Hackett of Local Marketing Corp., who develops promotions for national advertisers adds, "More and more radio stations are being asked to devise creative and imaginative programs, but fewer and fewer are able to respond. We deal only with top stations, because we take a great deal of pride in our promotions. Radio is uniquely positioned to extend its image in print.

"Radio stations have individuality and involve people personally. Listeners do care enough to read a station publication. KNIX and *KNIX Tune-In* magazine represent a fine multimedia opportunity for No Nonsense." □

Orion's Towle sets agenda

Top priority: to expand in first-run syndication

By ROBERT MARICH

When J. Scott Towle joined Orion Pictures, then known as Filmways, the company didn't have office space immediately available for its new syndication division in 1978. "At the time it didn't seem wonderful, but [then syndication chief] Jamie Kellner and I worked for six months out of a little three-bedroom house in Westwood [a district of Los Angeles] on the corner of Veteran and Ohio streets," says Towle, now president of Orion Television Syndication.

"I referred to it as the 'Filmways slum.' The sink was always clogged. The wallpaper was peeling. We put three desks in the dining room. We had ratings books all over the floor. I ran amok selling our product in the west and southwest [territories] while Jamie honchoed the whole operation from that dining room. And, frankly, we had a ball. We had a lot of laughs in those days."

A lot's changed

Towle (pronounced as if spelled "toll") says he is still having fun, although a lot else has changed since that hand-me-down era. The parent company that in recent years has emphasized theatrical films is now targeting television, where it has been only moderately active, for major expansion. Leading the charge will be Gary Nardino, who was just named chairman and CEO of Orion Television Entertainment. Nardino was president of Paramount Pictures Television from 1977 to 1983, when the studio churned out a slew of hit network series such as *Happy Days* and *Mork and Mindy*. Towle reports to Nardino.

"This company is moving strongly in the network development area with sitcoms," says Towle, "[Nardino] is very, very active right now in gearing up to make Orion more of a force in the business from a network and syndication standpoint."

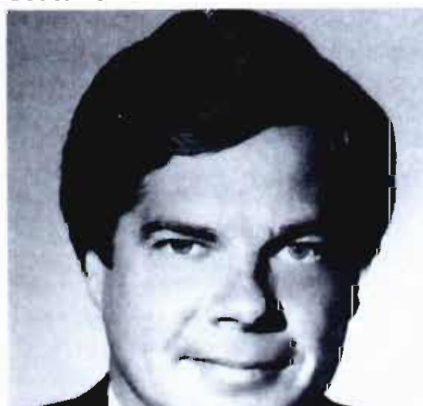
Towle's division has regularly launched first-run syndication series but always in small numbers. "My mission [now] is to have two, three or four first run projects on the air over the next couple of years," says Towle. "I love first-run syndication. Most of the guys on our staff come from a first-run syndication base. My top priority right now is to make us a real force in first-run syndication. We are already a force in feature films. And we'll have more in the way of off-network product to offer in the future."

Already for the past year, Towle has been preparing first-run syndication *Crimewatch Tonight*, a reality daily strip. *Crimewatch Tonight* is set for start in September 1989, with ex-CBS News correspondent Ike Pappas as host. Its growing lineup of independent and affiliate stations includes WWOR-TV New York and Gaylord Broadcasting. Stations cleared so far cover 32% of the U.S.

Reese Schonfeld, the founding president of Cable News Network,

Towle's job of marketing TV programs is a far cry from his planned foreign service career.

Scott Towle



created the show. An earlier pilot was produced with an eye for fall, 1988 start, but the venture was postponed.

Towle explains what held back *Crimewatch Tonight* a season ago was the *USA Today: The Television Show* and the revival of *Family Feud* locking up crucial time periods. "We will be selective, not just throwing five projects against the wall and seeing what sticks," asserts Towle. "If the market is not right for a given project, we'll pull back for a year, which we have already done" and then come back.

Towle adds, "All our research and testing told us this show will work and work big. So here we are a year later. We did some fine-tuning. Suddenly this form is being embraced. The single best thing that happened to us is the success of *A Current Affair*."

First-run product

What's on tap next in first-run syndication? Towle is readying a companion program for *Crimewatch Tonight*. He explains, "You have to move quickly to build on success." For fall 1990, Orion produced a pilot for a revival of game show *Name That Tune* in association with Sandy Frank, who controls the property.

Orion owns the underlying rights to *Hollywood Squares*, its game show that is in its third year of its current run this season. Several years ago, it served as distributor for Colbert Television's *Tic Tac Dough* and *Joker's Wild*.

Towle's job of marketing television programs is a far cry from the career in the U.S. foreign service he once had planned. He grew up in a suburb of Milwaukee, where both his parents were educators with advanced college degrees. He was smitten by the adventure and intrigue of overseas life when, as a boy of 13 in 1962, he stayed for a year in Taiwan with an uncle who worked for the Central Intelligence Agency. Towle was captivated by witnessing first-hand the history-

in-the-making as the two Chinas were on the brink of war as the Vietnam conflict heated up in the background. "It was exciting, and I think [the whole experience] influenced me a great deal," Towle reflects.

He later majored in English and political science at the University of Wisconsin as preparation for government work overseas. However, he changed his mind after reading Arthur Schlesinger's *One Thousand Days*, a book that was "quite an indictment of the failings of the foreign service."

So, instead, he embarked on a career in media upon graduation. Towle's first job was selling small ads in a Milwaukee city magazine. Next he became a salesman at KLZ-FM Denver, where "the top of the card at that time was \$18 a spot."

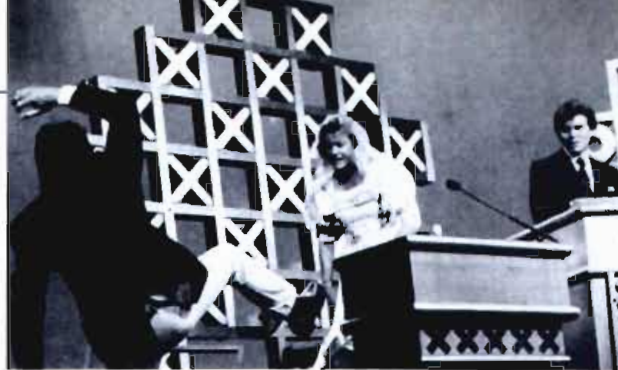
Starting in syndication

He landed his first TV syndication job in 1973 as an account executive licensing programming for Worldvision Enterprises, joining just as the company was spun off ABC Inc. He had been alerted about the opening by a Worldvision employee who was a childhood friend and later fraternity brother at University of Wisconsin—John D. Ryan, who today is Worldvision president and chief executive officer. "I've known John since he was about nine," says Towle.

Actually, several buddies from Towle's college days are in the TV programming business today. The others, besides Ryan, are Joe Middelburg, a vice president at New World Television, and Randy Hanson, vice president/western region, for Worldvision. Middelburg was best man at Towle's wedding 12 years ago. Towle and his wife, Bronwyn, today have two children, a 10-year-old boy and four-year-old daughter.

Towle worked for Worldvision for six years, moving around to take new assignments in different territories. He spent one year at Time-Life Films based in Atlanta, which he said was his toughest job because of the difficulty of selling BBC programs in the south.

From Time-Life, Towle moved across the country to join Jamie Kellner in that cramped Westwood



"Hollywood Squares"

bungalow that marked his start with Orion. Kellner became president—chief operating officer of Fox Broadcasting Network in February 1986, and Towle was promoted to succeed him.

One of Towle's two top aides, Larry Hutchings, who is senior vice president—sales and marketing, had been hired by Kellner from Viacom Enterprises, where they had worked. Towle's other top aide is Tom Cerio, senior vice president—national sales manager.

Towle operates out of a sixth floor, corner office in the posh Century City district of Los Angeles. The modern-style furnishings in his office are mostly white, giving the office a bright look. There's an Oriental rug on the floor. Videocassettes and folders are filed neatly on shelves. In front of Towle's desk, there's a TV monitor and VCR. In a corner is a small refrigerator that is well-stocked with beverages. A University of Wisconsin desk clock sits on top of the refrigerator.

Towle says his years at Orion are marked with a lot of highs and just a few disappointments. He takes immense pride in keeping the company active in first-run syndication. Even when its resources were limited, Orion enjoyed success in distributing the Colbert game shows. It also marketed ambitious news/information strip *Break-Away*, among several first-run ventures. Towle enjoyed many small victories in battles to launch and nurture first-run shows. For example, when *Hollywood Squares* began fading a few years ago, it was kept alive another season by adding more comedic guests through an innovative plan to move production to Las Vegas, where stand-up comics were available.

Orion won the bidding in 1981 for rerun rights to *Saturday Night Live*, which it syndicated successfully on an innovative cash and barter basis.

The syndication of *Cagney &*

Lacey rates as a disappointment, though. Stations were cool to off-network hours when the Emmy-award-winning police drama became available. Towle, making the best of a difficult situation, agreed to let basic cable network Lifetime take a six-month window in early 1988 prior to syndication availability because sales to stations were slow.

Though some stations complained of Orion being greedy, with the basic cable window, Towle counters, "That was a deal made not out of greed, but desperation." The transaction generated revenue while at the same time not overexposing *Cagney & Lacey* because Lifetime is not one of the largest basic cable networks, Towle notes. The drama entered syndication last September on about 20 stations while running concurrently on Lifetime.

One of Towle's most unforgettable experiences came on the very first day he reported for work at Worldvision, which marked his entry into TV syndication. "I had territory, of course, which included some pretty good cities for someone just starting out who really didn't know first-run from rerun," he recalls. "I remember [the boss] Chuck Atkins [who now is vice president/eastern division at MGM/UA Telecommunications] coming up to me and saying, 'Congratulations kid, you just made \$6,000.'"

Towle continues, "In those days, you worked on a very low salary, but really made the lion's share of your income on commission. I had Cleveland, Ohio, as my largest market in the territory. Chuck had just sold *Mod Squad* to the NBC-owned station, WKYC. Because it was my territory, I got the commission on the deal, which turned out to be \$6,000. I remember thinking, 'Wow, this is a great business.'"

That first impression hasn't changed. □



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TeleRep 20th ANNIVERSARY

Television/RadioAge

February, 1989

TELEREP

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LEADERSHIP**

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In December 1968, TeleRep opened its doors with a mandate to provide the very best in national sales representation for a select list of major television stations. We have never wavered from that original dedication. Guided by the same in-depth sales philosophy from the very beginning, we have continuously grown and succeeded for 20 years.

TeleRep started in 1968 with three people and three client stations. It is now 400 people and 16 offices strong, representing 59 of the finest stations in the country, billing about 100 times the sales revenue of the original three!

Our unique achievements over these 20 years have been attained with the help of so many people throughout our business that it would be impossible to single them out individually. However, we want to take the occasion of this, our 20th anniversary, to thank our parent company, Cox Enterprises, TeleRep employees, client stations and groups, advertisers and advertising agencies, and television trade associations—in short, everyone who made it possible for us to become America's number one television station representative.

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WSOC-TV, Charlotte
WPXI(TV), Pittsburgh
KTVU(TV), San Francisco-
Oakland
WKBD(TV), Detroit
WFTV(TV), Orlando**

**Best wishes also from the rest of the
broadcasting division:**

**KDNL(TV), St. Louis / WSB-AM-FM, Atlanta /
WHIO-AM-FM, Dayton / WSOC-AM-FM, Charlotte /
WIOD, WGTR(FM), Miami / KFI, KOST(FM), Los Angeles /
WCKG(FM), Chicago / WWRM(FM), Tampa**

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TeleRep: 20 Growth Years

It started with a core group of three stations and now consists of 59

The House that Masini & Herson Built has grown big

By ALFRED J. JAFFE

The foundation of TeleRep—the House that Al Masini Created—was laid 20 years ago with a core group of three stations. Founded as a sales representative for Chris Craft Broadcasting and later sold to Cox Broadcasting, it has since grown to 59 stations. A “select list” rep, it is in 43 of the top 50 markets.

It now lays claim to being America’s “leading” TV rep. As a rep, it is unique in its ability to also operate successfully in the program production arena—primarily the result of one man’s creative talents, Masini himself.

The hallmarks of TeleRep’s sales operation are comprehensiveness and intensity. It leaves nothing to chance. Starting with Masini and continuing under Steve Herson, vice president and director of operations for the past 11 years, it has set up a number of systems aimed at generating the highest possible level of sales and, on top of that, has created methods to monitor those systems. If sales are below certain norms, for example, the system automatically triggers a series of questions. What this all comes down to is: Has everything been done that could be done?

The TeleRep organization structure is designed to assure careful supervision and accountability. It features a layer of management to pinpoint responsibility for the sales strategy of each station—the team general sales manager. The five general sales managers for TeleRep’s six teams, who are responsible for planning sales strategy for

an average of about a dozen stations, are in addition to and superior to the team sales managers in New York. In addition, there’s a layer of area managers outside of New York.

Steady growth

TeleRep has shown steady growth over the years. It figured prominently in the unprecedented and traumatic rep switches of 1987. Before that domino-like series of events was over, an estimated \$1 billion in rep billings had changed hands. There were winners and losers, but TeleRep came out ahead.

The company now has about 400 employees, about 50 of whom work for Television Program Enterprises, which the company calls the only successful first-run rep production firm. It boasts that no TPE program ever lost money and that every program TPE produced got on the air. Most of its programs were the brainchildren of Al Masini.

TeleRep has been a pioneer in assisting its client stations in developing local business, solving one of the rep dilemmas of the ’60s and ’70s—how to make money on local business. However, the solution leaned more toward supporting the station’s billings than making sizeable profits for itself.

The rep company is heavily manned for research. Mirroring the sales setup, research personnel are divided by teams. Their function goes well beyond digging up facts for sales people: It is to develop concepts for marketing the stations on their teams. TeleRep has its eye on what counts. □

Television/Radio Age

Al Masini



Steve Herson



Rep has 59 clients, mostly in top 50 markets, and has turned many away

Though near top, TeleRep holds to 'select list' status

Though TeleRep places itself at the top or close to the top of the heap in TV station sales representation, so far as billings and coverage are concerned, it still operates under the rubric of a "select list" company.

According to Steve Herson, vice president, director of operations and No. 2 man to Al Masini, TeleRep's president and general manager, the company has turned down representation of more than 150 stations during its 20-year history. "We have fewer stations than every major, independent rep except one," Herson points out. He puts TeleRep's current spot billing at about \$875 million.

With a few exceptions, TeleRep confines its representation to the top 75 markets, while the great bulk of its clients—about three quarters—operates in the top 50.

In top 32 markets

TeleRep has stations in every one of the top 32 markets and lacks only seven markets to be in every one of the top 50. Says Herson: "You can't have an unlimited number of stations and do it our way. If we took on a lot of stations, we'd have to operate differently." Because of the discipline of TeleRep's systems in monitoring performance, TeleRep's three stations in the 100-plus markets get the same attention as those in the bigger markets—and that includes the smallest, KPOM-TV Ft. Smith-Fayetteville, Ark., in the 146th market.

Though Masini has been a great espouser of independent stations throughout his career—and that goes back to pre-TeleRep days—most TeleRep clients are affiliates. There are, after all, more affiliates

than independents. Most of the stations owned by Cox Enterprises TeleRep's parent, are affiliates. However, because independent clients occupy many of the larger markets, they account for more than half of the PMA households covered by the entire list.

Out of 59 client stations in TeleRep's list, 22 are independents. This includes indies in the top five markets—with the top three being Tribune Broadcasting Co. outlets. Of the 37 affiliates, 12 are ABC, 16 are CBS and nine are NBC.

TeleRep represents some of the major U.S. groups, of course. There are the Tribune stations, as noted, and Cox, naturally, as the owner of TeleRep. One Cox outlet, indie KDNL-TV St. Louis, is not on TeleRep's list. In that market, TeleRep sells for Viacom's KMOV-TV, the erstwhile CBS O&O, which it took over in the "Big Switch of 1987" and which replaced Koplars' KPLR-TV. Meanwhile, KDNL-TV is nestled at MMT Sales.

Viacom is one of the groups in TeleRep's stable. Others with three or more stations represented are

the broadcast division of A.H. Belo Corp., Gillett Communications, Great American Broadcasting, Pappas Telecasting Cos. and Providence Journal Broadcasting.

A substantial portion of TeleRep's current roster came into the fold during the Big Switch, an unprecedented series of moves that saw scores of stations playing musical chairs with reps during 1987. In that turbulent year, Herson estimates that perhaps \$1 billion in rep billings changed hands.

There are still arguments about why it happened, why so many stations (there were close to 90 stations changing reps in 1987) were affected. One school of thought says the basic reason was the FCC's decision to increase the ceiling on station ownership—the "12-12-12 Rule" and the dropping of the Anti-Trafficking Rule, which required an owner to hold on to a station for three years before reselling it.

Others say it all started with two groups changing reps, followed by a domino-like series of displacements—a chain reaction which had to run its course until all the stations affected found a home.

While both factors played a part, there seems to be agreement that it all started with problems between Belo and Gaylord and their reps. Belo stations were divided between Petry Television and Harrington, Righter & Parsons, while Gaylord, then with seven stations, was ensconced at TeleRep.

In sketching in the background of the '87 rep switches, Herson explains that up until recently, TeleRep had short-term contracts

Herson at work



Director of operations runs the sales end of the rep company, says TeleRep has turned down more than 150 stations.

with stations. "After the trafficking rule was dropped, there were a lot of sales. So you worry.

"There was a rumor that Gaylord had all its stations up for sale. We asked them whether they were going to sell and they said no. So we asked for longterm contracts."

Gaylord was unwilling and made other noises indicating dissatisfaction. But Belo, which, according to reports, was looking for a single home for its five stations, was willing. It so happened that both groups had stations in Dallas-Ft. Worth and Houston. Gaylord had KTVT(TV) and KHTV(TV), respectively. Belo had WFAA-TV and KHOU-TV, respectively.

The result was that Belo signed with TeleRep, bringing in its two Texas stations, plus its outlets in Sacramento, Norfolk and Tulsa. Four Gaylord stations, including the two in Texas plus outlets in Cleveland and Seattle, ended up at MMT Sales. Two others were sold and one (Milwaukee) later went to Petry.

But that wasn't the end of the matter. MMT had been repping the TVX stations in Dallas-Ft. Worth and Houston. It resigned them to take on the Gaylord outlets. The upshot of this was, to make a long story short, that TVX took a look at its entire 12-station lineup and eventually awarded the laurels to Seltel. Besides MMT, TeleRep was most affected.

The changes going on seemed contagious (there were big switches before the Belo-Gaylord situations, such as the Knight-Ridder stations that moved to HRP early in '87). Another major switch in '87 was that of the Fox Television group. Katz Communications lost six of

Weekly staff meeting is attended by, clockwise from l., Tom Tilson, Jean Savage (hidden), mgr., estimating/collection; Sandy McCourt, v.p./mgr. admin. svcs.; Joel Fisher, research dir., Lions; Rich Sheingold, GSM, Jaguars; Marie Racanelli, exec. asst.; Larry Goldberg, GSM, Wildcats/Cougars; Jim Robinson, GSM, Leopards; Roger Megroz, N.Y. sls. mgr., Tigers; Dan Kelly, dir., pr./promo.; Flory Bramnick, mgr., data network; Jay Isabella, dir., program.; Dick Waller, dir., manpower development; Steve Herson.



Tom Tilson

the seven Fox outlets, one of which WTTG(TV) Washington, went to TeleRep. Petry got four of the six, including KDAF(TV) Dallas-Ft. Worth, which it was able to take without pain because it lost the Belo station to TeleRep.

But Petry, meanwhile, had lost three Tribune stations, another acquisition by TeleRep. The trio were KTLA(TV) Los Angeles, KWGN-TV Denver and WGNO-TV New Orleans. TeleRep already had Tribune's WPIX(TV) New York, but couldn't take the group's WGNX(TV) Atlanta, where Cox's flagship, WSB-TV, is located.

The Tribune move was another link in its connections with TeleRep and was related to the planned joint venture between Tribune Entertainment and the TeleRep's Television Program Enterprises to distribute and sell time in syndicated barter programs. This joint venture was Teletrib, which got underway in the late summer of '87 and may be the biggest of the barter sales operations, despite other joint ventures.

One of the more painful divesti-

Director of sales oversees team sales chiefs, watches for trouble spots, keeps tabs on branch offices.

tures by TeleRep was the separation from Chris Craft, the original owner of TeleRep. This included KCOP(TV) Los Angeles, replaced by KTLA; KMSP-TV Minneapolis-St. Paul, replaced by Midwest Communications' WCCO-TV, and KPTV(TV) Portland, Ore., replaced by KATV, owned by Fisher Broadcasting. All three went to Katz. "It was a tough year for me," says Masini. "I was emotionally torn between business decisions and friendships."

By the time turbulent 1987 ended, TeleRep had gained 25 stations and lost 21, with a net gain in billings of \$75 million. There were 15 cases in which TeleRep either resigned or lost a station to take on another one in the same market. In the process, TeleRep increased its total list from 47 to 51.

Never again

Masini doesn't believe that such a rash of switches could happen again. In any case, Herson adds, TeleRep accomplished its goal of signing up more clients to longterm contracts, thus reducing the opportunities for stations to shake loose. The company continued to make gains last year, adding eight and losing two, for a net gain of \$60 million in billings. Herson points out, "We've had consistent growth every year. Most other reps have valleys."

The fact that TeleRep exchanged stations in 15 markets during '87 and was now selling for stations it had previously sold against did not present any real difficulties, Herson maintains. He believes it was easier for TeleRep to adjust to the massive changes





Home base. *TeleRep headquarters are on three floors in this 3rd Ave. building in New York. Wall of glass encloses atrium.*

than other reps. "We are required to know the competition. We know as much about the competition as the guy selling it."

Organization structure

Steve Herson, as vice president and director of operations for TeleRep, sits at the top of a sales organization structure, second only to Masini. That structure, the company says, "clearly defines authority, fixes responsibility and demands accountability."

Simply put, Herson runs the rep operation—particularly since Masini spends about half his time on programming matters—and is a key figure in new business development. He is thus responsible for financial matters, contracts, administration, personnel, etc. in addition to sales. As the "new business person," he takes the heat from new clients, and because top management is closely involved with sales, takes the heat from old clients, too.

Reporting to Herson directly are the company's director of sales, Tom Tilson; the director of man-

power development and quality control, Dick Waller; the head of Television Marketing Associates, Dave Hills; the manager of the TeleRep Data Network, Flory Bramnick, and the director of special projects, Jim Monahan. Through Tilson, the trail of responsibility filters down through the next tier of sales executives, the five general sales managers for each team nationwide and the five area sales managers covering the 15 branch offices.

Herson has been at TeleRep since September 1971. Before that he had toiled at Benton & Bowles as a media planner. While at the agency, he says, he noticed that the best sales people seemed to come from Metro TV Sales and TeleRep.

"I was told not to go to TeleRep, that you get 'beaten up' there. My dad said, 'You're young, take a chance.'" Herson did and found "enormous intensity. The word 'no' was not in their vocabulary." Herson didn't get "beaten up," but he says it wasn't easy. There was great "peer pressure from mostly a bunch of stars."

After three years of selling on the Lions team, he became assistant sales manager and a year later, manager. In 1977, his manifold talents induced Masini to make him assistant to the president. It was an opportunity and a test to see how far he would go. He passed the test, because about a year later, he was made director of operations.

The key sales figure reporting to Herson is Tom Tilson, vice president and director of sales. He assists the director of operations and is responsible for overall client station sales and TeleRep sales personnel throughout the country. By the nature of his job, Tilson plumbs deeper into sales statistics than Herson, examining reports on station share of dollars and share of audience, watching for trouble spots and keeping tabs on the various offices outside New York.

Problem-solving

Tilson emphasizes the problem-solving capabilities of TeleRep. "We have more formalized systems and procedures [than other reps] to isolate and solve problems." He illustrates this by such paperwork as "SOS" form—Strategy On Sales—which is triggered when a station's sales fall below a pre-determined level.

Station sales are monitored closely week by week at TeleRep, says Tilson. Comparisons are made with the company as a whole, by sales teams, by branch offices, by affiliates and independents, by TvB geographical areas. TeleRep also keeps track of shares of business. There is even an "accuracy index" which adjusts share estimates based on BAR data.

Teams are headed by general sales managers

Andrew Feinstein
heads
the Lions
sales group



Lisa Brown
is in
charge of
the Tigers



Rich Sheingold
is chief
of the Jaguars
sales team



Larry Goldberg
supervises
the Wildcats
and Cougars



Jim Robinson
is top man
on the Leopards
sales group



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area



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the Midwest
branches



Steve Jones
is the
West Coast
manager



Mack Lorimer
is top
man for the
Southwest

The SOS form is triggered when a station's sales are 5% or more below the company average, Tilson explains. "A station may be ahead 10%, but if the company is ahead 18%, the SOS form must be filled out." The form will show, among other things, which office or offices is accountable for the shortfall. Copies go to the area vice president, to station management and corporate management.

If, after two weeks, a station remains 5% or more below the TeleRep average, a Detailed Action Plan is triggered. This must be filled out on Monday morning by the general sales manager.

"This is a checklist which asks questions about pitch, price and people," Tilson explains. It is, in-

deed, seemingly covering all possible sources of the problem. Under the heading of pitch, the question ask? Has the capsule pitch been updated? Is the Master Planner and competitive worksheet up to date? Do the salespeople know the pitch? Regarding pricing: Is the station competitive on the basis of the rate card? Are rating estimates holding up? Regarding people: Are people aware of the problem? Are managers assigning proper share goals?

One of the most important executive layers at TeleRep is that of the general sales managers, who oversee and plan for sales teams of fighting cats. There are a neat half dozen: Lions, Tigers, Jaguars, Cougars, Wildcats and Leopards. All

have lists of 10 to 12 stations, except for the Wildcats, a newer team with four stations.

Chicago, as well as New York, has a full complement of six sales teams. Most of the other 14 offices divide TeleRep's clients into two lists (Los Angeles has three), dubbed, prosaically, "T" and "R".

TeleRep's team lists are mixtures of stations. Masini doesn't go along with the practice of some reps of having separate teams for independents and affiliates or having teams of affiliates divided by network.

Ten years ago, on the occasion of TeleRep's 10th anniversary, Masini argued the philosophy of blending different types and sizes of stations in a short list. The argu-

TeleRep client station list

Station	Market	Rank	Affil.	Owner
WPIX	New York	1	Ind	Tribune Broadcasting
KTLA	Los Angeles	2	Ind	Tribune Broadcasting
WGN-TV	Chicago	3	Ind	Tribune Broadcasting
WPHL-TV	Philadelphia	4	Ind	Taft Broadcasting Co.
KTVU	San Francisco	5	Ind	Cox Enterprises
WNEV-TV	Boston	6	CBS	New England Tel. Corp.
WKBD-TV	Detroit	7	Ind	Cox Enterprises
WTTG	Washington	8	Ind	Fox Television
WFAA-TV	Dallas-Ft. Worth	9	ABC	A.H. Belo Corp.
WJW-TV	Cleveland	10	CBS	Gillett Communications
KHOU-TV	Houston	11	CBS	A.H. Belo Corp.
WSB-TV	Atlanta	12	ABC	Cox Enterprises
WTVT	Tampa-St. Petersburg	13	CBS	Gillett Communications
WCCO-TV	Minneapolis-St. Paul	14	CBS	Midwest Communications
KCPQ	Seattle-Tacoma	15	Ind	Kelly Television Co.
WDZL	Miami	16	Ind	Odyssey Television
WPXI	Pittsburgh	17	NBC	Cox Enterprises
KMOV-TV	St. Louis	18	CBS	Viacom Broadcasting
KWGN-TV	Denver	19	Ind	Tribune Broadcasting

(Continued on page A12)

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TeleRep (from page A10)

Station	Market	Rank	Affil.	Owner
KTVK-TV	Phoenix	20	ABC	Arizona Television, Inc.
KXTV	Sacramento-Stockton	21	CBS	A.H. Belo Corp.
WMAR-TV	Baltimore	22	NBC	Gillett Communications
WVIT	Hartford-New Haven	23	NBC	Viacom Broadcasting
WTTV	Indianapolis	24	Ind	Capitol Broadcasting
XETV	San Diego	25	Ind	Bay City Television, Inc.
WFTV	Orlando-Daytona Beach-Melbourne	26	ABC	Cox Enterprises
KATU	Portland, Ore.	27	ABC	Fisher Broadcasting
WDAF-TV	Kansas City	28	NBC	Great American Broadcasting
WKRC-TV	Cincinnati	29	ABC	Great American Broadcasting
WITI-TV	Milwaukee	30	CBS	Gillett Communications
WSMV	Nashville	31	NBC	Gillett Communications
WSOC-TV	Charlotte	32	ABC	Cox Enterprises
WHNS-TV	Greenville-Asheville-Spartanburg	34	Ind	Pappas Telecasting, Inc.
WGNO-TV	New Orleans	35	Ind	Tribune Broadcasting
KWTV	Oklahoma City	38	CBS	Griffin Television, Inc.
WUTV	Buffalo	39	Ind	Citadel Communications
KSTU	Salt Lake City	41	Ind	Farragut Communications
KABB-TV	San Antonio	42	Ind	Alamo Broadcasting
WVEC-TV	Norfolk-Hampton	43	ABC	A.H. Belo Corp.
WBRC-TV	Birmingham	44	ABC	Great American Broadcasting
WHAS-TV	Louisville	47	CBS	Providence Journal Broad.
WHIO-TV	Dayton	49	CBS	Cox Enterprises
WGHP-TV	Greensboro-High Point-Winston-Salem	50	ABC	Taft Broadcasting Co.
WPBF-TV	West Palm Beach	52	ABC	Phipps Potamkin TV Partners
WNYT	Albany-Schenectady-Troy	53	NBC	Viacom Broadcasting
KOTV	Tulsa	54	CBS	A.H. Belo Corp.
WNFT	Jacksonville	55	Ind	North Florida 47 Inc.
KSLA-TV	Shreveport	59	CBS	Viacom Broadcasting
KMPH-TV	Fresno	60	Ind	Pappas Telecasting, Inc.
KWCH-TV	Wichita-Hutchinson	61	CBS	Kays, Inc.
KGSW-TV	Albuquerque	64	Ind	Providence Journal
WFRV-TV	Green Bay	66	ABC	Midwest Communications
WHEC-TV	Rochester, NY	68	CBS	Viacom Broadcasting
KPTM	Omaha	71	Ind	Pappas Telecasting, Inc.
WHBF-TV	Davenport-Rock Island-Moline	80	CBS	Coronet Communications
KMSB-TV	Tucson	83	Ind	Providence Journal
KSBW-TV	Salinas, Monterey	112	NBC	Gillett Communications
KSBY-TV	Santa Barbara-Santa Maria-San Luis Obispo	113	NBC	Gillett Communications
KPOM-TV	Ft. Smith-Fayetteville, Ark.	146	NBC	JDG Television/Sub. Of Griffin Television, Inc.

ment still stands: "Selling different kinds of stations is a plus because it gives the sales force good experience and provides knowledge about different kinds of situations. It actually sharpens selling."

Every team has independent stations. Rich Sheingold, a general sales manager, puts the reason this way: "Independents says they're basically no different than affiliates. If we had a separate independent division, we'd be saying they're different."

The general sales managers at TeleRep, all vice presidents, are: Andy Feinstein, who heads up the Lions; Lisa Brown, the Tigers; Sheingold, the Jaguars; Larry Goldberg, who heads up both the Cougars and Wildcats, and Jim Robinson, the Leopards.

In explaining the responsibility of the general sales manager, Sheingold says: "TeleRep is based on marketing stations through the integration of research, programming and sales. My job and the job

of the other general sales managers is to bring these elements together, set a strategy and oversee completion. Herson describes it as like an account executive at an agency who brings together all the aspects of marketing a product."

The TeleRep GSM has line responsibility for the New York sales team, which operates under a sales manager. While the GSM is not basically a sales person, he or she does get involved in some forms of selling. Says Sheingold: "It may get in-

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TeleRep station acquisitions in the '87 'Big Switch'

Market	Station	Aff	Owner
Los Angeles	KTLA	Ind	Tribune
Chicago	WGN	Ind	Tribune
Philadelphia	WPHL	Ind	Taft
Dallas	WFAA	ABC	Belo
Washington	WTTG	Ind	Fox
Houston	KHOU	CBS	Belo
Minneapolis-St. Paul	WCCO	CBS	Midwest
Seattle	KCPQ	Ind	Kelly
Miami	WDZL	Ind	Odyssey
St. Louis	KMOV	CBS	Viacom
Denver	KWGN	Ind	Tribune
Sacramento	KXTV	CBS	Belo
San Diego	XETV	Ind	Bay City
Portland, Ore.	KATU	ABC	Fisher
Cincinnati	WKRC	ABC	Great American
New Orleans	WGNO	Ind	Tribune
Greenville	WHNS	Ind	Pappas
Oklahoma City	KWTV	CBS	Griffin
Norfolk	WVEC	ABC	Belo
Greensboro	WGHP	ABC	Taft
Tulsa	KOTV	CBS	Belo
Albuquerque	KGSW	Ind	Providence Journal
Fresno	KMPH	Ind	Pappas
Tucson	KMSB	Ind	Providence Journal
Fort Smith	KPOM	NBC	Griffin

TeleRep resignations, losses in the '87 'Big Switch'

Market	Station	Aff	Owner
Los Angeles	KCOP	Ind	Chris Craft
Chicago	WPWR	Ind	Metro West
Philadelphia	WTAF	Ind	TVX
Dallas	KTVT	Ind	Gaylord
Washington	WDCA	Ind	TVX
Houston	KHTV	Ind	Gaylord
Cleveland	WUAB	Ind	Gaylord
Minneapolis-St. Paul	KMSP	Ind	Chris Craft
Seattle	KSTW	Ind	Gaylord
Miami	WCIX	Ind	TVX
St. Louis	KPLR	Ind	Koplar
Sacramento	KBRK	Ind	Koplar
Portland, Ore.	KPTV	Ind	Chris Craft
Milwaukee	WVTV	Ind	Gaylord
Nashville	WCAY	Ind	TVX
New Orleans	WVUE	ABC	Burnham
Salt Lake City	KTVX	ABC	Chris Craft
San Antonio	KMOL	ABC	Chris Craft
Norfolk	WYAH	Ind	CBN
Greensboro	WNRW	Ind	Act III
Tulsa	KTUL	ABC	Albritton

involved if there's a major sports sponsorship or a significant sales problem at a station. I may accompany a salesman on a call if there's a major buy involving a substantial portion of station revenue." Also, adds Sheingold, "I'll meet with media management at an agency."

But Sheingold makes clear that the GSM is responsible to the station and to Herson for the sales of his group across the country. "The difference in TeleRep," he notes, "is that there's never a Who-Shot-John? problem. Responsibility is clear."

What does the GSM do, specifically? Sheingold ticks off a number of tasks, not necessarily in order of importance. "We get an extraordinary amount of management reports. We analyze sales performance to see if the station is achieving its revenue objectives. We're in touch with the five area v.p.'s to see if our strategies are working. If not, we change them. We're involved in developing the pitch for each station. We spend a lot of time with research directors reviewing the product TeleRep is putting out. We have to make sure the station is price competitive.

"And while all this is going on, I'm on the phone with the general manager and general sales manager of the station. Don't forget, it's not my station. They're the final arbiters. We assess the marketplace and give recommendations and thoughtful analyses."

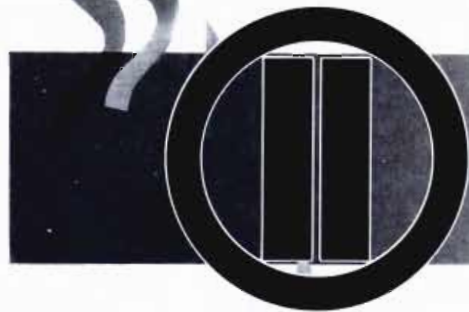
When things go sour

The TeleRep GSM will also review specific pieces of business if there's a problem. "If a piece of business goes sour, everybody gets involved—the salesperson, the sales manager, the area v.p., myself."

The GSM must also juggle a specific schedule of meetings. There's the Monday morning staff meeting, chaired by Herson, attended by GSMs and department heads, all of whom report what is going on, with the focus on problems.

A second Monday meeting at 4 p.m., chaired by Tilson, keeps in contact with area vice presidents via a conference call with speaker phones. Notes of the morning staff meeting are reviewed and the GSM

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Each team has two sales meetings a week. Sheingold's are on Wednesday and Friday. The Wednesday meeting is usually a review of business with the New York sales manager plus an "educating" element. This could involve the teaching of some sales technique. Or it could be the review of a new station pitch. Or it could be a presentation of some kind. Anent the latter, Waller recently presented to Sheingold's group the TeleRep presentation on spot cable. "My people can now discuss spot cable intelligently," says Sheingold.

The Friday meeting features reports by "station specialists." Sheingold explains, "Each station is assigned to a salesperson who is the expert on that station. To report on the station we have a form that the specialist fills out." This form, on legal-size paper, contains five subjects to be reviewed: inventory, programming, rates/packages, competitive and sports/specials. These subjects are not only discussed at the Friday meeting, but Sheingold's assistant sends out copies of the filled-out form to all the offices. This is another one of the procedures that follows the Masini dictum: You can't sell in a vacuum.

Some other facets of the Masini philosophy spelled out by Sheingold: "Al has set up systems we all follow. If followed, it ensures success. These well-thought-out systems and procedures apply to stations in all sizes of markets. Second, we try to make sales people knowledgeable and prepared. Third, the procedures assure management involvement at every level.

"Al assumes every problem can be solved. If it isn't either we aren't working hard enough or we aren't smart enough. In a sense, it's easy to work here. You know exactly what you have to do."

The data network

The production of data is a key element in the Masini *modus operandi* and TeleRep is well equipped for this function.

Ten years ago, TeleRep was still generating paperwork manually, though Masini's penchant for systems was already well advanced.



Leopards meet. N.Y. sales group includes, clockwise from l., Jon Nissenblatt, research analyst; Lisa Ferrari, a/e; John Bontempi, a/e; Alex Corteselli, research dir.; Jim Robinson, GSM; Joan Lauro, a/e; Steve Ozzano, a/e; Tracy Goldman, a/e; Natalie Murray, a/e.



Lions confer. Clockwise from l., Larry Strumwasser, a/e; Bennett Fogel, a/e; Ronnie Jaffe (face hidden), a/e; Lauren McClair, research analyst; Joel Fisher, research dir.; Genevieve Irwin, a/e; Glen Littman, a/e; Lauren Raskin, a/e; Dave Nadelson, a/e; Mary Sculley, a/e.



Tigers talk. N.Y. meeting is attended by, clockwise from l., Phil Jermain, a/e; Marcia Spier, research analyst; Jerry Mulderrig, a/e; Ben Kulkowski, a/e; Dan Mellon, a/e; Allyson Rozner, a/e; Diane Dougherty, a/e; Yolanda O'Hern, a/e; Roger Megroz, N.Y. sales manager.

Providence Journal Broadcasting Corp. Salutes TeleRep, Incorporated!



**TELE
REP**

Celebrating 20 Years of Broadcast Service.



KMSB-TV

F. Randall Cantrell
Randall Cantrell

Jack C. Clifford
Jack C. Clifford
PROVIDENCE JOURNAL BROADCAST CORP.

WHAS-TV

Neil Kavin
Neil Kavin



KGSW-TV

Erick Steffens
Erick Steffens

Today, says Flory Bramnick, manager of the TeleRep Data Network, the company has a "full-service (computer) system."

The hardware is hard to miss. Two mainframes (IBM Series 1) and peripherals are enclosed in a glassed-in area near the entrance to one of the two floors containing the TeleRep sales operation in New York.

Bramnick reports that the computer system handles avails, research, back-office tasks, accounting, etc. "It takes care of all our business from the time the request for avails comes in through to billing and payment."

The system turns out some 200 reports, according to Bramnick, who notes that "We focus on evaluating ourselves." For example, "We're not content to just list the share of business for a buy as reported by salespeople. We make adjustments. Buyers don't always give accurate figures to the salespeople and don't report all buys."

Heart of software

The heart of the software is MiniPak, used generally by reps. But Herson believes that TeleRep puts more demand on the system than other reps, based on what the MiniPak people tell him. "We have a TeleRep way of doing it." And Bramnick recalls that MiniPak added a number of features to their system as a result of TeleRep requests when it went on line.

Herson says TeleRep is the only rep to have practically all its stations on line. Bramnick counts 54 clients hooked up and says "the station has access to everything we do [for them]. This includes business nationally, by office, confirmed and non-confirmed business, comparisons with last year, and so forth."

Stations have the option to access the system for local business. "We show them how to set up their own files," says Bramnick. "The stations can use our research to sell locally. We also do research for them."

Bramnick has four people on duty during the day and one at night. "There's always somebody on the phone with a station or branch office. Stations ask for

TeleRep operates full-service computer system with two mainframes, which handle all business from the time the request for avails comes in through to billing.

Computers on view



Flory Bramnick, I., Henry Bacaicua



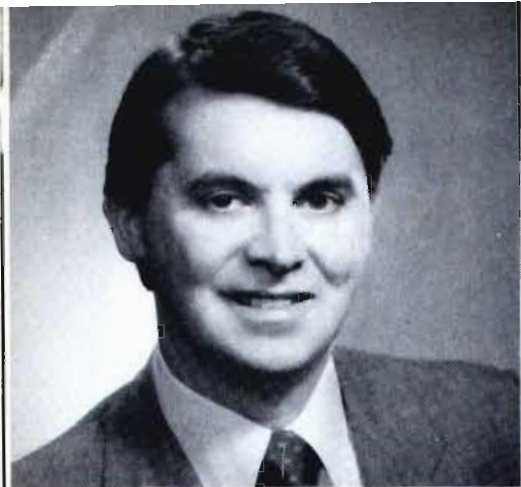
Champagne Wishes, Ice Cream Dreams!



KCPQ 13

TELEREP





James Monahan

ideas on how to keep better track of business, or how to organize their paper flow. We also recommend equipment."

MiniPak is not a traffic system, Bramnick points out, so stations have to equip themselves with the BIAS, Columbine, Enterprise, or other system. There is a compatible feature linking BIAS and MiniPak, however, she says. A piece of business punched into the MiniPak file can go right into the BIAS system without having to be printed out or rekeyed. This is called "electronic contracting." She also notes that MiniPak is not used by TeleRep for accounts receivable, though it can be.

The job that is probably hardest to define at TeleRep is that of director of special projects. The post is held down by Jim Monahan, who can only say in summarizing his duties that they cross a lot of lines.

Research is probably the simplest term to describe what Jim Monahan does. He handles a lot of work for Herson, who, since he essentially runs the rep operation, obviously gets involved in many matters. But Monahan also does jobs for the general sales managers, for Dan Kelly in promotion, for the programming department, for the research teams and for station clients.

To cite some examples of Monahan's responsibilities: Working with corporate clients who want to analyze a market. Helping stations with an audience flow analysis. Staying on top of advertising expenditure trends. Examining how a distributor makes money. ("If you know how a syndicator makes money, you know what he wants from you.") Looking into growth possibilities for the company.

Regarding the latter, Monahan has taken the first steps in exploring the international market. The first step is determining how businesses overseas are operating, how entrepreneurs are setting up new businesses and (again) how they make money. This is a broad exploration, one that gets into programming as well as advertising sales. Monahan repeats the off-heard phrase around TeleRep: "We don't sell in a vacuum."

Another example of Monahan's work was analyzing data to determine the best spot to place *The Cosby Show* in syndication. This required a special run by Nielsen to show what time periods and programs were watched between 4 and 8 p.m. locally by viewers of *Cosby* on the network. Monahan then looked at the programs and demographics and made his recommendations.

Promotion aid

Another service of TeleRep's for stations is aid in promotion. This is performed by Dan Kelly, vice president and director of promotion and public relations. Besides his p.r. role for TeleRep itself, Kelly follows the promotion scene closely, including attending conventions of Broadcast Promotion and Marketing Executives.

"We offer stations promotional aid on a per-request basis," explains Kelly. "Some stations may need help, others not. Suppose a station is losing audience going from a syndicated show into the news. They may want us to analyze their promotion or determine how to reach potential viewers by promotion." Promotion analysis may include a multi-media reach and frequency study or other research through TeleRep's facilities. Kelly also does analyses of station promotion budgets, comparing expenditures, for example, with other similar stations.

While TeleRep has exhibited surging growth, the spot business has been sluggish. Masini, nevertheless, is "reasonably optimistic." He discounts the spot doldrums of the fourth quarter of last year as abnormal, citing the writer's strike and the Olympics. "The Olympics," he says, "is now a drain. It

doesn't have the excitement it used to. But it soaked up \$550 million in ad billings last year." There was some new political money during the last quarter, but Masini says it didn't help much.

As for 1989, he sees a 5-6% increase in spot business. "If you do a little better than inflation, say if you double it, that's pretty good."

For the longterm, Masini says, "It's hard to predict but my five-year forecast says it will be okay—6 to 7% growth."

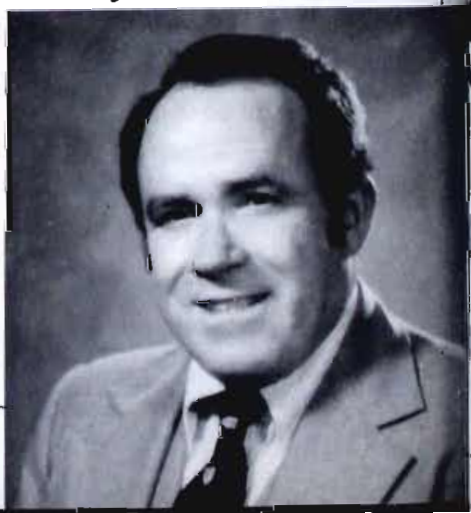
He has two points to make to broadcasters: First, don't buy stations at unrealistic multiples. Second, keep operational costs down by not paying astronomical prices for programming. "Stations have to learn to be better programmers and better promoters of programming."

He sees cable advertising expanding and "causing us some trouble." As it stands now, he points out, cable doesn't have the share of dollars equal to its share of audience. "Cable has a 13% share of audience, but only 5% share of dollars. If cable got a 13% share of dollars, that would siphon off \$2 billion."

Discussing TeleRep today, Masini finds it "at an alltime high regarding people." He is particularly pleased with the stability in the management area and singled out Herson for special praise.

Herson, an inveterate booster of TeleRep, returns the compliment. "Al is a tough act to follow. There's a feeling of excitement here, a feeling of movement." Then he adds, "I can give a good (new business) pitch, but when it's over I say, 'Throw it away and ask our clients.'" □

Dan Kelly



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Minneapolis

St. Paul



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YEARS**

Congratulations
TeleRep

WCCO TV ON TOP OF THE TWIN CITIES
9AM - 12 MIDNIGHT, 4WK NSI OVERNIGHT - JAN. '89, RATING 10.4/26 SHARE

He is equally adept at running a sales operation and creating TV programs

Al Masini has his feet planted in two worlds

Few will dispute the statement that Alfred M. Masini, president and general manager of TeleRep, is one of a kind. No one in the TV business has his feet so firmly and successfully planted in two worlds—time sales and program creation, production and distribution.

No other rep firm is so closely identified with the abilities and drive of one man. On the one hand, he operates with world-class abilities in the milieu of facts, figures and systems.

On the other hand, he has been called “A man with a ‘Solid Gold’ touch” and “The Aaron Spelling of syndicated TV.”

The 59-year-old Masini clearly has what is called “the common touch.” How else explain the success of such shows as *Entertainment Tonight*, *Star Search* and *Lifestyles of the Rich & Famous*, still on the air after, respectively, eight, six and six years? On the other hand, he has constructed a tautly-run spot sales operation, selected Steve Herson to direct it, and together they built it to become what many consider to be the leading TV rep firm.

Well, he wanted to be in TV. Or, to put it more precisely, he decided when he came out of the Air Force, in which he handled public relations during the Korean War, that

Herson announces endowment of a TeleRep/Al Masini gallery in the new Museum of Broadcasting in New York.

At 20th anniversary Christmas party

TV was the place to be. It was a logically thought out decision, typical of Masini. It was also typical that he sent out 800 letters and visited, he says, 250 people in his job quest.

It was not an easy time to find a job when he went looking. And there were low points. The lowest, he says, was the day he came across Don Kearney, a Fordham University graduate like himself. Kearney at that time was a vice president of the ABC syndication operation in the days before the networks were barred from such doings.

Kearney was going somewhere by taxi and Masini joined him to talk about his career-to-be and get some advice and help. Somehow, Kearney got out of the cab and left Masini to pay the tab. Masini had to give the cabbie all the money he had and borrow from a police officer to get home.

Next scene. Masini is working at the CBS News film library, categorizing and filing bits of film for future use in news shows and documentaries. It was 1954 and he was getting about a dollar a week for every year in the century. “The place was full of MAs and Ph.Ds,” Masini recalls. Working with him, he remembers, was Marty Ehrlichman, who discovered Barbra Streisand and is still her manager.

Takes sales route

Next, Masini was moved up into station clearance, a critical function, since in those days cities like Pittsburgh and Norfolk only had one station. Masini began noticing that the best dressed people were in sales. So he decided that’s where he was going.

Tom Dawson, vice president of sales for the CBS TV network, told him that the best opportunities were either at rep firms or the networks. As it happened, there were a lot more rep firms than there were networks—Masini says there were about 35 TV reps in those days—otherwise, Masini might now be head of ABC, CBS or NBC.

In 1956 he was hired at what is now Petry Television—it was Edward Petry & Co. then—and made team sales manager after a couple of years. Masini says it was at his suggestion that Petry split its sales



force into teams, a *sine qua non* of rep operation today.

At some point independent stations were added in his bailiwick, one of them being Chris Craft's KCOP Los Angeles—mark that well. The addition of indies brought him into the realms of management and acquisition, Masini recalls. But, more importantly, he became the in-house program guy for Petry's independents. "I was probably one of the first rep program specialists," he believes.

Things began to open up for Masini in the '60s. In 1963, he became one of 26 stockholders when Edward Petry and Ed Voynow sold out their interests in the rep firm. Three years later he was asked by Chris Craft to form a company to represent its three stations, but he turned down the offer. However, two years after that, becoming dissatisfied at Petry, he took up the offer and left the company in August of 1968 to form TeleRep with two other employees—Pat Prie, who is still with him as vice president and chief financial officer, and Robert Schneider.

Do or die

The Chris Craft group consisted of, besides KCOP, KPTV Portland, Ore., and WTCN-TV Minneapolis (now KARE). KPTV, as well as KCOP, were with Petry; WTCN-TV was with Katz. The deal provided, however, that Masini had to get at least one other station within 30 days. If he couldn't, the contract was null and void.

Masini's first pitch was to Fred Thrower, who ran WPIX New York. The station was with Peters Griffin Woodward at the time and was not leaving. Besides, Thrower thought the name TeleRep was a terrible choice.

Masini crossed the country for his next pitch, putting his case before Max Bice, general manager of KTNT Seattle (now Gaylord's KSTW), owned by the Tacoma *Tribune*. Bice said yes and Masini was in business.

Masini and Schneider invaded the TvB meeting in Chicago late that fall to try and pick up other clients. With only \$750,000 from Chris Craft, TeleRep couldn't af-



Masini, c., with six of seven original TeleRep employees still working. L. to r., Len Tronick, Chicago Lions sls. mgr.; Dan Kelly, v.p., p.r./promo; Pat Prie, v.p., chief financial officer; Kay Johnson, v.p., mgr., estimating, credit & collection (now retired); Dick Brown, a/e, Teletrib; Ellie Schwam, executive asst. Not pictured is Maralyn Fisher, talent evaluator for the TPE show "Star Search."

ford a suite, so the pair operated from a couch at the Continental Plaza. Though the means were limited, the end was sweet, with TeleRep picking up KARD-TV Wichita and the Kansas State Network.

With five stations in his pocket, Masini placed his first ad. It appeared in TELEVISION AGE Dec. 16, 1968. However, by the time he opened for business on Jan. 1, 1969, he had added a sixth client, KVOO-TV Tulsa.

The ad was simple and straightforward, offering "the most effective television station representative sales team," with five offices listed. Other than Masini, two of the names shown in the ad are still with the company. Dan Kelly, director of research, is now vice president and director of public relations. Len Tronick, who was New York sales manager, is now sales manager of the Chicago Lions team. A number of others, all from Petry, who started with TeleRep are still with the company. Kay Johnson, head of estimating, is retiring. Dick Brown now sells for Teletrib. Ellie Schwam is executive assistant to Larry Goldberg, general sales manager for the Wildcats and

Cougars teams. Maralyn Fisher is a talent scout for *Star Search*.

Six months into the operation, in a fateful development, Cox's San Francisco indie, KTVU, became available. The reason was what was known as the "Golden West Rule," decreed by the FCC. It said that a company couldn't own a station and represent another one in the same market. Metromedia bought a UHF indie in San Francisco while Metro TV Sales repped KTVU.

Masini pitched for the station, addressing his arguments to Cox's director of sales and marketing, James Rupp (now president/CEO of Midwest Communications, whose flagship is WCCO-TV Minneapolis). TeleRep won the day. "It was a big victory," recalls Masini. As a result, TeleRep produced a 44% sales increase for KTVU in the first six months.

Most important, it led to Cox's turning over to TeleRep its four remaining stations and its ultimate purchase of the rep company. The station group was clearly impressed by TeleRep's performance and operations. This was May, 1970. Cox's move added WSB-TV Atlanta, WIIC-TV (now WPXI)



"Hoover Vs. the Kennedys: the Second Civil War"

Pittsburgh, WHIO-TV Dayton and WSOC-TV Charlotte.

"This gave us momentum. These were key moves to make us a major rep," says Masini.

Cox bought TeleRep in December, 1972. "Chris Craft had been having financial troubles while trying to control Piper Aircraft, and it was trying to raise money," Masini recalls. "It sold WTCN-TV to Metromedia. Cox had been interested in buying TeleRep. They were the logical purchasers."

At the time, TeleRep had 10 or 12 stations in its list. Masini isn't sure of the number, but he stresses TeleRep's policy of selectivity. "Our pitch was always that we were a select-list rep. When Katz and Blair had 78 to 80, we were somewhere between 12 and 16. Katz today has, I think, 188. Blair has 128. We have 59."

Masini now believes TeleRep is approaching its ceiling. "I don't want to be in the supermarket business," he says.

Even before TeleRep was approaching its ceiling, Masini's energies were moving in other directions. He had been observing independent TV stations and their need for better programming for some time and ideas had been percolating in his mind.

He made a speech at the 1976 meeting of the Association of Independent Television Stations. He reminded the assembled station managers that they weren't making a dent in primetime. The solution, he said, was for independent stations to pool their resources and produce programming equivalent to the networks.

Operation Prime Time

This was the beginning of Operation Prime Time. There was no big rush by indies to line up, however. "The indies couldn't agree at first," Masini recalls. The subject came up again at the following NATPE convention, where Masini talked with Sheldon Cooper, then with Tribune's WGN-TV Chicago, about ABC's upcoming miniseries *Rich Man, Poor Man*.

Out of that came the plan to do a miniseries for the indies. The problem was cost, which would be about two and half times what indies gen-



"A Woman Called Golda"



"Ford: the Man and the Machine"

"Smiley's People"



Four shows from Operation Prime Time, a concept to aid independent TV stations that was advanced by Masini 13 years ago. Thirty-one projects were produced through last season.

TO THE BEST.



AL MASINI
FOUNDER & PRESIDENT
TELEREP

HAPPY 20TH ANNIVERSARY, TELEREP.
WE'RE PROUD OF YOUR SUCCESS.



PAPPAS TELECASTING COMPANIES



GREENVILLE/ASHEVILLE/SPARTANBURG



VISALIA/FRESNO



OMAHA-LINCOLN

TPE syndicated series created by Al Masini

Premiere Year	Program	Description
1980	Solid Gold	Weekly music show—a modern version of the <i>Hit Parade</i>
1981	Entertainment Tonight	Entertainment news program, stripped Monday–Friday
1983	Star Search	Talent competition, hosted by Ed McMahon
1984	Lifestyles of the Rich & Famous	Tour of the private lives of well-known people, hosted by Robin Leach
1985	The Start of Something Big	How successful people and “special things” got started, hosted by Steve Allen
1986	You Write the Songs	New music of up and coming songwriters as performed by talented young singers. Songwriters competed for \$100,000 grand prize. Hosted by Ben Vereen
1986	Runaway with the Rich & Famous	Viewer taken on vicarious trips by famous stars to their vacation spots and hideaways. Hosted by Robin Leach
1988	Triple Threat	Half-hour weekly game show, featuring two teams, each comprised of a celebrity, a relative of the celebrity and a contestant, competing to identify music from movies, television and popular songs—spanning three generations. Hosted by Jim Lange

An Al Masini show for daytime network:

1986	Fame, Fortune & Romance	Ran on ABC Network in morning. This strip revealed the “secrets of life’s winners:” how they live, how they love and how they made it to the top. Hosted by Robin Leach (Now available as syndicated strip)
------	-------------------------	--

erally paid for programming of equivalent length. “So we felt that affiliates should be involved,” Masini points out.

Masini got together a steering committee for the project. In addition to Cooper and himself, it consisted of Leavitt Pope of WPIX; Rich Frank, then with KCOP (now head of Disney Studios), who was later replaced by Evan Thompson of Chris Craft; Crawford Rice of Gaylord; Bill Schwartz of KTVU and Don Chapin of Taft Broadcasting. Their first project was *Testimony of Two Men*, a six-hour miniseries starring David Birney, Barbara Parkins and Steve Forrest, produced by MCA.

Testimony of Two Men came out in May 1977. The following year, the pace of production speeded up with three four-hour projects, also produced by MCA. They included *The Bastard*, *Evening in Byzantium* and *The Immigrants*. Through last season, there was a total of 31 miniseries or specials produced under the OPT banner.

Though committees have a reputation for not getting things done, the OPT steering committee steered effectively. Masini points out it picked the project, had script approval, had casting approval, oversaw production, okayed the producer and director and approved the final print. He also

TPE specials created by Al Masini

On Top All Over The World

A look at the most popular television programs in countries all over the world

The Rich and Famous 1988 World's Best

A two-hour special hosted by Robin Leach, which features a countdown of the world's best beaches, resorts, hotels and restaurants

Star Search International

A two-hour special featuring new talent from around the world.

Other TPE shows

(Not created by Al Masini)

Dick Clark's Golden Greats—1988

A weekly half-hour series hosted by Dick Clark featuring the biggest hits and world's best-known performers culled from his own personal collection.

Dayton International Air Show

A one-hour aviation show featuring air performances by sky-divers, balloonists and military precision flight teams.

Supermodel of the World

A two-hour program in which 26 women compete for the title of “Supermodel of the World” and a \$250,000 modeling contract

points out that OPT shows earned seven Emmy nominations and three Emmy Awards—for *A Woman called Golda*.

One of the earlier OPT shows was *Solid Gold '79*, one of the six two-hour specials produced in 1980. The idea, a contemporary hit parade format, came from Masini, who felt the timing was right for a musical show and felt it met the need for a low-budget two-hour special. Starring Dionne Warwick, Glen Campbell and others, the special got a 23 rating.

It turned out to be the only OPT show which became a series and it put TeleRep into the program production business. □

WNFT

Jacksonville, Florida

Congratulates TeleRep

on its

20th Anniversary



Direction is key to research

Sales teams are supplied with concepts by number crunchers

The word, 'research,' is a misnomer," says Biff Enoch, one of the five research directors at TeleRep. "What we are doing is marketing the stations. Sales people need a direction, a pitch, a concept that's unique to the station and the market."

Whatever the word "research" means, TeleRep is well supplied with personnel to collect, analyze and supply data and direction to the sales personnel on the six teams in New York and Chicago and the teams in the other branch offices. For this effort, the people involved at TeleRep have achieved a well-deserved reputation.

TeleRep lists 31 researchers in its New York office. With 59 stations to worry about, that's an average of about one researcher to every two station, excluding clerical help. Thus the five teams average about half a dozen professionals each.

They have to deal with a flood of information, coming mainly from Arbitron and Nielsen. Speaking of this flood, Enoch points out the rating books have expanded over the years. Computers are used in buying and selling and can turn out tremendous amounts of information. There are more local overnights than ever and, moreover, TeleRep has a station in every one of the metered markets.

Customized for stations

While systems and formats are essential to make sense out of this constantly flowing river of information, Enoch says that TeleRep's research approach is not formularized but is customized to the station's needs. "What we're talking about is comparative values." A station's strength is only relative to the other stations in the market.

Moreover, somewhere in that pile of data are facts that can help even a weak station.

But there *are* standard reports. There are three basic tools supplied by the research groups. There's the Sales Planner, which is a listing of inventory, including historical information and projections, on each client station. "It includes whatever is needed for the salesperson to prepare avails for the buyer, including book comments," explains Enoch.

Then there's the Competitive Worksheet, based on a Minipak program. It includes information on each station from the Planner plus information on the competitive stations in the market. A host of ratings and demos are available on the Worksheet.

Finally, there's the Capsule Pitch, which sounds like an abbreviated version of a sales pitch for

Research approach is not formularized but is customized to the station's needs. What's involved is "comparative values."

Jaguars research chief Biff Enoch with Herson



each station, but is actually quite comprehensive. Says Enoch, "It lays out whatever a salesperson needs to know about a station, including programming and trends." The Capsule Pitch is changed with each sweep and there are separate ones for Nielsen and Arbitron. So that means eight a year for each station.

That does not exhaust the information turned out by the TeleRep research groups. For example, they are constantly putting out "one-sheets," sales pieces about some particular aspect of audience or programming. And they update the "comparagraphs," which are side-by-side schedules of stations in a market put together for comparison.

Researchers must work both sides of the fence, that is, they must be prepared to argue for and against a program. Explains Enoch: "Stations without Bill Cosby wanted answers to Bill Cosby and we had to prepare them. Our basic approach is that *Cosby* is a primetime phenomenon that wouldn't work as well in other day-parts and is big with teens and kids. Then we developed facts specific to the station, showing the strengths of the programs used against *Cosby*, such as showing how news is 'syndication-proof.'"

On the other hand, for stations which do have *Cosby*, research people have contrary arguments, stressing the big audience-gathering powers of the sitcom.

Adding data to the pot

The research groups often rely on audience sources other than Arbitron and Nielsen. Stations themselves add data to the pot, Enoch points out. "The station knows more about the market than we do."

Stations, for example, often have special research, such as product use data. Where a station is a subscriber, the TeleRep researchers often dip into the Scarborough database, which covers other media than TV, gets into shopping habits and retailers patronized.

From the programming department at TeleRep, researchers can call upon all kinds of data. This includes TvQ. Speaking of the new late night show that stars the host

of *Wheel of Fortune*, Enoch commented, before Pat Sajak hit the air, "What is his TvQ? Since there are no ratings, the TvQ data are useful."

With eight years at TeleRep, Enoch has the least experience of the five research directors. But he points out that research directors help each other. Enoch heads the Jaguar research group, which consists of five persons beside himself—a senior research analyst and four research analysts. They are responsible for 11 stations, just about average for the sales teams.

Enoch reports to the vice president and general sales manager of the Jaguars—Rich Sheingold—and works closely with the New York sales team headed by Amy Carney, who also reports to Sheingold. The Jaguars field a team of nine account executives in New York and a four-person sales team

Stations add data to the store of research. "The stations know more about the market than we do."

in Chicago, including sales manager Patty Golden. (The branch offices are mostly made up of two teams.)

The other research directors: Joel Fisher heads the Lions, Cynthia Hull the Tigers, Phil Benblatt the Cougars and Alex Corteselli the Leopards and Wildcats. Corteselli has two teams because the Wildcats only consist of four stations. His research group consists of a research manager, two senior research analysts and three research analysts. Because he handles two teams, Corteselli reports to two general sales managers, Larry Goldberg, who is responsible for the Wildcats and Cougars and Jim Robinson, who is responsible for the Leopards.

Enoch points out that research is not a separate department, but consists of groups tied to specific sales teams. The general sales manager is responsible for both sales

and research, while the research team goes to sales team meetings as well as program sessions. "We are involved in the total sales effort."

Enoch is convinced the TeleRep researchers do a better job than those at other reps. One factor that makes the difference, he says, is that each research director doesn't have more markets than he can comfortably handle. He also says, "Our structure and Capsule Pitch are unique and our attention to comparative values is not matched."

It was the attention to comparative values that eased the pain that accompanied the "Big Switch" in rep affiliations during 1987, says Enoch. At that time, while TeleRep came out ahead, researchers had to contend with 25 new client stations, the loss or resignation of 21 outlets, including 15 markets where TeleRep switched represented stations.

"It was a tremendous challenge," Enoch says. "I certainly wouldn't want to go through that every year, but it showed what we can do. We put together new, total research packages, but because of our comparative research, we knew the market story. We had the basic planners for the competitive stations that now we were representing. Yet every station is different. Each has to be evaluated on its merits. You have to rethink the whole thing." With the current longterm, firm contracts that TeleRep has with its client stations, another Big Switch is not likely, comments the research director.

Countering cable

While research people are much immersed in competitive station ratings and demos, they are also involved in the current effort TeleRep is mounting against local cable. "We're taking a close look at local cable. We've put together a pitch. We think there's a lot of people who should know about it and we're trying to find out what we're competing against. We want cable to be judged on the same basis as we are, but the cable standard of proof is not as high."

Perhaps most important, says the research director, local cable money comes out of the national spot budget. □

There's plenty of program data

But the real point is interpretation, says programming chief

His philosophy concerning solutions to station programming problems is a *philosophie de jour*—everybody's different. So says Jay Isabella, vice president and director of programming for TeleRep.

That implies having the necessary information to pinpoint the problem. No sweat, says Isabella. At TeleRep there's plenty of data, but that's not the issue. "The real point is the ability to interpret the data."

That puts a heavy responsibility on Isabella and his two assistants in the TeleRep programming department—John McMorro and Lanie Richberger. McMorro, associate program director, is responsible for the Jaguars, Lions and Wildcats. Richberger, a programming analyst, handles the Tigers, Cougars and Leopards. Both of Isabella's assistants have research backgrounds. Isabella started as a salesman at TeleRep, pursued that course for three and a half years, then became a research director and, finally, head of programming, a post he's occupied for eight years.

Blend of viewpoints

This gives him the perfect blend of viewpoints, since the task of TeleRep programming people is to work in concert with the general sales managers and research teams, while considering the sales aspects of their programming decisions.

Isabella describes the "core function" of his department as "advising and consulting with stations" on such programming aspects as purchasing, scheduling and overall

strategies. The department also gets involved in such areas as station long-range planning. The latter function comes into the picture because, says Isabella, with off-network purchases and programs like *The Oprah Winfrey Show*, "you have to take the long-range view."

The department throws off, with the aid of computers, a large number of reports for company clients and TeleRep people. A selected list includes (1) a weekly network recap, which comes out 52 weeks a year and shows schedules and changes six to eight weeks out, (2) a weekly report on new fall syndicated programming audiences, which comes out for six weeks and is based on the metered markets, (3) a special report on October local ratings, (4) an early and late fringe rating report, which comes out four times a year, (5) "comparagraphs" for every sweep showing program schedules for all stations in all TeleRep markets (with research people laying in the numbers), (6) a once-a-year report on the new network season, usually out in June and covering movies, special and miniseries as well as regular programs, (7) an introduction to the fall primetime schedule, including a producer scorecard, (8) a network sports NTI recap, (9) an upcoming sports report, out three times a year, and a big NATPE *Program Guide*.

This is supplemented with programming reports from the research people, such as a weekly report on independent station movies in each of the TeleRep markets. Still, despite all this material, sometimes, says Isabella, "nothing

is better than picking up the phone."

The programming department set up TeleRep's own syndication screening sessions late last year in New York. It was the first time TeleRep had mounted such an event, but it attracted 72 client people and about 30 distributors, including virtually every major.

It took place in two locations over two and a half days on Nov. 30 and Dec. 1 and 2. The half day was for independents with kid shows scheduled. For some of the stations, it was a first look at the first-run syndicated shows and even Isabella saw some shows for the first time. "It gave the clients a target to screen again at INTV and NATPE," he says. Isabella found the feedback good and will mount a screening next year, probably making it an annual event. "I want our clients to meet collectively."

Two-way traffic

There is a considerable two-way traffic of data between the programming department and the research teams, and to some extent they deal with the same information. Isabella points out, however, that the function of the research teams, which "get everything we put out," is to present the station "in the best possible light."

McMorro explains that the programming department tends to look at programming "in a global way," in contrast to the research teams, which deal with market-specific information.

Isabella says the job of the programming department is getting harder these days. "It's difficult for shows to get launched and if only one or two shows are going to make it, I want to make sure I pick the right one."

Among the reasons why it's difficult is that time periods "are being eaten up by such shows as *Geraldo*, *Cosby*, *Who's the Boss?* and *Oprah*, which is moving from the morning to the afternoon. There are only so many time periods." □

Program chief Jay Isabella, second from r., confers with, l. to r., Debbie Mullan, exec. asst., John Morrow, assoc. programming director, and Lanie Richberger, program analyst



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Systems, procedures are monitored to make sure they work as planned

'Quality control' is characteristic of rep operation

If there is a recognizable signature, a characteristic *modus operandi* to TeleRep's sales operation, it is quality control. Like most facets of TeleRep, it is a mirror of Al Masini's personality.

While quality control penetrates the entire selling organization, it also narrows down to the particular responsibility of one person, Richard J. Waller. He carries on his shoulder the imposing title of vice president, director of manpower development, slash, quality control, slash, systems and procedures. But he carries the title lightly.

"I'm sort of a utility infielder," Waller explains, "working in whatever area Al (Masini), Steve (Herson) or Tom (Tilson) need me."

Quality control and systems and procedures overlap because quality control has to do with monitoring the way systems and procedures operate. Masini has built a complex web of systems and procedures, but it obviously doesn't mean much if they don't work well. Waller says he spends almost as much time on systems and procedures as he does on the other aspects of his job, which are mainly sales training.

The implication of systems and procedures is that things are done the same way—consistently. "I make sure that all our sales teams operate in a prescribed manner. Take research: We monitor the way each research group proceeds when the new [rating] book comes out." This includes making sure that Sales Planners—a basic piece of paperwork—are out within 24 hours of where the rating book is received, that sales pieces are out within 48 hours, that "rationales"—those brief, punchy selling messages—are out within a certain time, that documents on the com-

petition are ready.

And that's not all. The systems and procedures function includes monitoring the number and quality of sales pieces each of the groups are doing for each of the stations. It includes monitoring the time between, states Waller, "when we are notified of program changes and specials being scheduled and when they are input into the computer and available to the sales staff; we require that any change in programming or information that a special has been scheduled be input and available to the salespeople across the country within one hour. We require rationale for the special or program change within 24 hours. This monitoring function goes on for close to 30 different criteria."

Under the heading of quality

Responsibility for quality control is paired with overseeing sales training

Richard Waller



control, explains Waller, TeleRep maintains an ongoing comparison of the level of effectiveness for each of the offices and sales teams regarding the selling of specials. "We are also involved in insuring that the sales and management information we are putting out through our computer operation reflects the latest industry developments and our people's needs."

In addition, quality control involves "evaluating the calibre of avail rationale, the type of sales strategy being developed for our stations, the uniformity of the operation and the way our sales people across the country are evaluated by their management." It even includes checking on the way the phone system is operating. One way this is done is to call up a number of TeleRep people and see how quickly the calls are put through. A recent check of this kind resulted in an expansion of the phone system—including a new phone system—from two to three operators.

Training personnel is central to any rep operation, but TeleRep believes it is unique in the thoroughness of its training—particularly of sales candidates.

Waller puts on two to three training operations a year for new sales people. TeleRep usually brings in four to six trainees and puts them through a course of training that takes up to six months. The first 10 weeks are spent in class. After that, while work continues in class, the rest of the six months emphasizes working experience on the teams.

Broad education

The education is broad and intensive. Says Waller, "We want the trainee to know not only how our company works, but how a station works and how an agency works. A salesperson has to understand the agency buyer's problems, the way a station's traffic department works, what a general sales manager does, whether at the station or at TeleRep.

"We teach how the business operates, how to buy time, what our computer system does, what's involved in research. We teach sales fundamentals as well as advanced sales skills. We teach about politi-

cal advertising and about direct response advertising. We describe what a sales assistant does." Waller notes that every sales assistant's desk is organized in the same, specified manner. This is so that when a sales assistant is sick or on vacation, the sales person or another sales assistant can step right in and know where everything is located.

It's one thing to make a claim, another to prove it. Waller says the proof of the effectiveness of TeleRep's training program for sales candidates lies in the success ratio.

Expert guidance

"We have over a 90% success ratio with people who have come out of the TeleRep training program compared with a 50% success rate with experienced sales people we have brought in from other reps."

Waller also points out that he and his people conduct semi-annual surveys among TeleRep managers to determine the level of effectiveness of the rep's salespeople. "On five out of the six sales teams, people who have come out of the

TeleRep training program are rated as the best on the staff." This has happened over the past two or three years, reports the sales training executive.

TeleRep's sales training is more than a matter of being intensive and comprehensive. Waller has also adopted some outside ideas. Probably the most important is "neuro/linguistic programming," a concept developed by two Stanford University professors in the past 10 or 15 years.

Waller finds it difficult to describe neuro/linguistics in a few, well-chosen sentences. He says a key feature of the discipline is to show salespeople how to build rapport with a potential customer. Designed more for sales trainees than current staff—though it has value for experienced salespeople, too—Waller maintains that the concept helps train people faster and more effectively.

Neuro/linguistic programming goes beyond lecturing trainees on how to sell, says Waller. It involves "projects" and "questions." He also explains it as dealing with how

to communicate and how to teach, "how to present things so that people learn best." It breaks selling down into its smallest components, he goes on, covering motivational skills, communication skills, rapport building skills and teaching skills. It deals with the way people access information—visually, auditorially and kinesthetically, the latter referring to "a feel for things."

Waller also describes the discipline as teaching salespeople how to appeal to a buyer's needs. "There are four basic motivations: money, recognition, self preservation and romance/new experience. Usually two of these are dominant in any one person and it is up to the salesperson to find out which ones they are."

Another outside source of sales training is the Lee Dubois sales course, which is given to both trainees and current staff. It's a 17-session training course in sales fundamentals and it's on video tape. It has nothing to do with broadcasting—in fact the original material uses the tractor and insurance industries as examples—but it's been

Happy Anniversary To The Best Rep In The Business.

WTTV Indianapolis

adapted to sell TV. Explains Waller, "It involves role playing, critiquing, written work and reading material."

Waller is also responsible for training of the current staff and station personnel. He meshes staff training with trainee sessions so there isn't too much overlap, but staff training goes on continuously since each New York sales team holds two meetings a week, one of which is "informational" and the other of which is a "training" meeting.

Head-to-head

Waller himself handles an ongoing series of seminars on particular subjects. The emphasis over the past few months has been on spot cable and how to sell against it.

"Spot cable is not a major competitor now, but it will be," says Waller. "Spot cable reps are opening new offices, and their selling is becoming more aggressive. And clients are asking about it. More money is going into spot cable—millions are going into it and nobody

had been telling the broadcast spot side."

Not until TeleRep, that is, holds Waller. "We developed an analysis and presentation and put it on video tape so our regional offices can use it. For months now we have been giving presentations on spot cable vs. spot television to major advertising agencies and media services. The response we have received is nothing short of outstanding."

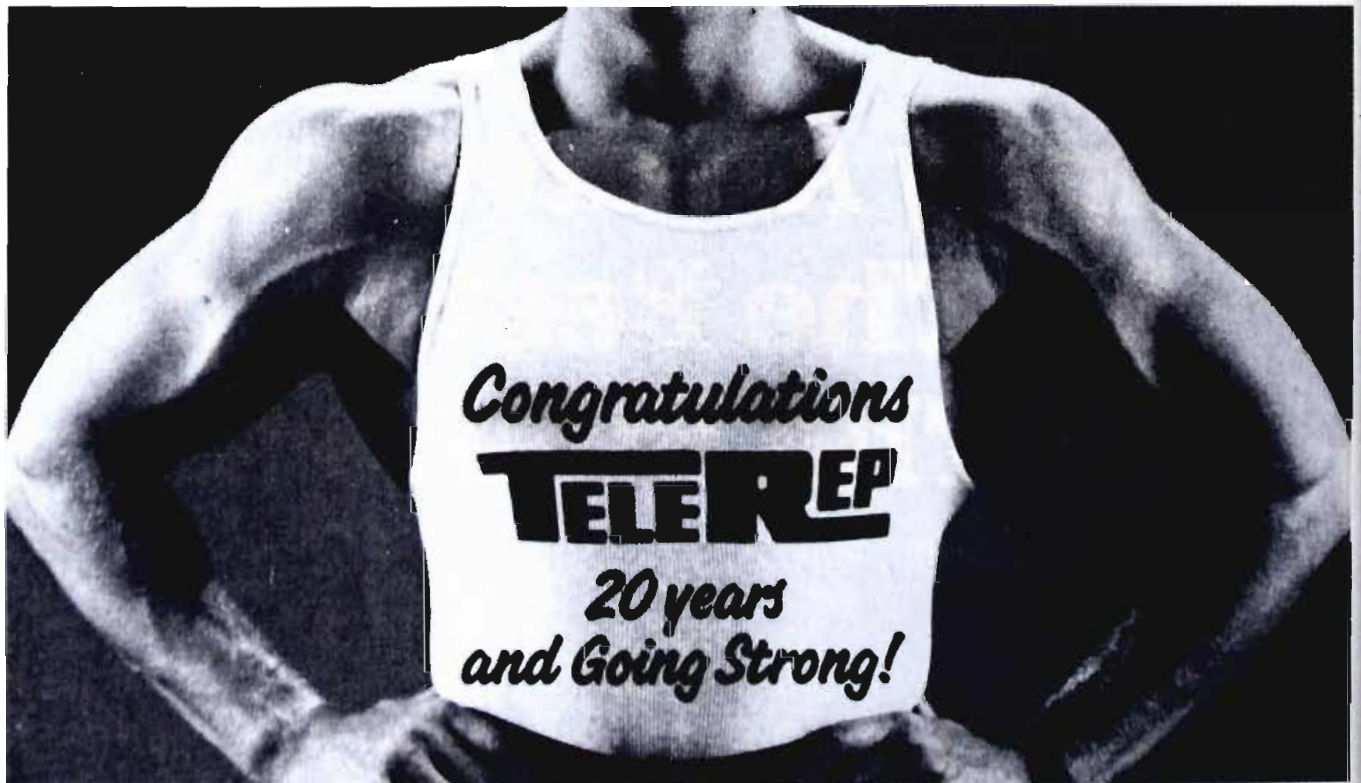
Waller himself has been making the presentation at the agencies as part of team consisting of a sales manager and a sales account executive. But he adds that the presentation was also designed to insure that TeleRep salespeople "continue to be the best informed and best prepared in the business."

Helping Waller in his various tasks are a number of people, one of whom, Ishla Banks, helps train research people and trains station people in computer operations. Another assistant, Carol Sufaro, helps in monitoring company procedures. Barbara Tucker conducts a four-week course for sales assis-

tants which includes a description of how the industry operates, rules on how to maintain their desks (as previously noted), instructions on TeleRep paperwork procedures and research formats and information about the company's computer setup.

Waller has had a wide variety of experience himself. He started in the agency business working for Donahue & Coe and then Ted Bates as a timebuyer. He worked at various times for Metro TV Sales, TV Advertising Representatives and Petry and ran training programs for Metro and Petry. At one point he was sales manager for KDKA-TV Pittsburgh. For a number of years he was a minority partner at Air Time, a media buying service.

Joining TeleRep 10 years ago, Waller held a variety of sales management positions, including two stints as a team general sales manager. He even spent some time at Television Program Enterprises working on station clearances. He now seems settled, but as a utility infielder, who knows? □



Fisher Broadcasting Inc.

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Marketing unit goes high tech

TeleRep a pioneer in generating local business for stations

The television reps never found a way to garner commissions on local business but eventually settled on helping their client stations to generate such business for a fee. A pioneer in this field, TeleRep developed its own in-house entity called Television Marketing Associates, now part of an umbrella operation dubbed TeleMark. TMA represented, and still represents, probably the most successful station rep effort in the retail field.

TeleMark, set up last year, heralded an expansion into the national realm and was set up to challenge the heavy flow of advertising dollars into promotional coffers. It is now boldly venturing into high-tech marketing via an interactive device that can, among other things, generate a coupon right in the consumer's home.

TMA was launched in 1975. It nurtured a number of marketing men who later went out on their own—Roland Eckstein and Dick Noll among them. TMA—and TeleMark—is now headed by Dave Hills, a vice president.

New revenue sources

The basic function of TMA, says Hills, "is to develop new sources of TV advertising by designing promotions for retailers to take back to vendors for funding."

This is more than straight advertising, explains Hills. "It usually involves an event—such as an anniversary, or holiday or opening."

Over the years, TMA, he says, has generated more than 1,000 programs in 75 retail categories. While they can be of great benefit to retailers, who use vendor sources as

profit centers, everybody has to benefit in some way.

Says Hills: "Three things have to occur in order to have a successful promotion. The consumer has to win; the retailer has to win, and the vendor has to win."

Hills goes on, "The consumer wins because he's made aware of an opportunity, such as a discount coupon. The retailer gets extra traffic and the vendor sells more product."

Hills didn't say so, being intent in explaining the marketing implications, but the TV station wins, also, since it sells time to promote the promotion.

Out of TeleRep's five-dozen odd client stations, two dozen are licensed by TMA currently via annual contracts. The fee is dependent on market size, but it averages \$2,000 a day for the time spent on a promotion. This covers all costs, including collateral material and travel and lodging expenses for TMA personnel. "TMA is a profit center, but it doesn't make a lot," concedes Hills.

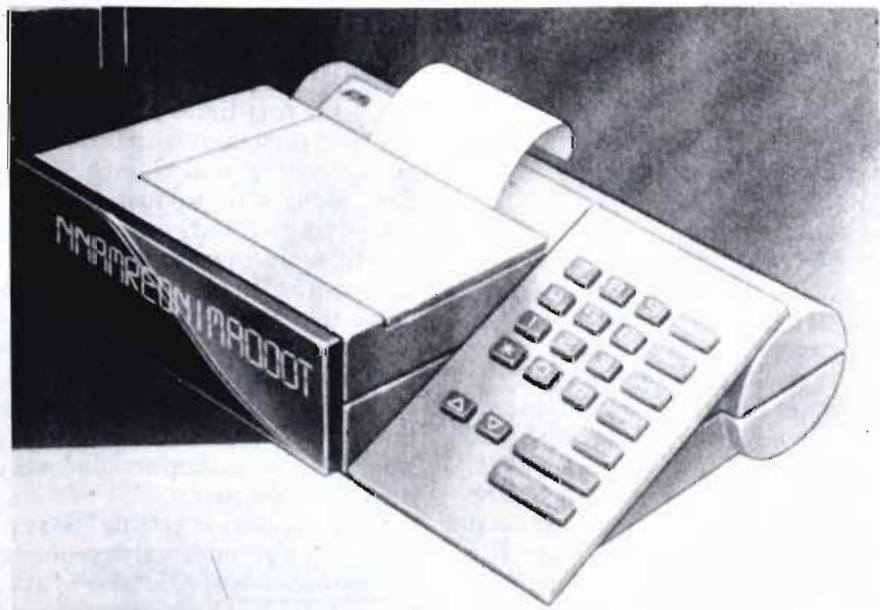
TeleMark consists of seven persons, including Hills. One of the seven handles market research—Pat Haggerty, director of marketing services. The market research, explains Hills, is retail- and vendor-based, including such material as case histories and store guides. Consumer research is generally handled by the station. "The most important research comes from the retailer's expertise," Hills comments.

TMA personnel have learned a lot over the years, but the marketing environment has been changing, notes Hills. "Business is now done differently with the increase in promotional dollars. This pool of dollars is growing at a faster rate than advertising."

Hills has asked clients exactly why this is so. "Promotions allow them to see a causal relationship, say with coupons. They believe in TV, but they don't have the same feeling of a causal relationship."

Interactive device can generate a coupon right in the consumer's home, can also print out news, sports scores.

Inexpensive home decoder





Dave Hills

*Head of new
TeleMark unit
at TeleRep says
it was set up
to access
promotional
dollars on a
national basis.*

TMA people digested this information and came to the conclusion that they'd have to change one or more elements to meet the needs of advertisers. Out of this came the decision to create TeleMark last year.

"The purpose was to create systems to access promotional dollars on a national basis," Hills explains. "This means changing TV from an image-building sales tool into a sales promotion tool."

Interactive TV

For these reasons, Hills' eyes lighted up when Edward "Ted" Koplak, head of Koplak Communications (with indies in St. Louis and Sacramento, neither represented now by TeleRep) showed him an interactive device during the 1988 NATPE convention.

Koplak had made a personal in-

vestment to acquire 50% of Interactive Systems Inc., Portland, Ore. (see TV/RADIO AGE, September 19, 1988). The original idea was to develop an interactive technology to drive games, but the company plans to move into other areas this year. One of the capabilities of the device is to generate coupons.

Hills saw great potential in the equipment, and TeleRep signed an agreement with ISI, representing Advanced Consumer Marketing Co. under the TeleMark banner.

TeleRep was attracted to the equipment, a decoder, for a number of reasons besides its ability to print out coupons through encoding commercials, though that was the central marketing thrust. "Other over-the-air systems, such as teletext, require an additional broadcast signal. This is literally part of the broadcast signal, explains Hills." The data can be en-

coded live or on tape.

ACM calls the system VEIL—video-encoded invisible light. The home decoder, says Hills, will be inexpensive, costing the consumer only \$50 to \$60.

Its local sales applications for the broadcaster and client through encoding commercials are numerous: It can offer (1) a trial of money-off coupon, (2) a list of products available during a sale, (3) a "televised classified ad" for any number of products, such as cars or houses, (4) specific stock numbers on limited available merchandise, (5) detailed price and item positioning for a sale, (6) a location listing of stores in an ADI, (7) a listing of agents or salespeople in an area, or (8) a contest blank for a local promotion by a retailer.

The station itself can garner some extra benefits—and benefit the viewer—through VEIL's ability to encode live programming. This will enable the decoder to spew out sports scores and other statistics, weather reports and forecasts, general and financial news headlines. Sports statistics can be printed out during a live game. Traffic updates can be up-to-the-minute.

Household data

Since the decoder is identified with a particular household, the coupon printed out can contain information about that household, an unprecedented capability. This, of course, makes the coupon particularly valuable to the vendor. "This really provides single-source data," Hills remarks.

For the first time, he says, a system will provide research that details viewing and demographic data, along with product purchase information. A code on the coupon identifies the home as well as identifying the program. Hills also notes that the system has a two-way capability, since there is a modem built into the decoder, permitting communication by phone lines. That means the consumer would be able to shop and do banking via the decoder.

A big problem is getting the system off the ground, which requires the cooperation of a number of stations. ACM will be testing the sys-

tem next November and expects to bring 10 to 15 markets on line. They would like to license all the stations in the market but could manage with just the biggest stations. This is clearly not just a TeleRep client station operation.

TV station role

The TV stations would be the main source of distribution of the decoders and would receive a portion of the payment for the units under current plans. The decoders would also be available in retail stores, but the plan is to pick one chain for each category of product. The household would order the decoder by phone and it would either be delivered or picked up at a store.

How does the vendor feel about this? Hills' answer is that what the advertiser basically wants is to put a piece of paper into the consumer's hands so she'll buy the product. "We asked the advertiser if we could put hard copy into the consumer's hands that still utilized the sales power of TV, would he support it? The clients said yes."

Since all stations are potential links in the chain to attract promotional dollars to TV, ACM pitches a role for reps. Says the VEIL presentation directed to stations: "Your representative will (1) have more accessibility above the buyer level, (2) be able to create market specific sales promotions, (3) be able to more easily get new dollars into your market, (4) be better able to sell sponsorships of sports and specials and (5) be able to shift more dollars of existing budgets to your station by something other than price."

There are big stakes here, says Hills. He rattled off some figures on 1987 ad volume: Almost \$30 billion in newspaper advertising, almost \$20 billion in direct mail, in addition to over \$20 billion in promotions (Yellow Pages as well as coupons). That compares with \$20 billion in TV. "If stations could get only 5 to 10% of that other money, that's a lot," Hills points out. As the VEIL presentation puts it: "Broadcasters need a system that can effectively compete against print promotions."

ACM, once the VEIL system is in place, will go to users of free-standing inserts, Hill explains. "We will argue that inserts are now cluttered, that their coupons are lost in the clutter. We will point out that they can get individual information about those who redeem coupons, which was not available before."

Again, there's the triad of winners, with the consumer, the store and the vendor each gaining something, Hills points out. The consumer wins, being among the exclusive company of those getting coupons over the air. The store wins with new sources of vendor funds and new traffic. The vendor wins because he's using the sales power of TV with the coupon in the hands of the consumer.

There is still much to be done before launching VEIL. Consumer research is scheduled for the early part of the year. But Hills says that VEIL is the main thrust of his group's national spot effort. He has great hopes for it. He sees it as a potent weapon against print dollars. "As it becomes successful, TV becomes print." □

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The flip side of TeleRep

It's deeply involved in program production and distribution

TeleRep, via Al Masini's fascination with creating TV shows, is up to its eyeballs in programming. It's not that the company interleaves sales representation with show biz. The two are kept separate, joined only in Masini. But the rep company has a division which is directly involved in program production—Television Program Enterprises—and has a joint venture with Tribune Entertainment—Teletrib—that is one of the biggest barter sales operations, if not the biggest. Both companies are headed by Philbin Flanagan.

The success ratio of TPE shows is unequalled by any major producer, says Masini. Through the '87-88 season, TPE presented a total of seven first-run series, all of which got on the air. Six completed their first season and four of the four shows that began over five years ago ran successfully for five years or more.

In comparison, Masini points to the NATPE convention, where each year "only 10% of all the shows presented make it to the air and

only 10% of those last five years or more on the air."

As for the three networks, "the failure rate is getting worse each year; 21 new shows premiered in the fall of '87 and only eight (38%) returned in the fall of '88." Masini also pointed to the Fox network, where "10 shows were cancelled out of its limited primetime schedule in the '87-'88 season."

TPE is an outgrowth of turning one of the earlier Operation Prime Time shows into a series. The OPT program was *Solid Gold '79*, one of six two-hour specials produced in 1980. Masini conceived the idea of a weekly hit parade format (the original special was also his idea) and tried to sell stations on putting up the \$15 million needed to launch.

Getting some help

But the stations felt the investment was too steep, so Masini got together with Paramount. At the same time, he set up his own organization, which became TPE.

To help produce the *Solid Gold*

series, Masini hired Bill Andrews, who had been director of sales at Chris Craft's KCOP Los Angeles (and later general manager) when TeleRep was first formed under the Chris Craft banner and to whom Masini reported at that time.

Masini also hired Mary Jane Hastings, now director of operations for TPE and also involved in Teletrib. Robert Schneider, who had been Masini's right hand at TeleRep's beginning, but who had left, returned to work at TPE.

The *Solid Gold* series, no longer on the air, was carefully crafted by Masini, who believes in sticking to a format once a program is designed. He doesn't want producers and directors monkeying around with the pacing and shape of his programs.

Masini explains, for example, the *raison d'être* for the sexy *Solid Gold* dancers as a way of working around a situation when you couldn't book the star performers associated with the hit song. As it turned out, they filled in very well.

This device was unlike the old *Hit Parade*, where regulars like Snooky Lanson sang all types of songs, no matter who popularized them. "You couldn't do that today," says Masini, "because singers have very specific sounds."

Partnership formed

The year after *Solid Gold* made its series debut, Masini came up with his second series idea—this time a strip. It was *Entertainment Tonight*, one of his most successful concepts. In order to get the show off the ground—it needed \$22 million for a launch—he formed a partnership among Paramount, Taft (now Great American Broadcasting) and Cox. Paramount got 40%, TeleRep, 20%; Cox, 20% (which, of course, makes it 40% for Cox), while Taft got 20%.

In order to get the strip off the ground, literally, the partners had to arrange for the distribution of

Philbin Flanagan



Heads a division of TeleRep—TPE—directly involved in program production, and runs Teletrib, joint effort with Tribune in barter business



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dishes to more than 100 stations. You couldn't bicycle *E.T.* Designed for access, it featured (and features) up-to-the-minute news.

Masini describes the show as a combination of three magazine concepts: *TV Guide*, *People* and *Variety*. "People are interested in the entertainment business as well as entertainment." The trick was to meld three disparate magazines into a viable TV program. It was a trick that Masini performed deftly, though the show has not been without its problems.

Cash plus barter

Unlike *Solid Gold*, which was a barter show, *E.T.* was a combination of cash and barter. "Paramount sold the license fee, we sold the barter spots," Masini explains, referring to TPE.

Today, TPE is essentially a production company, with station clearance and barter sales for its shows handled by Teletrib. However, TPE does supplement Teletrib's activities. It recently hired Ritch Colbert, who was president of the erstwhile Access Syndication, to put a heavier marketing emphasis on its existing product as well as working on developing new shows and new outlets for TPE programs.

After *E.T.*, Masini went on to conceive *Star Search*, another show reminiscent of the past. This was 1983. Masini compares—or contrasts—*Star Search* with the old Ted Mack *Amateur Hour* and Arthur Godfrey's *Talent Scouts*. He points out that *Star Search* is not really an amateur hour. "It's a showcase for talent." It also spawned *Junior Star Search* and *Star Search International*, the latter a two-hour special.

Lifestyles of the Rich & Famous followed *Star Search* by a year, hosted by the lively and much-impersonated Robin Leach. The latter was a reporter on *E.T.* and is a partner as well as the co-creator of the show with Masini.

Hit parades and talent searches have a familiar ring, but lifestyles? Here Masini sought the unabashed voyeur and fell back on something he himself felt—a natural and human interest in what goes on behind the walls of large mansions and how the wealthy spend their



"Dick Clark's Golden Greats"



"Entertainment Tonight"

Most of the TPE programs on the air (including three lower ones), were conceived by Al Masini.

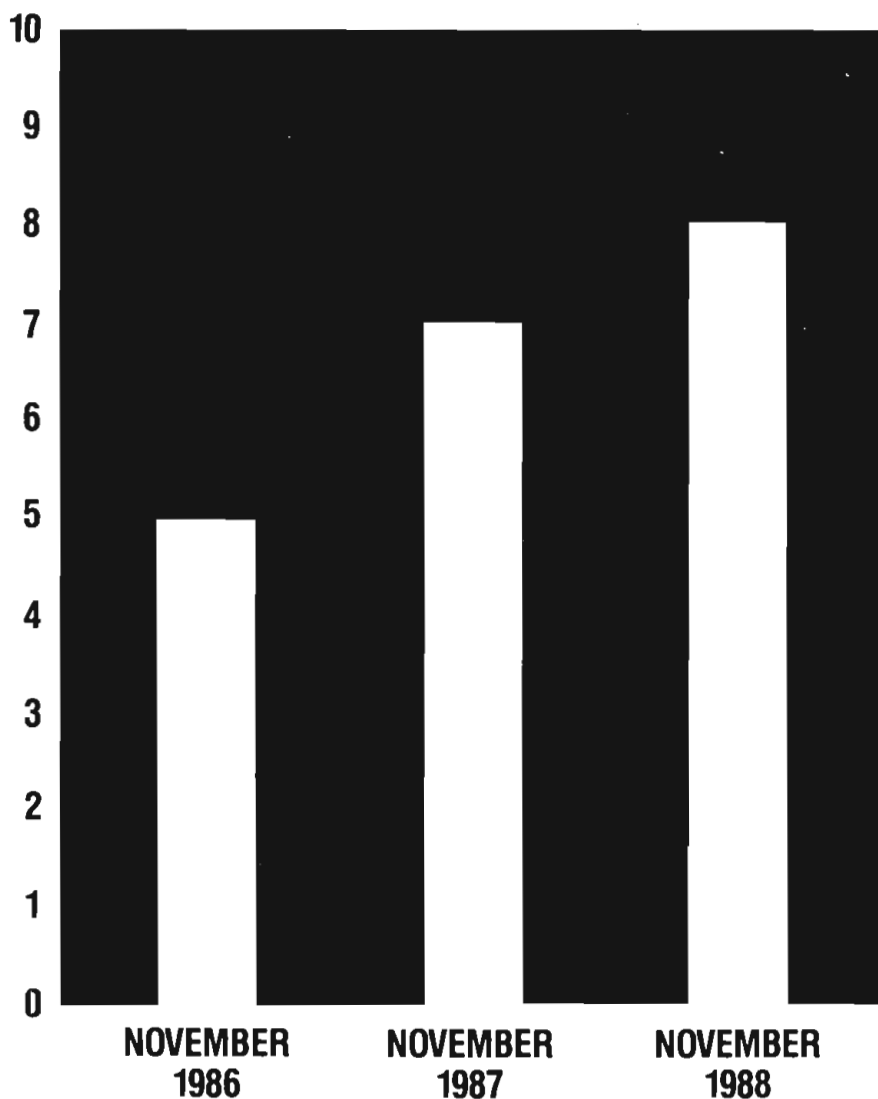


"Star Search"

"Lifestyles of the Rich & Famous"

XETV and TeleRep ...

... Growing Together in San Diego



□ Household Share of Audience
NSI
Mon.-Sun. 7 AM - 1 AM



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time. As one newspaper article on Masini put it, "It's the show that tells you how many islands Michael Caine owns and where Jane Seymour goes to get away from it all." Actually, the latter phrase could be used to describe another Masini-Leach collaboration, the spinoff, *Runaway with the Rich and Famous*, kicked off in 1986.

In between Masini conceived two shows no longer on the air—*The Start of Something Big*, hosted by Steve Allen, and *You Write the Songs*, fronted by Ben Vereen. The former dealt with "the secrets of how successful people and special things get started." The latter showcased the new music by up and coming songwriters as performed by talented young singers. Songwriters competed for a \$100,000 grand prize.

Masini's latest TPE syndicated series is *Triple Threat*, a half-hour weekly game show in which three generations on one team compete against three generations on another. Masini identifies the three generations as three familiar demographics—under 25, 25–49 and 50-plus.

The format calls for a celebrity, a relation of the celebrity and a contestant "from the missing demographic," as Masini puts it, competing to identify music from movies, TV and popular songs spanning three generations.

TPE has a staff of about 50 currently. They work essentially on two shows, *Star Search* and *Lifestyles of the Rich & Famous*. A group of 17 work on *Star Search* in Los Angeles and another three in New York. *Lifestyles* likewise has offices in both New York and Los Angeles with 11 in each office. The remainder are "corporate" people.

The Teletrib operation

Teletrib, which was formed in 1987 has a long list of series, specials, movie packages and program inserts. In addition to the TPE program mentioned, TeleTrib series include *Geraldo*, *Charles in Charge*, and *At the Movies*. On the list of animated kid shows are *Ghostbusters*, *G.I. Joe* and *Denver, the Last Dinosaur*, among others. Among the feature offerings are *Columbia Night at the Movies*, TV

Net and Republic colorized movies.

Teletrib's functions are program clearances and advertising sales for barter shows. Flanagan points out that it handles no cash programs for either TPE or Tribune Entertainment. For example, it does not handle the license fees for *Geraldo* or *E.T.*

The company also has commission arrangements with third parties. Flanagan says each one is different, though the commission range is not great, usually falling between 10 and 15%.

Teletrib, formed in 1987, has a long list of series, specials, movie packages and program inserts, is practically a network. But it handles no cash programs for either TPE or Tribune.

Teletrib will not give guarantees to third parties, Flanagan says flatly, though the company has lost some business because of it. "Why should I guarantee more than I can earn? That's what these guys want."

How big is Teletrib? Flanagan estimates it will do \$180 million in barter sales during the current season. That's out of a total of \$1.1 billion, which comes to a 16% piece of the pie.

While Flanagan figures Teletrib as Number 1 among the barter companies, he estimated that Cam-

elot is very close behind. He puts LBS third, then International Advertising Sales, followed by Group W, with its partners, MGM/UA and Taffner.

Teletrib is practically a network, Flanagan maintains, in terms of the number of spots sold. That total comes to about 14,000 spots a year. The major difference between Teletrib and a conventional network is in daytime availabilities. Besides kid shows, Teletrib has only one daytime program—*Geraldo*.

Keeping track of all those spots is no minor undertaking. Teletrib built its own computer system, which requires a mainframe and keeps track of the entire barter process, from order-taking through billing and collecting. Though Teletrib never gave the software system a name, or acronym, which is the usual procedure, Flanagan says the company is thinking of setting up a marketing unit to sell it.

Splitting it up

What each partner in Teletrib takes out relates to what they put in, Flanagan explains, but "it's almost 50-50." The company is run by a four-man executive committee consisting of Flanagan, Masini, Sheldon Cooper, president of Tribune Entertainment, and Don Hacker, TE executive vice president.

While barter has grown fast during the '80's (*Solid Gold* and *E.T.* were the beginnings of modern barter, Flanagan holds), it has to level off, the Teletrib chief believes. "There are only a certain number of time periods," he points out. Barter grew while the number of independents was growing, notes Flanagan, but new stations coming on now have small shares, so barter cannot grow as fast.

Flanagan estimates that there are about 135 barter programs in total, but figures that there is room for only about 105. It's a more competitive business these days, he says. "At one time, barter was sold on the phone. No longer. Now you have to go out in the field."

The barter business is "pretty good" currently, Flanagan says. "It's not easy, however. Barter is in a maturing phase right now." □

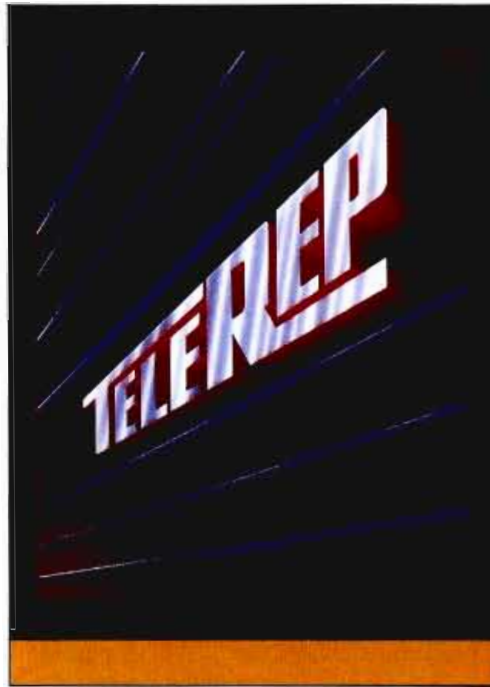
MAJOR BROADCAST MEETINGS, SEMINARS AND CONVENTIONS

1989

February 13-18	International Television & Video Programme Market, Monte Carlo February International Issue
April 9-11	Cabletelevision Advertising Bureau Convention, Waldorf-Astoria, New York
April 9-12	Broadcast Financial Management Association, Loew's Anatole, Dallas April 3 Issue
April 21-26	MIP-TV, Cannes April International Issue
April 27-29	Broadcast Education Association, Las Vegas Convention Center
April 29-May 2	National Association of Broadcasters, Las Vegas Convention Center April 17 Issue
May 6-13	Golden Rose of Montreux Festival, Palais des Congres, Montreux
May 21-23	NBC Affiliates Meeting, San Francisco
May 21-24	National Cable Association, Dallas Convention Center May 15 Issue
June 3-6	CBS Affiliates Meeting, Los Angeles
June 4-10	Banff Television Festival, Banff, Alberta, Canada
June 17-23	International Television Symposium, Montreux
June 21-25	BPME/BDA Association, Renaissance Center, Detroit June 12 Issue
September 13-16	Radio-Television News Directors Association Convention, Kansas City Convention Center
September 13-16	NAB Radio '89 Convention, New Orleans September 4 Issue
October 12-16	MIPCOM International Market, Cannes October International Issue
November 13-15	Television Bureau of Advertising Annual Meeting, Century Plaza, Los Angeles November 13, Issue

1990

January 3-6, 1990	Association of Independent Television Stations, Century Plaza, Los Angeles December 25 Issue
January 16-19	NATPE International, New Orleans Convention Center January 8 Issue



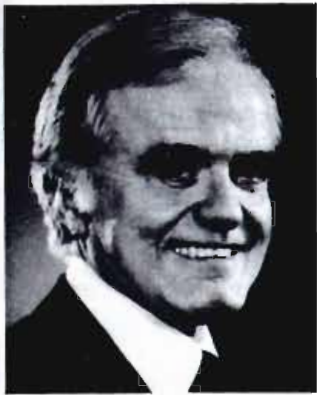
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Viewpoints

Jack Valenti



President and chief executive officer, Motion Picture Assn. of America, in a recent speech before the Consumer Electronics Show in Las Vegas

Peace treaty offered between electronics, entertainment interests

When I fetch from my memory that long ago time when I first met a VCR, I can say that if I thought I was going to be sick then, I am now able to say I feel just fine. I recall the comment of Moliere about the abysmal state of physical medicine of his time. He said, "Nearly all men die of their remedies and not of their diseases." It was for that reason that wise physicians before the 20th century followed the rule: "Primum non nocere": First, do no harm."

To put it another way, between the electronics industry and the creative film industry has been blended a rapport which requires that we work in concert. No longer are we edging toward conflict, but cooperative collaborators in serving the public. Or, to follow Moliere, let us do no harm to each other's future, for each relies on the other.

Foresight is a nimble vagrant. We are always listening to folks who predict the future, and the future always refuses to be illuminated. Prophecy is like romance. It is most attractive at the very beginning, before niggling realities besiege our dreams.

But, in romance *and* forecasting, no matter how often one is shattered by failure, one always wants to try again.

Technology persists

First, technology cannot be either held back or exiled. New ideas will enter the market, and consumers will be the judge which new devices last or lose. Optical disc technologies beckon toward acceptance on a large scale, though the first time this magic appeared, there was only silence in the market. Nonetheless, there are today about 200,000 American households with laserdisc capacity. Connected to computers and to large screen viewing, it is fair to predict this is a brand new opening to the visual future.

Second, with the introduction of combination play-

er models last year and the cheerful drop in prices, the availability of these players and their corresponding CD and laserdisc software is enlarged. If the marketing skills and funding are there, who can doubt this will be an ascending sales curve.

Third, to return to the anxieties I mentioned, there is a problem. Both manufacturers of electronic devices, and the producers of the enchantment which give worth to the device must construct an impenetrable barrier to wholesale and illegal copying. This means, for example, emerging digital technology has to be on guard against illegal copying. Moreover, the dual-deck machine cannot be allowed to entice piracy into the home.

Anticopying control

I am pleased to report that Go-Video, an American company which intends to market dual-deck machines, has signed an agreement pledging to insert anticopying devices in all dual-deck machines. This will baffle illegal duplication of prerecorded videocassettes. This agreement ought to serve as a model which makers and marketers of hardware would follow. It is the wise and reasonable course to our mutually fortified future.

The electronics and motion picture industries must lay a delicate hand to our future. We must each warrant that valuable property cannot be flung to the winds so that what creators own no longer has enduring worth.

Unless we live by that warrant, the best of visual entertainment cannot and will not be in ample supply unless it is protected. Producers must be able to guard their very best creative material from unwanted visitors, else the supply of the very best will shrink. May I say, in frankness borne of our mutual interest, manufacturers *must* redeem a most crucial imperative: to design these magical machines with the latest technical shields against which attempts to copy valuable creative works will be defeated.

Mutual interest

In the longterm best interests of both industries *and* the paying public, prerecorded videocassettes as well as movies delivered via pay cable, pay-per-view and satellite premium services must be made copyproof.

We can accept no less. We simply want to protect our rights. This is not an uncommon passion. Once when Winston Churchill was entertaining Charles Chaplin in London, Chaplin said he was going to play the role of Jesus Christ in his next movie. To which Churchill dryly inquired: "Have you cleared the rights?"

Finally, if ever there was a union of interests, it is electronics and moviemaking. The folks who manufacture and market the electronic magic and those people who are the creative storytellers are natural allies in the future. The machines are barren of worth if they cannot transport and exhibit what the creative community has brought to stirring life.

Never forget that American home viewers don't buy machinery or technology or metal skeletons that whirl in the skies.

Programming

Buyers' caution at NATPE parley seen as a positive sign by BV's Jacquemin

While caution on the part of the station buyers' community is generally regarded as being unhealthy for the syndication business, Robert Jacquemin, president of Buena Vista Television, sees the caution in buying activity experienced by many syndicators at the recent NATPE convention in positive terms.

Interviewed at the convention, Jacquemin, who notes that Buena Vista was having a "very good convention," closing 200 deals over the initial three-day period, believes that a cautious environment is healthy. "The more cautious a buyer is the more the chances are he will be around longer to buy programs. And our job is to simply to



Robert Jacquemin

produce the programs they want to buy.

"Back in 1984 and 1985, the independents made a lot of commitments for shows which were triggered a few years later, and all carried substantial commitments. Then in 1988, came *The Cosby Show*. All told, the independent community overbought, and because of overbuying, combined with a flat advertising revenue picture in the last few years, stations were forced into weak financial positions. Now, however, many are working themselves clear of those programming obligations. So while the revenues haven't picked up to the level they would like, they are definitely coming out of financial burdens."

Convention buys. At the convention, a portion of BV's success in terms of buys, came from animation and more specifically from Disney Afternoon. According to Jacquemin, the concept was introduced at the past INTV convention, where it was set up as a sales forerunner for NATPE. At press-time, Disney Afternoon had a lineup of more than 70 stations, representing 82% of U.S. households. Stations include 18 of the top 20 and 25 of the top 30, such as all the Tribune Broadcasting stations except in Los Angeles, where the four animation shows will be shown on KHJ-TV, the Disney-owned station.

Two of the shows, *Duck Tales* (new episodes) and *Chip 'n' Dale's Rescue Rangers*, will be triggered this coming fall, and will set the stage for the other two shows, *Gummi Bears* (on NBC) plus first run episodes, and *Tail Spin*, for the 1990 debut of Disney Afternoon. NBC has an option to renew *Bears* episodes, so it's conceivable the series will run both on the network and be part of the Disney Afternoon package, in 1990-91.

Jacquemin notes *Duck Tales* and *Rangers* will have the benefit of \$20 million in "third-party" promotion tie-ins, from McDonald's, Nabisco and others. Also, *Duck Tales* and *Rangers* are both coming out as original theatrical features. *Tales* this Christmas and *Rangers* in 1990. Both will get heavy Disney promotion.

Continuous flow. Disney Afternoon is viewed by Jacquemin as the launch pad for a continuous flow of two hours of programming for many years to come. New shows will be added to the mix and rotated as replacements as necessary. *Winnie the Pooh* is already on a network—ABC—and will probably wind up in the DA flow, and there are three additional projects in development, according to Jacquemin. "But it takes Disney two

years to produce 65 episodes because of the attention Disney gives to animation."

Development, too, takes "many, many months."

Jacquemin explains the future animation will be high adventure series, based on strong characters with humorous elements thrown in.

He says Disney will not fall into the strategic errors made by the toy companies, which have been suffering financially of late. "They went out and produced a program to market a toy, and when the program failed because it wasn't very good, it also impacted negatively on the sales of their toys, and they are still licking their wounds."

NATPE job profile of member PDs

A program directors' job profile conducted of the NATPE membership reveals some interesting statistics. Highlights of the survey show that the average years spent in a position are 5.5. Also, a large majority, 80%, handle program acquisitions; 77% do scheduling; program contracts, 72%; 62%, operations; 56%, research; 54%, community relations; 53%, promotion, and 48% do production. Public affairs, hiring/firing traffic, amortization, sales, music licensing and news were also part of the work the respondents do.

When it comes to who reports to whom, 41% of the respondents say that the production manager is under their responsibility; 40% note that producers/directors reports to them; promotion/creative, 38%; traffic manager, 33%; executive producer, 30%; and art director, 25%. Only 2% said the news directors report to them, and talent, only 1%.

Eighty-four per cent of the respondents report to the general manager; 24% to the corporate president/vice president; 12% to the station manager; 2% to the sales manager; and other, 2%.

When it comes to buying a program, 76% said the general manager is involved; 60% note the program manager participates; the president, 12%, group vip, 8% and only 1% said the business manager gets involved.

On the question of which job they want next, 30% said general manager; 14% station manager; 12% other; 5%, retire; 5% out of TV; 2%, corporate; and .07%, director of operations.

As to salaries and average years in the position, 13% of the male respondents earn \$15,000–30,000 per year, having spent an average 2.7 years in their job; 16% earning \$31,000–40,000, and have been in their job for 4.3 years; 13% are in

the \$41,000–50,000 income bracket, averaging 6.1 years; \$51,000–75,000, 16%, 6.7 years; and only 6% earned above \$75,000 and were in jobs an average of 8.8 years. Four percent did not answer.

Of females, 17% of them earn \$15,000–30,000 and have spent 3.2 years on the job; 7% are in the \$31,000–40,000 range and have been in their jobs for 3.3 years; 3% make between \$41,000–50,000 and have been at their job for 5.6 years;

only 3% are in the 51,000–75,000 range, and have been in the position an average of four years; and 2% of the job holders earn more than \$75,000, averaging three years on the job.

Some 40% of the total stations in the survey responded, with 72% of these being the program director/manager; 12% were director of broadcasting/operations; 4% were vice president of programming; station manager, 3%; other, 7%.

Media Central combination selling hint called 'irrelevant' by syndicators in station group's bankruptcy issue

A large confrontational legal battle is simmering in the Tennessee bankruptcy court between Media Central, which runs eight independent TV stations, and several major syndicators, revolving around the sensitive issue of alleged combination selling.

Media Central, which along with its stations is in bankruptcy under Chapter 11, has requested information from syndicators involving sales practices and other related matters which it deems part of the standard discovery inquiry in bankruptcy litigation. One of MC's major claims is that such practices played a major role in pushing it into bankruptcy.

The syndicators, however, have rejected the request, maintaining basically that some of the questions asked in the interrogatory have nothing to do with the bankruptcy proceedings now underway.

The rejection was submitted through counsel in Nashville—Farris, Warfield & Kanady—which represents eight to 10 syndicators, including Lorimar Telepictures, Paramount Pictures Television and MCA TV. An attorney at the law firm, Michael Dagley, deems the questions asked by Central Media as irrelevant to the bankruptcy proceedings and that their purpose "is to serve as a foundation to some sort of antitrust action. That has nothing to do with the bankruptcy case."

No violation. The syndicators, continues Dagley, who has been assigned to the case only recently even though the case has been pending for more than a year, deny

that any of their booking practices violate the antitrust law. "But the legal question in the bankruptcy case is purely one of relevancy, and that's why those questions have been objected to and haven't been answered.

"We have advised them that if they can explain to us how those questions are relevant to the issues in the bankruptcy court, we certainly will comply with the rules. The syndicators certainly are willing to provide information to Media Central as required by the rules of civil procedure."

At Media Central, Steven Kent, secretary-treasurer, claims a major portion of its financial troubles began before its Chapter 11 filing, when it was allegedly forced to buy product it didn't want in order to obtain the more desirable product.

The syndicators, Kent continues, "believe that all of the balance of the money we paid for the shows is due, even though we neither used all the product nor did they make any attempts to resell it."

Other syndicators were involved in claims as well, according to Kent, but have settled while some others have decided not to assert them. "Of the 50 syndicators, we have settled with one third, we are satisfied with another third, and the others we are still involved with."

No instances. Dagley asserts there have been no instances in which syndicators have terminated contracts with MC or taken the product back and resold it to another station, even though the stations didn't pay for it in full. If the station elects not to use the rest of the

programming, it still is contractually obligated to pay the full amount, says Dagley.

Dagley holds, "What Media Central has wanted syndicators to do is take the program back and resell it and not charge the Media Central stations for it. That's not what the contracts provide and, moreover, it is very difficult, if not impossible, in most instances to resell the programming. A show or shows is sold much in advance of the airdate, and TV stations do their programming a year in advance.

Further action seen being put on hold

"If, for example, *Magnum P.I.* becomes available today, you simply can't just go out and sell that to a national TV station. There's no market for it. They want us to sell it to a nonexistent market. Some syndicators have attempted to do it anyway, but there are no buyers.

"The next legal step on the part of Media Central would be to file with the bankruptcy court a motion to compel the syndicators to answer the questions. But to my knowledge they haven't done so," says Dagley, "which suggests to me that they know that the information is irrelevant."

Action on hold. Any further legal action is expected to be put on hold anyway because Media Central is pursuing other litigation in the

(Continued on page 96)

Barter movie packages by national ratings, coverage and demographics

MGM/UA Premiere Network

Rating/VPH Report 1987-88

	Oct	Nov	Dec	Jan	Feb	March	April	May	June	July	August	Sept	'87-88
	The Aviator	Apoclyps Now	A Xmas Story	Heaven's Gate	Feb 2010	Cutters Way	Red Sonja	Year of Dragon	Marie: True Sty	S.King Cat's Eye	Live & Die LA	Young Blood	Season Average
AA %	5.7	7.6	10.3	5.8	8.2	5.9	10.7	7.2	8.3	9.9	8.6		8.0
AA(000)	5050	6730	9130	5140	7270	5230	9480	6380	7350	8770	7620		7105
GAA %	5.7	8.2	11.1	6.1	8.7	6.1	11.5	7.6	8.7	10.5	9.0		8.5
GAA(000)	5050	7270	9830	5400	7710	5400	10190	6730	7710	9290	8010		7508
# Stations	134	134	134	135	132	134	134	135	134	138	138		135
% Coverage	88	88	93	89	93	88	88	94	94	94	89		91
VPH's (000s)													
Total Persons	1547	1530	1987	1683	1525	1509	1564	1471	1497	1529	1559		1582
Lady of (AA VPH) the House	56	47	105	70	85	68	90	75	63	74	71		73
Working (AA VPH) Women 18+	260	254	327	298	288	302	238	256	275	213	257		270
A12-34	575	706	843	448	627	551	703	572	436	718	639		620
A18+	1340	1317	1272	1501	1267	1307	1146	1283	1280	1190	1312		1292
A18-49	837	1010	988	906	918	842	907	847	741	989	879		889
A25-54	783	871	830	868	832	721	797	718	713	736	783		787
W12-34	259	276	461	222	264	280	326	267	243	302	272		288
W18+	644	532	721	761	623	674	524	599	770	591	623		642
W18-34	203	245	325	202	235	243	243	228	198	240	234		236
W18-49	364	402	556	474	436	443	411	384	419	428	393		428
W25-54	321	357	466	446	398	355	334	312	384	382	339		372
W55+	228	108	119	251	138	214	91	194	309	125	187		179
M12-34	316	430	382	226	363	271	377	305	193	416	367		331
M18+	696	785	551	740	644	633	622	684	510	599	689		650
M18-34	281	361	240	211	294	220	275	254	153	330	305		266
M18-49	473	608	432	432	482	399	496	463	322	481	486		461
M25-54	467	514	364	422	434	366	463	406	329	354	444		415
M55+	155	139	97	261	114	202	83	180	140	96	156		148
Teens	91	100	278	35	98	88	185	90	85	148	100		118
Fem teens	56	31	136	20	29	37	83	39	45	62	38		52
K2-11	116	113	436	147	161	115	232	99	132	192	147		172
K6-11	64	74	290	89	88	71	152	58	76	133	109		109

Hal Roach Colorization Network

Rating/VPH Report 1987-88

	Oct	Nov	Dec	Dec	Jan	Feb	March	April	May	June	July	August	'87-88 Season Average
	Sud- denly	Topper Re- turns	Wonder- ful Life	D.O.A.	Sometng Sing Abt	Angel & Bad- man	Topper Tke Trip	Saint Joan	Made For Each Othr	The Strnger	My Fav Bru- nette	Second Chorus	
AA%	2.7	3.2	6.2	2.0	1.4	3.2	2.6	1.8	2.2	2.1	2.5	2.1	2.7
AA(000)	2390	2840	5490	1770	1240	2840	2300	1590	1950	1860	2220	1860	2363
GAA%	2.8	3.2	6.5	2.0	1.4	3.4	2.7	1.9	2.2	2.1	2.5	2.1	2.7
GAA(000)	2480	2840	5760	1770	1240	3010	2390	1680	1950	1880	2240	1870	2426
# Stations	120	125	130	122	127	138	128	126	134	135	136	134	130
% Coverage	80	80	80	75	79	81	79	80	80	72	79	74	78
VPH's (000s)													
Total Persons	1379	1655	1797	1474	1376	1541	1601	1423	1505	1565	1461	1349	1511
Lady of the House (AA VPH)	66	83	86	79	47	84	38	94	37	44	72	38	64
Working Women 18+ (AA VPH)	259	248	300	201	245	181	249	221	316	298	264	298	257
A12-34	389	602	731	398	348	600	579	512	543	584	677	486	531
A18+	1198	1190	1407	1340	1186	1261	1214	1260	1326	1273	1166	1172	1249
A18-49	612	756	946	661	595	736	764	734	807	790	781	616	733
A25-54	616	640	816	697	559	601	667	622	726	701	663	615	660
W12-34	242	388	397	192	162	323	333	242	344	316	276	216	286
W18+	668	664	795	733	712	633	672	634	812	736	540	702	692
W18-34	181	275	324	185	152	283	298	203	293	282	223	173	239
W18-49	350	465	513	372	304	360	439	358	438	469	339	369	398
W25-54	342	334	444	383	290	257	348	271	421	422	324	365	350
W55+	270	196	251	311	400	264	187	260	330	203	170	258	258
M12-34	147	214	334	206	186	277	246	270	199	268	401	190	245
M18+	530	526	612	607	474	628	542	626	514	537	626	470	558
M18-34	142	157	294	198	119	225	164	224	179	178	318	133	194
M18-49	262	291	433	289	291	376	325	376	369	321	442	247	335
M25-54	274	306	372	314	269	344	319	351	305	279	339	250	310
M55+	207	185	144	252	164	202	201	223	130	181	141	169	183
Teens	66	170	113	15	77	92	117	85	71	124	136	100	97
Fem teens	61	113	73	7	10	40	35	39	51	34	53	43	47
K2-11	115	294	277	119	112	187	270	77	107	168	159	77	164
K6-11	65	190	177	75	69	132	126	48	51	107	99	31	98

(Continued on page 110)

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Media Central

(Continued from page 93)

courts, which is taking precedent, says Kent. In this situation, Central Media has filed suit in the U.S. District Court for the eastern district of Tennessee, southern division, against First American Bank, headquartered in Nashville. The lawsuit alleges that the bank interfered with Central Media Central's right to run a business, violated the Securities Exchange Act and committed fraud and conspiracy.

The suit seeks damages totaling much in excess of \$150 million, says Kent.

Also, the suit notes that Media Central has reason to believe third parties were involved in allegedly trying to damage the company. Individuals, according to the suit, include U. Bertram Ellis, a top executive at Act III Broadcasting.

—Robert Sobel

Zooming in on people

Wes Harris has been named vice president of first-run development and acquisitions and **Tim Buxton** has joined **MTM Television Distribution** as executive vice president. Harris has been at NBC, where for the past 17 years, he was vice president, programs, NBC Television Stations Division. Buxton was at ITEL.



Wes Harris

Elliott Abrams has been named to the newly created position of senior vice president, acquisitions, at **Worldvision Enterprises**. Abrams comes to Worldvision from ITC Entertainment, where he was senior executive vice president since 1985. He joined ITC in 1984 as executive vice president, acquisitions.

Victor J. Zimmerman has been named vice president, southwestern division, and **Jeff Stern** has

been appointed account executive at the division at **Twentieth Century Fox Television Syndication**. Before his promotion, Zimmerman was account executive, southwestern division. Stern previously was local and regional sales manager at KDAF-TV, Fox Broadcasting owned indie in Dallas, where he also worked as national sales manager.

Thomas F. Frank has joined **Orbis Communications** as director of programming. Prior to joining Orbis, Frank was media supervisor and manager of syndication activity at Procter & Gamble.

Kit Simon has been promoted to senior vice president, midwest advertising sales at **TV Horizons**, a division of LBS Communications. She joined LBS in January, 1988, from Buena Vista Television, where she was director of advertiser sales.

At **LBS Communications**, **Joanne DeRicco** has been promoted to vice president, creative services, from her prior position as director, advertising and promotion. She joined LBS in 1981 as supervisor, advertising sales research and in 1984 joined the creative services department as manager, advertising and promotion. Also at LBS, **Dennis K. Boyle** becomes sales account executive, midwestern region. He had been manager, central west division at Viacom Enterprises.

Steve Engelson has joined **All American Television** as sales executive in the ad sales department. He comes to All American from J. Walter Thompson, where he was network negotiator for Warner-Lambert and U.S. Sprint.

Patricia Wells has been named research manager, off-network and features, at **MCA TV**. Her experience in TV research includes several increasingly responsible positions at Katz Communications. She most recently was director of programming research at Katz.

Kevin Burns named creative services manager, **Twentieth Century Fox Film Television Syndication**.

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Syndication shorts

Warner Bros. Domestic Television Distribution registered solid sales activity at the recent NATPE. Topping the list of sales was *Tiny Tunes*, which is a go for 1990. Sales in 79 markets included all 10 of top 10, and involved clearances on the Fox Television stations, Tribune, Cox and Gaylord. *Third Degree* has been sold in 42 markets including WCBS-TV New York, WPLG-TV Miami and WRC-TV Washington. *College Mad House* was sold in 38 markets. In off-network, *Alf*, *Head of the Class* and *Perfect Strangers* had additional sales.

Columbia Pictures Television has selected **Steve Sohmer Inc.** to create state-of-the-art, multi-million-dollar station-oriented promotion campaign for *Who's the Boss?* off-network sitcom to air beginning in the fall.

Worldvision Enterprises has launched *Your Home*, home improvement half-hour weekly series.

Missing/Reward, one-hour special, will become weekly half-hour series next fall via **Group W Productions**. The special ran on 110 stations with 85% coverage during the past November and December.

MCA TV's Universal Pictures Debut Network III has been sold to major markets including all Tribune stations in New York, Los Angeles, Chicago, Atlanta, Denver and New Orleans. The 31 titles begin airing in September, on a monthly barter basis, followed by a cash run without any interim cable window.

Blair Entertainment has cleared seven major stations on *Divorce Court*, including KCOP-TV Los Angeles, KPIX-TV San Francisco and WUSA-TV Washington.

World Events' *Vytor the Starfire Champion* tested strongly. In New York, on WPIX-TV at 3:30 p.m., the show increased ratings by 33% over the November 1988 show, *G.I. Joe*, and was up 50% over *the Real Ghostbusters*, on WGNX-TV Atlanta, at 4:30 p.m.

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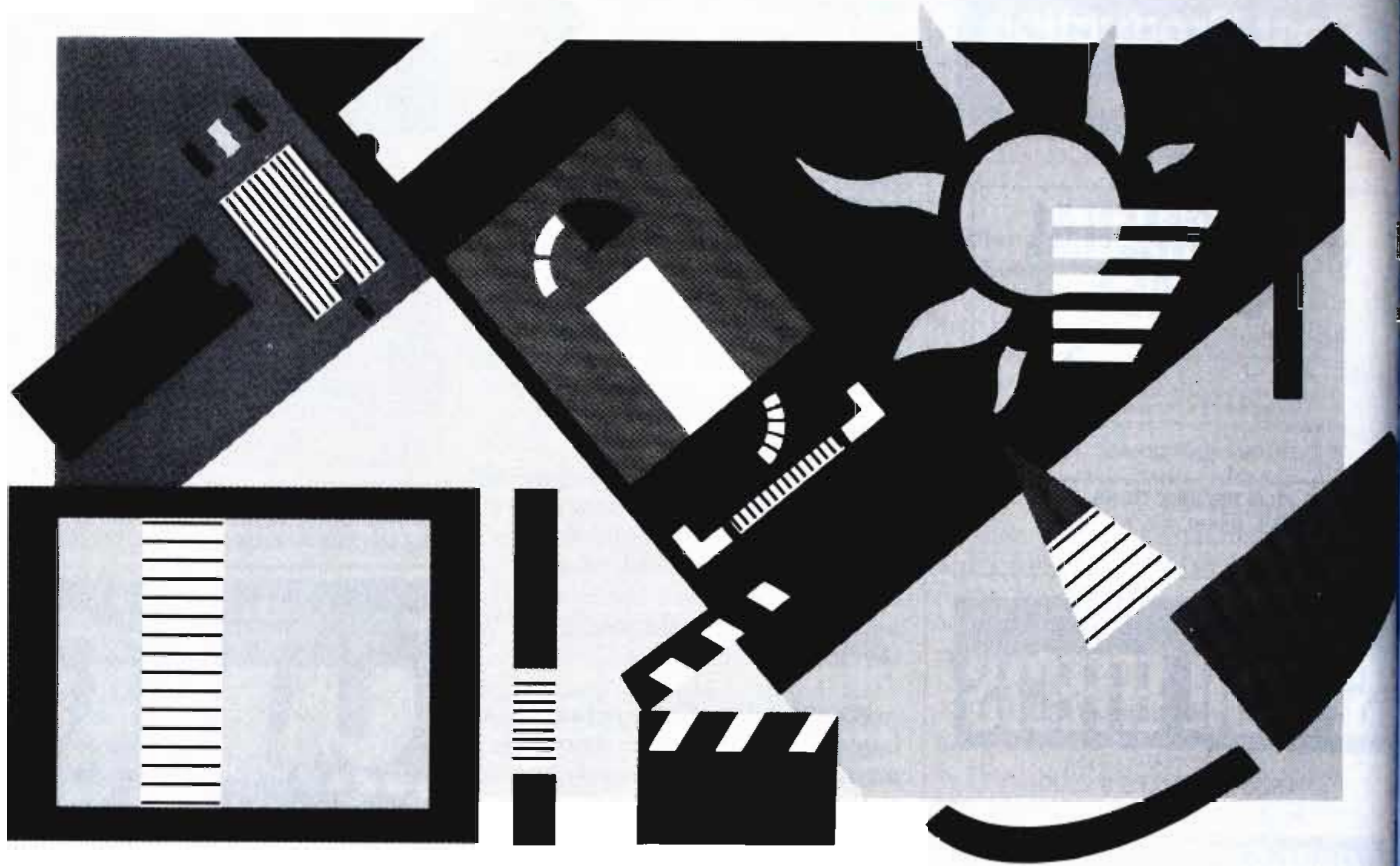
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**MY KIND
OF TOWN'**
Our Town weeks
at the grass roots
Michigan/101

**BUYER'S
OPINION**
Media pros
finally get
some respect/103

**SPOTLIGHT
ON...**
Doner's Benedict
passes expertise
on to others/105

TELEVISION/RADIO AGE

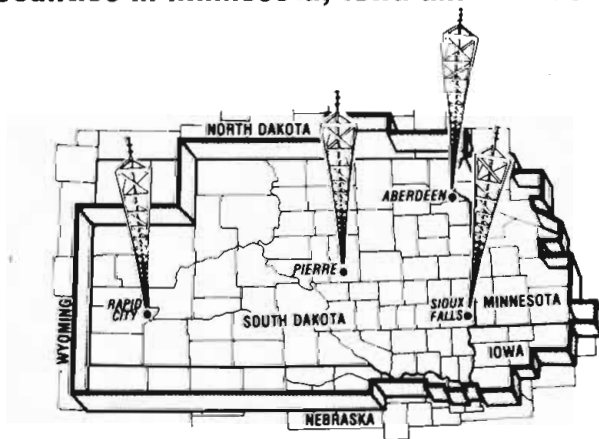
Station Report

February 6, 1989

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WNEM-TV features ADI communities in series of Michigan 'Our Town' weeks

Paul Virciglio, vice president, general manager of Meredith's WNEM-TV Flint-Saginaw-Bay City, reports his station's Our Town project was such a success last year that WNEM is going to rerun it for 1989, at the rate of one town a month.



Camaraman Bob Compeau, account exec Mary McClure, set up shot for "shared ID" featuring one town's mayor greeting viewers.

He says now that all the other towns in the station's Michigan viewing area "have seen how it worked for Tawas, Durand and the other towns we've done, we have a waiting list of communities just waiting their turn for their week in the spotlight."

Our Town got its start last summer when station staffers came up with an idea that called on input from every station department centering around a week of news features on the town during the station's newscasts. First, says Virciglio, a task force was organized that included representatives of WNEM's news department, community affairs and promotion as well as sales. Then the task force concentrated on one town in WNEM's ADI for a full week: towns like Grand Blanc, Tawas, Lepeer, Caro and Durand.

Movers and shakers. Virciglio describes the task force going in "to meet with the local chamber of commerce and with the movers and shakers of each town to explain what we plan to do. We tell them how our news team will be there to research the town's history, its points of interest, its industry and

other growth factors. Then news edits the results in segments for both our early and late news, every night for a full week."

At the same time, the mayor or other prominent town official participates in WNEM's "shared IDs" during that town's week on the air. With the WNEM-TV logo in one corner of the screen, the rest of the screen is occupied by the official greeting the audience and identifying himself and his town.

At the end of the presentation explaining all this, WNEM's sales manager gets up to explain what a unique opportunity this special coverage presents for the town's retailers to put their best foot forward "and let people know how proud they are to do business in a town like Grand Blanc and be part of Grand Blanc's week in the sun."

Virciglio says in most cases, the local chamber of commerce provides WNEM with a mailing list of the town's businesses for the sta-



Paul Virciglio

tion's sales force to call on. But before the actual sales calls, the proprietors of these businesses are invited to meet with the WNEM task force at an 8:30 breakfast to tell them what Our Town is all about and "to start things rolling in their town."

Display posters. Once a retailer orders a schedule on WNEM he also gets a poster the station has made up for the participating Our Town

Laughing all the way to the seminar



Congratulating C. W. Metcalf, second from r., on his explanation of "Relieving Stress with Humor" at a recent sales seminar sponsored by the New York Market Radio Broadcasters Association are, from l., Peter Doyle, acting president, McGavren Guild Radio; Matthew Field, v.p., general manager, WNCN(FM) New York and current NYMRAD chairman; Metcalf; and NYMRAD president Maurie Webster.



Joanne Coblentz has returned to WAXY(FM) Fort Lauderdale as general sales manager. She had

held sales and sales management posts with the RKO station before leaving temporarily to work for an AM-FM combination in Tampa.

Stephen B. Engles has been appointed general manager of KZKC-TV Kansas City. The former general manager of WRLH-TV Richmond has most recently been general sales manager of WKFT-TV Raleigh-Durham, N.C.

Representatives



Susan Genis-Levine has been appointed vice president of sales in the New York office of McGavren Guild Radio. She joined the company in 1979 from the sales staff of Market 4 Radio and now steps up from account executive.



Chris Tsitouris has been promoted to regional manager of Durpetti & Associate's Atlanta sales office. She came to Durpetti in 1986 from the Atlanta sales team of Torbet Radio.

Carey Moler and **Margaret Tjepkema** have been promoted to divisional vice presidents of Katz Continental Television in New York. Tjepkema joined Katz in 1982 and now heads Continental's East Central Station Group in New York. Moler came aboard as a sales assistant in 1979 and is New York manager of the West Station Group.

Michael Young has moved up to sales manager at CBS Radio Representatives, New York. He joined the company in 1985 from the sales staff of WKBW Buffalo, and before that had been an account executive with WGRQ(FM), also Buffalo.

Kimberly Ford has been promoted to network control manager for Katz Media Data. She came to the Katz unit as a network technician in 1987 and before that had been a senior communications analyst for Mini-Pak, Inc.



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Television/Radio Age

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

Wall Street Report

Warner-Lorimar merger should start yielding big profits by 1990

A sigh of relief must have issued from Warner Communications' Rockefeller Center headquarters on Jan. 11 when word finally came down that the conglomerate's long-pending merger was finally accomplished with Lorimar Telepictures.

Had the deal been allowed to pend past Jan. 15, Warner would have been obligated to pick up as much as \$47.5 million more of Lorimar debt, which, added to the \$110 million already forwarded to the Hollywood producer, would have amounted to roughly \$1 per share of Warner stock outstanding.

One Wall Street analyst, who asked not to be quoted, thought Warner paid too much as it was—\$1.24 billion in stock and debt assumption. Another, Hal Vogel at Merrill Lynch, believes the merger will accrue "a slight positive" to Warner's net in the near term.

More enthusiastic is Raymond L. Katz at Mabon, Nugent, who thinks Warner common is substantially undervalued at its current price of near \$38. Katz projects a rise to between 45 and 65 by 1990 and gives Warner its highest rating, recommending the stock for a buy.

Another strong supporter of the merger is Jessica Reif, vice president at CL Global Partners, who labels Warner "the best U.S. fundamental stock play" in the global entertainment field.

Looking at the combined company's current and future projections, both Mabon and CL predict big profits starting in 1990. Mabon projects 1989 revenues

at \$5.36 billion, rising to \$6.05 billion in 1990; CL's estimates are \$5.6 billion and \$6.6 billion. Anticipating profits over the same period, both investment houses put the 1989 figure at about \$504 million, rising to \$663 million in 1990, for a whopping increase of nearly 25%, or \$3.75 per share.

Warner exchanged .3675 shares for every outstanding Lorimar share, and its coverage of Lorimar debt equates to less than 10 times Lorimar's operating profits next year. Though Warner's debt increases to \$985 million from \$582 million, or 40% of total capitalization, "We think WCI is more than capable of handling this leverage," says Mabon's Katz.

David Londoner at Wertheim Schroeder & Co. thinks the merger represents an "interesting intermediate investment opportunity." He is projecting per share earnings at \$2.65-2.70 in 1988, without Lorimar; \$2.75 in 1989 with Lorimar, and a "very meaningful" jump in 1990, to \$3.40.

The reason for the optimism by most analysts is that Lorimar brings to Warner a number of major improvements to its business. Overall, it makes the conglomerate the largest single factor in the television production/distribution business, significantly increasing its share of network and off-network rerun business. More important, the addition of Lorimar instantly transforms Warner into a major first-run syndicator, where it was a nonplayer before. Plus, it competitively positions the company in the growing international market.

The addition of Lorimar product to Warner's catalog boosts the latter's 1989 network sales by about \$300 million with addition of such titles as *Dallas*, *Falcon Crest*, *Knots Landing* and *Alf*; adds an estimated \$75 million immediately in first-run syndication revenue with shows like *People's Court*, *Mama's Family* and *It's a Living*; and another \$85 million in off-network syndication (*Night Court*, *Growing Pains* and *Head of the Class*).—**Dan Rustin**

Warner Communications, Inc.

Before and after Lorimar merger (in 000s, except per-share data)

	1987	1988*	1989**	1990**
Revenues				
Filmed entertainment	\$1,356	\$1,546	\$2,313	\$2,609
Music	1,531	2,051	2,381	2,706
Cable & b'cast	387	465	518	575
Publishing	130	146	150	162
Total revenues	3,404	4,208	5,362	6,052
Operating income				
Filmed entertainment	176	210	305	400
Music	214	310	365	425
Cable & b'cast	46	75	105	130
Publishing	12	13	13	14
Total operating income	448	608	788	969
Net income	328	426	505	663
Per share	2.08	2.66	2.85	3.75

*Projected. **Projection includes Lorimar. Source: Mabon, Nugent & Co.

FEEDBACK

Which changes in the popularity of various radio formats have most affected your agency's buying of specific demographics?



"There are some new formats that have begun to offer even greater audience segmentation with the lighter FM sounds that appeal to young adults. To some extent we have used them to replace beautiful music and album-oriented-rock stations, which are on the decline, because they offer greater precision in target marketing. We've also seen the New Age music and contemporary jazz sounds popping up in some markets, and we're using them to reach the 25-34 and 25-49 age groups. Meanwhile, the 'Z' stations, with their almost-nonsense, silly kind of dialog, seem to be losing their appeal in the teen market."

*Mike Drexler
Executive vice president,
national media director
Bozell, Jacobs, Kenyon &
Eckhardt*



"What I see happening is that the radio industry is successfully reflecting the demographic makeup of the country vs. being the 18-34 medium it was in the '60s and '70s. It's now reflecting the greying of America. I see no development in the news and information area, because that element of the country is dying off. I see big development in the mid-range, 25-54 area—the consuming public, the shopping housewife. Radio is becoming an appealing medium to prospects who have not used it in the past. We have clients like Oscar Mayer, Warner Lambert and Nestle that are using radio more and talking radio because it now has more appeal to package goods companies."

*Jean Pool
Senior vice president,
director of local broadcast
J. Walter Thompson*



"The proliferation of new formats targeted to male listeners such as new age and new wave jazz, in addition to all sports/talk, are segmenting the male audience more than ever. Also, the format 'shock jock' is currently being used to describe radio personalities whose on-air tactics take what is deemed by some clients as offensive and controversial. This segmentation could ultimately mean a buyer may need to buy more stations to reach their target audience."

*Jerry Bonaing
Senior vice president,
group director,
Broadcast and Field Services
Group
Backer Spielvogel Bates*



"About the most obvious change to me is at the upper end of the demo. I see the beautiful music format dying. Most major markets had two beautiful music stations, but 35-plus people are not listening to elevator music now. They're going to soft rock and easy listening."

*Paula Falciglia
Radio broadcast
buying supervisor
Ogilvy & Mather*



"At least in general, we haven't experienced any revolutionary breakthrough from a format standpoint. The last major change was disco. Otherwise, we buy multiple stations in a market and are able to react to the changes that do occur."

*Dave Fulton
Senior vice president, media
planning director
FBC/Leber Katz Partners.*



"Contemporary hit radio is making a big impression, while country-and-western is waning and adult contemporary is flat. If a format goes down, we look for other stations or formats that reach those demographics. In a case like country-and-western, we look more for the psychographics than the demographics. We change our buys to pick up the best formats to reach our potential audience. If CHR is hot and reaches the same demographics as AC, we'll shift our buys there."

*Lou Schultz
Executive vice president,
director of media services
Lintas USA*



"There seems to be an increase in the number of oldies- and soft-rock-formatted stations. This appeals to the 25-54-year-old listener. These stations stand to benefit from the demographic changes that are reflecting a larger pool of older listeners."

*Dennis McGuire
Radio supervisor
N W Ayer*



"I find that adults 25-54 has been the most affected because society is getting older but following a younger lifestyle. Before, the formats were middle-of-the-road and adult contemporary. They're now giving way to more-targeted formats. New wave and contemporary jazz are among the more-targeted formats coming in."

*Palma D'Orazio
Vice president, associate
director of local broadcast*

LBS Spectrum I

Rating/VPH Report 1987-88

	Jan	Feb	March	April	May	June	July	Aug	Sept	'87-88
	None	Imposs Spy	Bonanza Nxt Gen	Boystown	Vietnam War Story	None	Reunion Fairbrgh	Cantervi Ghost	None	Season Average
AA %		3.2	8.0	5.0	6.5		3.4			5.2
AA (000)		2840	7090	4430	5760		3010			4626
GAA %		3.4	8.4	5.0	6.6		3.4			5.4
GAA (000)		3010	7440	4430	5850		3850			4756
# Stations		117	117	127	131		129			124
% Coverage		90	90	91	92		92			91
VPHs (000s)										
Total Persons		1262	1600	1552	1555		1404			1475
Lady of the House (AA VPH)		25	58	69	85		58			59
Working Women 18+ (AA VPH)		232	244	280	282		259			259
A12-34		280	549	554	737		346			493
A18+		1136	1374	1271	1289		1280			1270
A18-49		620	770	779	938		686			743
A25-54		680	774	752	803		631			728
W12-34		168	277	319	300		199			253
W18+		540	731	743	565		759			668
W18-34		147	219	242	242		164			203
W18-49		302	358	442	401		353			371
W25-54		282	371	410	350		382			359
W55+		213	297	247	133		333			245
M12-34		112	272	235	437		147			241
M18+		596	643	528	724		521			602
M18-34		108	240	165	344		113			194
M18-49		318	412	337	537		253			371
M25-54		398	403	342	453		249			369
#		177	198	122	143					160
Teens		25	90	147	151		69			96
Fem teens		21	58	77	58		35			50
K2-11		101	137	134	115		54			108
K6-11		66	76	95	82		38			71

Universal Pictures Debut Network

Rating/VPH Report 1987-88

	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May	June	July	August	'87-88
	Wild Life	H'ween Ill	B'fast Club	Brwsters Mill	Into the Night	Mask	Mass Appeal	The River	Fletch	Dune	Stick	Creator	Season Average
AA%	8.7	10.4	13.7	11.9	8.9	11.2	6.4	9.0	10.7	9.1	10.6	7.1	9.8
AA (000)	7710	9210	12140	10540	7890	9920	5670	7970	9480	8060	9390	6290	8689
GAA%	9.1	11.3	15.1	12.8	9.5	12.2	6.6	9.3	11.3	9.8	11.3	7.4	10.5
GAA (000)	8060	10010	13380	11340	8420	10810	5850	8240	10010	8690	9990	6580	9282
# Stations	117	126	123	126	124	118	125	128	130	130	131	142	127
% Cover- age	92	93	93	93	92	93	93	93	93	94	94	94	93
VPH's (000s)													
Total Persons	1507	1695	1690	1666	1690	1664	1419	1627	1564	1498	1502	1482	1583
Lady of the House (AA VPH)	78	62	119	107	90	94	57	74	88	59	60	55	79
Working Women 18+ (AA VPH)	265	319	360	311	331	321	322	285	297	230	252	233	294
A12-34	811	852	1006	775	769	768	487	601	785	672	603	611	728
A18+	1149	1229	1151	1246	1324	1218	1224	1385	1274	1202	1284	1218	1242
A18-49	845	955	949	920	918	858	704	849	925	920	834	842	877
A25-54	662	809	708	774	797	728	704	787	787	795	757	713	752
W12-34	362	434	545	342	375	431	238	292	372	287	252	292	352
W18+	565	660	636	613	668	705	693	737	626	525	598	565	633
W18-34	276	323	361	270	276	315	212	252	293	244	222	219	272
W18-49	381	518	516	442	465	473	391	421	446	387	367	365	431
W25-54	313	451	399	397	428	414	383	395	380	329	327	317	378
W55+	138	112	80	127	163	179	242	251	148	106	197	170	159
M12-34	449	418	461	433	394	337	249	309	413	385	351	319	377
M18+	584	569	515	633	656	513	531	648	648	677	686	653	609
M18-34	344	293	330	321	284	237	203	262	332	301	292	258	288
M18-49	464	437	433	478	453	385	313	428	479	533	467	477	446
M25-54	349	358	309	377	369	314	321	392	407	466	430	396	374
M55+	110	109	56	131	145	108	173	181	130	110	179	151	132
Teens	191	236	315	184	209	216	72	87	160	127	89	134	168
Fem teens	86	111	184	72	99	116	26	40	79	43	30	73	80
K2-11	167	229	223	236	157	230	123	154	129	162	129	130	172
K6-11	80	156	129	147	82	136	85	100	76	99	81	91	105

TV Net: Tribune/Viacom

Rating/VPH Report 1987-1988

	Sept	Oct	Nov	Dec	Jan	Feb	March	March	April	May	June	July	'87-88
	Deja Vu	Ordeal By Innoc	Missing In Act.	Amadeus	Cross Creek	Death Wish III	Ragtime	Solomons Mines	Grace Quigley	Invasion U.S.A.	Fool For Love	Second Thoughts	Season Average
AA %	6.0	5.6	11.8	10.5	8.3	15.4	5.4	10.6	6.4	10.5			9.0
AA (000)	5320	4960	10450	9300	7350	13640	4780	9390	5670	930			7179
GAA %	6.0	5.7	12.6	11.3	8.7	17.1	5.4	11.0	6.5	11.2			9.6
GAA (000)	5320	5050	11160	10010	7710	15150	4780	9750	5760	994			7568
# Stations	199	192	199	200	194	195	138	185	187	181			187
% Coverage	96	96	96	96	96	96	91	95	95	96			95
VPH's (000s)													
Total Persons	1490	1384	1609	1601	1531	1541	1485	1570	1427	1726			1536
Lady of the House (AA VPH)	62	62	78	58	44	82	63	58	41	105			65
Working Women 18+ (AA VPH)	364	369	258	287	336	283	247	250	263	247			290
A12-34	452	414	662	667	439	611	459	610	354	819			549
A18+	1306	1284	1247	1333	1349	1301	1329	1292	1247	1385			1307
A18-49	789	689	884	863	681	881	687	884	667	1009			803
A25-54	751	696	814	710	652	798	635	791	684	862			739
W12-34	273	239	301	346	237	270	238	263	177	339			268
W18+	829	801	556	727	801	594	699	594	699	633			693
W18-34	226	219	236	279	206	227	211	218	159	282			226
W18-49	514	424	391	443	413	392	338	380	348	445			409
W25-54	472	420	357	370	394	356	310	326	355	363			372
W55+	259	327	118	246	318	163	319	180	292	151			237
M12-34	179	175	361	321	202	341	221	347	177	480			280
M18+	477	483	691	606	548	707	630	698	548	752			614
M18-34	151	138	275	260	177	281	207	279	154	368			229
M18-49	275	265	493	420	268	489	349	504	319	564			395
M25-54	279	276	457	340	258	442	325	465	329	499			367
M55+	152	186	151	164	237	165	242	144	186	131			176
Teens	75	57	151	128	56	103	41	113	41	169			93
Fem teens	47	20	65	67	31	43	27	45	18	57			42
K2-11	109	42	211	140	125	136	115	166	139	173			136
K6-11	39	31	132	89	79	76	68	104	63	108			79

Columbia (Embassy) Night At The Movies

Rating/VPH Report 1987-88

	Oct	Nov	Dec	Jan	Feb	March	April	May	June	July	August	Sept	'87-88
	None	Fright Night	None	None	The Bride	None	None	Critters	None	Band In The Hand	None	None	Season Average
AA %		9.0			7.3			9.2		9.5			8.8
AA(000)		7970			6470			8150		8420			7753
GAA %		9.7			7.7			10.0		10.1			9.4
GAA(000)		8590			6820			8860		8990.0			8315
# Stations		133			130			140		139			136
% Coverage		93			92			93		93			93
VPH's (000s)													
Total Persons		1751			1615			1659		1543			1642
Lady of the House (AA VPH)		79			93			106		68			87
Working Women 18+ (AA VPH)		333			253			236		237			265
A12-34		926			723			775		685			777
A18+		1310			1187			1152		1175			1206
A18-49		1072			869			878		870			922
A25-54		910			745			714		735			776
W12-34		479			384			348		277			372
W18+		694			659			571		560			621
W18-34		361			297			254		215			282
W18-49		557			477			424		395			463
W25-54		487			399			350		352			397
W55+		109			158			97		131			124
M12-34		447			339			427		408			405
M18+		616			528			581		615			585
M18-34		330			240			295		300			291
M18-49		515			392			454		475			459
M25-54		423			346			364		383			379
M55+		78			102			93		104			94
Teens		235			186			226		170			204
Fern teens		118			87			94		62			90
K2-11		205			243			281		198			232
K6-11		131			146			194		143			154

20th Century Fox

Rating/VPH Report 1987-88

	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May	June	July	August	'87-88 Season Average
	Osterman Weekend	Without A Trace	None	Miracle 34th St	Dream- scape				Clair- voyant				
AA %	4.9	6.2		8.5	7.4				5.6				6.5
AA (000)	4340	5490		7530	6560				4960				5776
# Stations	147	151		162	154				171				157
% Coverage	88	88		87	88				92				89
VPH's (000s)													
Total Persons	1304	1439		1727	1655				1533				1532
Lady of the House (AA VPH)	49	79		64	112				51				71
Working Women 18+ (AA VPH)	287	311		356	257				270				296
A 12-34	428	569		624	856				625				620
A 18+	1106	1155		1314	1230				1324				1226
A 18-49	610	673		812	959				841				779
A 25-54	638	663		737	729				724				698
W 12-34	201	323		356	406				279				313
W 18+	605	696		777	667				705				690
W 18-34	159	231		275	330				235				246
W 18-49	310	391		441	509				412				414
W 25-54	330	371		393	389				363				369
W 55+	227	243		281	133				240				225
M 12-34	227	246		268	450				346				307
M 18+	501	459		537	563				619				536
M 18-34	173	194		202	329				286				237
M 18-49	292	282		371	450				429				365
M 25-54	308	292		344	340				361				329
M 55+	142	145		126	79				151				129
Teens	96	144		147	197				104				138
Fern teens	42	92		81	76				44				67
K 2-11	103	140		266	229				105				169
K 6-11	45	93		173	148				58				103

(Turner) Color Classic Network One

Rating/VPH Report 1988

	Jan	Feb	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec	'87-88 Season Average
	Carbine Williams	Across Pacific	Gazebo	Roaring 20's	Action in N Atlantic	Stratn Story	Srgt York						
AA %	7.2	4.8	4.9	4.5		6.0	6.7						5.7
AA (000)	6380	4250	4340	3990		5320	5940						5037
GAA %	7.4	4.9	4.9	4.5		6.1	7.0						5.8
GAA (00)	6560	4340	4340	3990		5410	6240						5147
# Stations	143	140	156	141		172	175						155
% Coverage	91	87	93	92		94	94						92
VPH's (000s)													
Total Persons	1549	1492	1512	1480		1431	1604						1511
Lady of the House (AA VPH)	52	54	39	46		51	34						46
Working Women 18+ (AA VPH)	203	254	308	209		259	264						250
A12-34	494	486	525	472		512	581						512
A18+	1330	1352	1233	1297		1190	1370						1295
A18-49	834	796	721	745		733	879						785
A25-54	813	741	723	710		670	798						743
W12-34	179	221	272	204		280	258						236
W18+	600	655	685	631		670	637						646
W18-34	146	197	211	170		219	215						193
W18-49	320	387	388	317		406	391						368
W25-54	354	359	403	298		366	349						353
W55+	299	234	227	261		229	202						230
M12-34	315	265	253	268		232	323						276
M18+	730	697	548	666		520	733						649
M18-34	263	240	210	229		185	278						234
M18-49	514	409	333	428		327	488						417
M25-54	468	382	320	412		304	449						389
M55+	159	215	155	191		155	193						178
Teens	85	49	104	73		108	88						85
Fem Teens	33	24	61	34		61	43						43
K2-11	135	91	175	110		134	145						132
K6-11	75	48	107	70		95	66						77

Buena Vista (Magic 1)

Rating/VPH Report 1987-88

	Sept	Oct	Nov	Dec	Jan	Feb	March	April	May	June	July	August	'87-88 Season Average
	None	Never Cry Wolf	Love Bug	Trench Coat	None	None	Darby O' & Lil Peopl	Flight of Grey Wolf	None	Child of Glass	None	None	
AA % (Orig)		5.8	5.3	3.0			4.0	4.0		4.3			4.4
AA (000)		5140	4700	2660			3540	3540		3810			3898
AA % (Repeat)		5.8	2.7	2.6			2.3	2.5		2.9			3.1
AA (000)		5140	2390	2300			2040	2220		2570			2777
# Stations (Orig)		144	145	147			135	150		159			147
% Coverage (Repeat)		86	83	87			78	86		88			85

VPH's (000s)

Total Persons	1564	1816	1471				2020	1630		1614			1686
Lady of the House (AA VPH)	97	49	62				94	78		105			81
Working Women 18+ (AA VPH)	297	327	184				271	260		223			260
A12-34	596	777	463				765	496					619
A18+	1342	1194	1207				1254	1246					1249
A18-49	909	787	611				852	679					768
A25-54	801	631	592				794	643					692
W12-34	303	400	250				429	313					339
W18+	663	676	621				730	717		711			686
W18-34	275	310	179				258	267		243			255
W18-49	440	470	320				500	410		497			440
W25-54	381	374	289				458	360		454			386
W55+	186	155	263				182	263		174			204
M12-34	293	377	213				336	183					280
M18+	679	518	586				524	529		483			553
M18-34	248	230	175				239	132		251			213
M18-49	469	317	291				352	269		355			342
M25-54	420	257	303				336	283		319			320
M55+	160	159	228				138	200		100			164
Teens	73	237	109				268	97		220			167
Fem Teens	28	90	71				171	46		118			87
K2-11	149	385	155				498	288		200			279
K6-11	82	245	119				343	204		144			190

Turner) Color Classic Network Two

Rating/VPH Report 1987-88

	Jan	Feb	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec	'87-88 Season Average
	San Francisco	Fast. Gun Alive	Asphalt Jungle	Adam's Rib		Boom Town	They Expdbble						
AA %				3.0		4.4	4.9						4.1
AA (000)				2660		3900	4340						3633
AAA %				3.1		4.5	5.1						4.2
AAA (000)				2750		3950	4520						3740
# Stations				127		140	152						140
% Coverage				84		92	94						90
VPH's (000s)													
Total Persons				1369		1405	1447						1407
Lady of the House (AA VPH)				57		33	50						47
Working Women 18+ (AA VPH)				253		269	188						237
A12-34				419		391	450						420
A18+				1186		1264	1272						1241
A18-49				588		707	742						679
A25-54				568		661	717						649
W12-34				230		205	177						204
W18+				699		656	553						636
W18-34				188		174	157						173
W18-49				313		363	317						331
W25-54				291		335	308						311
W55+				345		255	193						264
M12-34				189		186	273						216
M18+				487		608	719						605
M18-34				148		165	222						178
M18-49				275		344	425						348
M25-54				277		326	409						337
M55+				179		219	230						209
Teens				83		52	71						69
Fem Teens				42		31	20						31
K2-11				100		89	103						97
K6-11				63		58	64						62

Turner Prime One

Rating/VPH Report 1987-88

	Jan	Feb	March	April	May	June	July	Aug	Sept	Oct	Nov	Dec	'87-88
	Dirty Dingus	Kelly's Heroes	Ryan's Daughter	Ben Hur		Sunshine Boys	MN Cat Dancing						Season Average
AA %				3.8		3.0	4.5						3.8
AA (000)				3370		2660	3990						3340
GAA %				3.9		3.1	4.7						3.9
GAA (000)				3460		2720	4140						3440
# Stations				108		120	130						119
% Coverage				89		92	92						91
VPH's (000s)													
Total Persons				1613		1420	1422						1485
Lady of the House (AA VPH)				66		58	53						59
Working Women 18+ (AA VPH)				234		283	208						242
A12-34				572		452	439						488
A18+				1459		1233	1279						1324
A18-49				871		739	723						778
A25-54				813		794	698						768
W12-34				250		245	213						236
W18+				741		684	618						681
W18-34				210		189	192						197
W18-49				398		401	336						378
W25-54				348		417	311						359
W55+				290		214	243						249
M12-34				322		207	226						252
M18+				718		549	661						643
M18-34				294		186	187						222
M18-49				473		338	387						399
M25-54				465		377	387						410
M55+				173		150	208						177
Teens				68		77	60						68
Fem Teens				40		56	21						39
K2-11				85		109	82						92
K6-11				46		78	49						58

Source: Settel from NSS pocket piece. LT = less than 50,000 projected persons.

Tv station shares (from page 41)

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W	M	W	M

Miami (14)

WPLG/A	20	18	20	18	26	21	24	29
WSVN/N	18	17	16	18	13	14	21	16
WTVJ/C	14	15	14	16	10	11	15	13
WBFS-TV/I	7	7	7	6	6	4	3	3
WLTV/I	6	8	8	6	10	7	6	3
WDZL/I	6	5	6	6	6	7	6	3
WCIX-TV/I	5	7	7	7	3	4	3	3
WSCV/I	3	2	2	2	6	4	—	—

Seattle-Tacoma (15)

KING-TV/N	23	20	20	24	23	18	35	39
KOMO-TV/A	23	22	28	22	19	23	20	17
KIRO-TV/C	18	19	18	19	19	18	20	17
KSTW-TV/I	9	11	9	9	12	14	5	11
KCPQ-TV/I	7	7	6	7	8	5	5	6

Pittsburgh (16)

KDKA-TV/C	26	28	25	28	33	28	31	27
WTAE-TV/A	20	19	24	20	20	24	29	33
WPXI/N	20	20	18	20	17	16	20	17
WPGH-TV/I	6	8	7	6	7	4	3	—
WPTT-TV/I	3	3	3	3	3	4	—	—

Tampa-St. Petersburg (17)

WTVT/C	24	23	22	26	29	26	23	18
WXFL/N	24	24	23	23	21	22	27	21
WTSP-TV/A	20	19	22	19	18	17	27	29
WTOG/I	6	5	6	6	11	13	4	4
WFTS/I	5	5	5	5	4	4	4	4

St. Louis (18)

KSDK/N	30	32	31	30	29	33	40	38
KMOV/C	24	23	22	24	29	28	33	27
KTVI/A	15	13	18	15	13	17	7	11
KPLR-TV/I	12	11	11	11	13	11	7	11
KDNL-TV/I	6	6	6	6	4	—	5	3

Denver (19)

KCNC-TV/N	24	21	20	23	22	22	27	27
KUSA-TV/A	21	19	25	21	26	17	30	32
KMGH-TV/C	15	16	14	16	13	11	14	11
KWGN-TV/I	11	12	12	12	9	11	5	5
KDVR-TV/I	7	8	8	8	9	6	8	8

Phoenix (20)

KTSP-TV/C	23	22	20	24	20	20	21	15
KTVK/A	22	19	25	19	35	27	24	24
KPNX-TV/N	19	19	20	22	15	20	26	24
KPHO-TV/I	10	11	12	13	10	13	9	9
KNXV-TV/I	7	6	5	5	5	7	6	6
KUTP/I	3	4	3	3	—	7	3	6

Sacramento-Stockton (21)

KCRA-TV/N	27	26	25	25	28	28	33	33
KOVR/A	18	18	22	17	16	20	17	17
KXTV/C	17	16	17	18	12	12	17	11
KTXL/I	8	8	8	8	12	8	6	6
KRBK-TV/I	5	6	6	6	4	4	6	—
KSCH/I	3	3	3	3	4	8	—	—

Baltimore (22)

WJZ-TV/A	24	23	28	24	32	29	29	33
WMAR-TV/N	24	24	23	25	25	21	25	26
WBAL-TV/C	21	22	19	22	18	21	21	19
WBFF/I	6	6	5	5	4	8	4	7
WNUV-TV/I	4	4	4	4	4	4	4	—

	Mon-Sun, Sign-on/sign-off Households				M-F 4-7:30 p.m.		M-F 11-11:30 p.m.	
	N '88	M '88	F '88	N '87	W	M	W	M

Hartford-New Haven (23)

WFSB-TV/C	22	23	21	26	28	24	32	26
WTNH-TV/A	21	22	28	20	24	19	27	26
WVIT/N	12	11	10	12	8	14	9	16
WTXX-TV/I	4	4	3	4	4	5	5	5
WTIC-TV/I	4	5	4	4	4	5	—	—

San Diego (24)

KGTV/A	23	21	28	21	32	32	32	29
KFMB-TV/C	21	21	20	22	21	24	21	18
KNSD/N	17	16	15	19	11	12	26	18
XETV/I	8	9	8	7	11	8	5	6
KUSI-TV/I	4	4	4	4	4	4	—	—

Orlando-Daytona Beach-Melbourne (25)

WFTV/A	26	24	31	23	33	25	29	28
WESH/N	23	24	21	25	19	21	29	24
WCPX-TV/C	19	21	21	22	19	21	24	20
WOFL/I	9	9	8	9	7	13	5	4

Indianapolis (26)

WRTV/A	22	20	23	19	32	25	24	22
WISH-TV/C	22	21	23	24	14	15	24	22
WTHR/N	20	20	18	22	18	20	29	22
WXIN/I	7	8	7	6	7	10	5	4
WTTV/I	7	7	9	9	7	5	5	4

Portland, Or (27)

KGW-TV/N	22	20	19	20	22	18	27	38
KOIN-TV/C	21	24	20	23	19	23	27	23
KATU/A	21	18	26	19	22	23	20	15
KPTV/I	13	13	13	13	19	18	7	8
KPDX-TV/I	4	4	5	5	4	5	—	—

Milwaukee (28)

WTMJ-TV/N	24	26	24	28	30	29	27	28
WISN-TV/A	19	19	26	18	20	21	22	28
WITI-TV/C	19	20	19	22	15	14	22	19
WVTV/I	8	10	8	8	10	7	5	3
WCGV/I	7	7	7	7	5	7	5	8

Cincinnati (29)

WLWT/N	25	23	22	24	19	22	30	23
WCPO-TV/C	22	24	22	25	31	22	26	19
WKRC-TV/A	20	20	24	19	19	17	22	27
WXIX-TV/I	10	9	10	9	12	13	4	4
WIII/I	2	2	2	2	4	4	4	—

Kansas City (30)

WDAF-TV/N	24	24	21	25	23	24	23	23
KMBC-TV/A	23	24	28	21	32	29	28	28
KCTV/C	23	22	22	25	23	24	28	25
KSHB-TV/I	8	9	8	8	5	6	8	8
KZKC/I	4	4	4	3	5	6	3	3

Charlotte (31)

WBTV/C	29	28	28	31	26	25	36	33
WSOC-TV/A	25	27	28	24	35	33	32	29
WPCQ/N	8	9	8	9	3	4	5	5
WJZY/I	7	5	5	5	6	8	5	5
WCCB/I	6	7	7	8	6	4	5	—

Nashville (32)

WSMV/N	31	31	30	31	41	37	32	32
WTWF/C	23	25	25	27	19	16	29	21
WKRN-TV/A	18	18	20	17	19	21	15	18
WZTV/I	6	6	5	6	7	5	9	12
WCAY/I	4	3	4	3	4	5	—	—

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Television/Radio Age



INFLUENCE

Mon-Sun, Sign-on/sign-off Households N '88 M '88 F '88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Columbus, OH (33)

WCMH-TV/N	27	26	26	28	26	21	33	35
WSYX/A	23	19	24	20	30	26	26	35
WBNS-TV/C	23	25	24	26	19	26	19	19
WTTE/I	6	7	6	7	4	5	4	—

Raleigh-Durham (34)

WTVD/A	28	30	30	29	40	35	35	36
WRAL-TV/C	27	28	27	28	27	26	35	27
WPTE-TV/N	8	9	8	8	3	4	4	5
WLFL-TV/I	6	5	5	5	3	4	—	—
WKFT/I	2	2	3	3	3	—	4	5

New Orleans (35)

WWL-TV/C	36	36	36	38	45	38	44	37
WDSU-TV/N	21	20	20	19	16	19	16	14
WVUE/A	16	15	17	15	13	14	24	30
WGNO/I	7	9	7	8	3	5	4	5
WNOL-TV/I	5	6	5	5	3	5	2	—

Greenville-Spartanburg-Asheville (36)

WYFF-TV/N	29	30	30	32	33	30	32	27
WSPA-TV/C	23	22	23	24	22	22	32	27
WLOS/A	19	20	22	20	19	22	21	27
WHNS-TV/I	9	8	9	8	7	9	5	5

Grand Rapids-Kalamazoo-Battle Creek (37)

WOTV/N	24	23	21	23	24	26	40	33
WWMT/C	20	21	18	22	24	16	15	11
WZZM-TV/A	17	17	21	18	20	21	20	22
WXMI/I	8	8	9	8	4	5	5	—
WUHQ-TV/A	5	6	6	5	4	5	5	6

Buffalo (38)

WKBW-TV/A	25	26	31	24	33	30	33	41
WGRZ-TV/N	23	22	20	23	17	20	23	15
WIVB-TV/C	19	21	20	23	21	20	30	26
WNYB-TV/I	4	4	3	3	4	5	—	—
WUTV/I	3	4	4	4	4	5	3	—

Okalahoma City (39)

KWTV/C	26	25	24	27	26	25	34	30
KTVY/N	23	25	24	25	30	25	24	25
KOCO-TV/A	19	17	21	19	17	19	20	23
KOKH-TV/I	5	6	6	6	4	6	5	5
KGMC/I	4	5	5	4	4	6	2	5
KAUT/I	4	4	4	4	4	6	2	3

Salt Lake City (40)

KUTV/N	23	25	24	26	28	23	33	35
KTVX/A	23	21	28	23	17	23	15	15
KSL-TV/C	21	23	22	25	28	23	30	30
KSTU/I	10	11	10	8	11	8	8	8

Memphis (41)

WMC-TV/N	31	30	29	32	39	32	31	33
WREG-TV/C	24	22	24	24	25	26	26	22
WHBQ-TV/A	15	16	17	16	11	11	23	19
WPTY-TV/I	6	6	6	6	4	5	5	3
WMKW/I	4	4	5	4	4	5	3	3

Norfolk-Portsmouth-Newport News-Hampton (42)

WVEC-TV/A	23	20	28	23	33	25	22	27
WTKR-TV/C	23	25	22	24	20	21	22	14
WAVY-TV/N	22	23	21	21	20	25	30	32
WTVZ/I	5	6	6	5	3	4	4	5
WYAH/I	5	5	5	5	3	4	—	5

Mon-Sun, Sign-on/sign-off Households N '88 M '88 F '88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

San Antonio (43)

KENS-TV/C	24	23	23	27	36	31	46	38
KMOL-TV/N	22	21	21	23	18	25	20	18
KSAT-TV/A	21	20	23	22	14	19	20	25
KRRT/I	6	8	6	8	5	6	2	3
KABB/I	4	4	4	—	5	6	2	3
KWEX-TV/I	4	7	6	4	5	—	2	—

Providence-New Bedford (44)

WJAR/N	26	26	25	28	20	40	33	—
WPRI-TV/A	21	19	25	20	32	25	15	17
WLNE/C	13	14	14	15	12	15	10	8
WNAC-TV/I	3	3	2	3	4	5	—	4

Harrisburg-York-Lancaster-Lebanon (45)

WGAL-TV/N	27	29	28	30	26	28	29	30
WHTM/A	15	14	21	14	26	22	24	30
WHP-TV/C	13	12	13	14	13	11	6	5
WPMT/I	5	5	5	5	9	6	6	5
WLYH-TV/C	4	4	3	4	—	6	—	—

Louisville (46)

WAVE/N	28	27	28	30	17	20	23	26
WHAS-TV/C	25	28	27	26	31	36	40	37
WLKY-TV/A	16	16	19	18	24	16	13	15
WDRB-TV/I	9	8	9	9	10	8	3	—

Birmingham (47)

WVTM/N	26	31	29	31	30	30	37	36
WBRC-TV/A	26	25	30	27	30	25	29	30
WTTO/I	12	11	12	11	15	10	11	9
WBMG/C	11	9	9	12	7	10	6	6

Greensboro-Winston Salem-High Point (48)

WFMY-TV/C	28	30	29	33	21	30	29	23
WGHP-TV/A	23	21	24	21	32	26	24	32
WXII/N	21	22	21	20	21	22	29	27
WNRW/I	5	6	5	4	4	4	5	5
WGGT/I	3	2	3	3	—	4	—	—

Dayton (49)

WHIO-TV/C	26	27	26	27	26	24	36	30
WDTN/A	20	20	24	19	26	24	18	25
WKCF/N	18	15	15	17	15	14	14	15
KRGT-TV/I	6	6	7	6	7	10	5	—

West Palm Beach-Ft. Pierce-Vero Beach (50)

WPTV/N	25	24	25	26	31	32	30	27
WPEC/A	15	15	18	15	15	16	26	31
WTVX/C	10	9	8	10	12	12	11	8
WFLX/I	6	7	6	6	8	8	7	8

Charleston-Huntington (51)

WSAZ-TV/N	29	30	30	31	26	27	24	27
WCHS-TV/A	17	14	15	15	19	15	20	18
WOWK-TV/C	16	16	16	16	23	19	16	14
WVAH-TV/I	8	9	8	7	10	12	8	5

Wilkes Barre-Scranton (52)

WNEP-TV/A	26	26	30	24	32	29	41	46
WBRE-TV/N	18	17	17	20	18	19	17	17
WYOU/C	18	19	18	20	18	14	14	13
WOLF-TV/I	4	3	3	3	4	5	7	4

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Mon-Sun, Sign-on/sign-off Households N '88 M'88 F '88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Albany-Schenectady-Troy (53)

WRGB/C	25	24	24	26	28	26	36	30
WTEN/A	22	19	24	18	24	22	18	25
WNYT/N	21	24	22	23	24	26	27	25
WXXA-TV/I	8	6	8	7	8	9	5	5

Tulsa (54)

KOTV/C	25	24	22	25	24	19	28	21
KTUL-TV/A	23	21	24	26	24	25	25	29
KJRH/N	21	22	24	23	24	31	28	32
KOKI-TV/I	8	7	6	6	10	13	3	5

Little Rock (55)

KARK-TV/N	27	26	25	27	28	30	32	37
KATV/A	26	25	28	24	36	30	27	32
KTHV/C	21	20	18	21	12	10	15	11
KLRT/I	5	6	6	6	4	5	2	—
KASN/I	3	4	4	4	4	5	5	3

Albuquerque (56)

KOAT-TV/A	25	24	31	27	29	29	40	39
KOB-TV/N	22	23	22	21	24	24	20	19
KGGM-TV/C	17	16	15	17	14	12	14	14
KGSW-TV/I	5	5	5	6	5	6	6	6
KNMZ-TV	3	2	2	2	5	6	3	3

Jacksonville (57)

WJXT/C	32	33	32	35	48	39	35	30
WTLV/N	21	19	19	16	23	22	30	25
WJKS/A	12	12	15	16	10	13	13	20
WAWS-TV/I	7	6	7	6	6	4	4	—
WNFT/I	4	4	4	4	3	4	4	—

Flint-Saginaw-Bay City (58)

WNEM-TV/N	29	31	29	29	26	30	42	43
WJRT-TV/A	24	24	29	25	30	25	29	29
WEYI-TV/C	9	8	8	8	7	5	4	5
WSMH/I	7	5	6	7	7	10	4	5

Wichita-Hutchinson (59)

KWCH-TV/C	27	26	27	29	32	29	37	29
KSNW/N	21	22	22	24	16	14	24	21
KAKE-TV/A	18	19	24	17	21	21	24	24
KSAS-TV/I	6	5	5	5	5	7	3	5

Knoxville (60)

WBIR-TV/N	31	33	30	34	37	32	36	38
WATE-TV/A	21	20	25	21	22	23	23	29
WTVK/C	15	15	13	15	11	9	9	5
WKCH/I	4	4	4	4	4	5	—	5

Richmond (61)

WTVR-TV/C	28	29	26	30	19	23	24	16
WWBT/N	24	23	23	23	30	27	29	26
WXEX-TV/A	20	18	24	19	26	23	19	26
WRLH-TV/I	6	5	5	5	7	5	5	5

Fresno-Visalia (62)

KFSN-TV/A	21	22	25	22	24	25	27	31
KSEE/N	19	18	18	19	10	11	20	15
KMPH-TV/I	15	14	15	16	17	18	7	15
KJEO/C	14	16	15	17	10	7	13	15
KFTV/I	6	6	5	4	14	11	—	—

Mobile-Pensacola (63)

WKRQ-TV/C	25	27	29	29	25	29	24	17
WALA-TV/N	23	21	22	22	25	19	24	23
WEAR-TV/A	20	18	19	17	25	29	24	31
WPMI/I	6	5	5	6	7	5	8	9
WJTC/I	3	3	3	3	4	—	—	—

Mon-Sun, Sign-on/sign-off Households N '88 M'88 F '88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Toledo (64)

WTOL-TV/C	28	26	27	29	40	32	31	27
WTVG/N	27	26	25	26	24	26	38	40
WNWO-TV/A	13	12	18	12	8	5	8	13
WUPW/I	7	7	7	7	4	5	8	7

Shreveport-Texarkana (65)

KSLA-TV/C	24	25	23	26	28	25	26	24
KTBS-TV/A	22	23	27	23	20	19	26	29
KTAL-TV/N	22	20	21	21	20	19	24	21
KMSS-TV/I	7	7	6	6	4	6	5	6

Des Moines (66)

KCCI-TV/C	27	28	26	29	26	21	38	28
WHO-TV/N	23	26	24	25	37	29	30	31
WOI-TV/A	18	18	21	18	16	14	13	21
KDSM-TV/I	8	7	8	7	5	7	3	5

Green Bay-Appleton (67)

WBAY-TV/C	24	22	19	25	26	28	32	33
WLUK-TV/N	23	24	21	22	17	22	21	20
WFRV-TV/A	21	22	27	22	26	22	24	23
WGBA/I	5	7	7	6	4	6	3	3
WXGZ-TV/I	4	4	3	4	4	—	3	—

Syracuse (68)

WSTM/N	24	21	19	21	25	29	27	24
WTVH/C	21	22	22	25	21	19	23	19
WIXT/A	20	21	24	19	29	19	18	24
WSYT/I	4	5	5	5	4	5	—	5

Austin, TX (69)

KTBC-TV/C	27	28	26	30	28	20	35	26
KVUE-TV/A	22	20	26	21	22	27	29	32
KXAN-TV/N	17	17	17	19	22	20	12	16
KBVO/I	9	11	8	10	6	7	3	3

Roanoke-Lynchburg (70)

WDBJ/C	30	33	33	32	37	36	37	35
WSLS-TV/N	22	24	23	24	20	20	16	18
WSET-TV/A	17	17	19	18	17	16	21	29
WJPR/I	2	2	—	2	—	—	—	—

Rochester, NY (71)

WOKR/A	24	24	32	22	25	30	36	43
WHEC-TV/C	21	24	23	26	29	30	27	26
WROC-TV/N	20	20	16	21	17	20	9	9
WUHF/I	9	8	9	9	8	10	5	4

Omaha (72)

KMTV/C	25	23	21	25	28	21	19	21
KETV/A	21	20	28	20	28	14	30	26
WOWT/N	21	21	18	21	17	21	27	24
KPTM/I	10	12	10	11	17	14	11	12

Portland-Poland Spring (73)

WCSH-TV/N	29	25	27	29	28	33	23	31
WGME-TV/C	19	18	17	20	24	21	23	8
WMTW-TV/A	17	16	22	16	14	13	15	15
WPXT/I	4	3	4	4	3	4	—	—

Springfield-Decatur-Champaign (74)

WCIA/C	25	24	24	25	29	29	31	29
WICS/N	23	24	21	25	24	29	31	26
WAND/A	16	17	21	16	14	14	17	17
WRSP-TV/I	6	6	5	6	10	7	6	9

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Mon-Sun, Sign-on/sign-off Households N '88 M'88 F'88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Lexington (75)

WLEX-TV/N	24	22	20	20	23	17	19	20
WKYT-TV/C	21	22	25	25	19	22	29	30
WTVQ-TV/A	17	18	18	17	23	17	14	20
WDKY-TV/I	6	7	5	6	8	9	—	—

Paducah-Cape Girardeau-Harrisburg-Marion (76)

KFVS-TV/C	29	29	32	34	30	30	37	35
WPSD-TV/N	29	26	26	27	26	30	32	27
WSIL-TV/A	10	12	11	10	9	10	11	14
WBSI/I	6	5	6	5	9	5	3	3

Spokane (77)

KHQ-TV/N	23	25	22	25	14	12	29	31
KREM-TV/C	22	22	18	22	34	27	21	15
KXLY-TV/A	22	21	27	21	21	27	21	23
KAYU-TV/I	7	6	6	—	7	4	—	—

Cedar Rapids-Waterloo-Dubuque (78)

KWWL/N	29	32	29	32	35	29	32	35
KGAN/C	25	20	21	22	20	21	24	26
KCRG-TV/A	17	18	21	16	20	14	24	21
* KDUB-TV/A	2	—	3	3	5	—	6	3

Davenport-Rock Island-Moline: Quad City (79)

KWQC-TV/N	30	30	28	32	27	33	37	37
WHBF-TV/C	22	19	17	20	14	22	17	11
WQAD-TV/A	20	17	22	18	27	17	23	29
KLJB-TV/I	4	5	5	5	5	—	3	3

* Located in Dubuque

Huntsville-Decatur-Florence (80)

WHNT-TV/C	24	22	25	24	21	29	29	27
WAFF/N	20	22	21	21	25	24	19	13
WAAY-TV/A	20	21	21	21	21	18	29	30
WZDX/I	6	5	6	7	8	6	3	3
WOWL-TV/N	2	2	2	3	—	—	3	3

Tucson (81)

KVOA-TV/N	26	24	22	24	32	28	32	22
KGUN/A	23	20	26	22	18	22	27	36
KOLD-TV/C	20	20	21	23	18	22	16	17
KMSB-TV/I	7	6	5	6	9	6	5	6
KDTU-TV/I	4	5	5	5	5	—	—	—

Springfield, MO (82)

KYTV/N	36	38	35	36	42	39	50	45
KOLR/C	23	22	22	23	17	22	24	24
KSPR/A	11	10	13	9	17	11	9	9
KDEB/I	8	8	8	9	8	11	6	6

Chattanooga (83)

WRCB-TV/N	28	28	27	26	26	29	30	26
WTVC/A	26	24	26	24	37	33	30	35
WDEF-TV/C	21	21	19	21	15	13	17	9
WDSI-TV/I	4	5	3	3	4	4	4	4

South Bend-Elkhart (84)

WNDU-TV/N	24	26	24	26	19	26	39	36
WSBT-TV/C	24	23	25	25	30	21	26	23
WSJV/A	16	16	22	17	15	11	9	14
WHME-TV/I	2	—	2	—	7	5	—	—

Jackson, MS (85)

WLBT/N	30	31	30	35	29	32	40	35
WJTV/C	27	27	26	27	29	32	30	27
WAPT/A	15	11	14	12	14	16	15	16
WDBD/I	6	7	7	6	7	5	3	3

Mon-Sun, Sign-on/sign-off Households N '88 M'88 F'88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Columbia, SC (86)

WIS-TV/N	38	39	39	39	39	45	42	48
WLTX/C	16	18	19	19	13	15	31	22
WOLO-TV/A	14	14	16	13	16	15	8	15
WACH/I	6	—	—	—	6	5	4	4

Bristol-Kingsport-Johnson City: Tri Cities (87)

WCYB-TV/N	35	36	35	37	36	32	40	37
WJHL-TV/C	23	24	24	25	21	18	20	21
WKPT-TV/A	7	7	7	7	7	5	10	11
WETO/I	3	4	4	4	7	5	—	—

Johnstown-Altoona (88)

WJAC-TV/N	28	29	30	30	25	26	33	29
WTAJ-TV/C	24	24	23	26	32	26	33	33
WWCP-TV/I	5	5	5	5	7	4	—	—
WATM/A	4	—	—	—	—	—	—	4

Youngstown (89)

WFMJ-TV/N	24	23	22	25	27	27	22	16
WKBN-TV/C	22	24	21	25	23	27	31	26
WYTV/A	17	17	22	17	15	14	19	23

Madison (90)

WISC-TV/C	27	27	25	30	25	27	29	27
WMTV/N	18	19	19	20	20	13	29	22
WKOW-TV/A	17	19	27	20	20	13	15	24
WMSN/I	9	10	10	10	10	7	6	5

Evansville (91)

WFIE-TV/N	24	24	22	23	26	28	29	21
WTVW/A	22	23	25	24	22	17	19	25
WEHT/C	20	21	20	21	17	17	26	21
WEVV/I	8	8	9	9	9	11	6	11

Burlington-Plattsburgh (92)

WCAX-TV/C	32	34	33	37	35	35	38	31
WPTZ/N	17	22	19	22	22	20	19	25
WVNY/A	7	7	9	7	4	5	6	6
* WNNE-TV/N	2	2	3	3	4	5	—	—

Baton Rouge (93)

WBRZ/A	29	27	29	25	34	32	36	39
WAFB/C	28	30	31	32	31	21	36	28
WVLA/N	17	17	17	16	10	11	8	6

Las Vegas

KVBC/N	28	29	26	29	23	21	42	31
KLAS-TV/C	21	23	21	23	26	21	32	25
KTNV/A	18	16	20	16	16	21	16	19
KVVU-TV/I	15	17	18	16	16	18	5	13
KRLR/I	6	5	6	5	6	4	5	6

Lincoln-Hastings-Kearney (95)

KOLN/C	31	30	29	34	37	25	45	38
KHGI-TV/A	11	13	14	11	11	17	11	15
KHAS-TV/N	9	9	9	9	5	8	5	6

Springfield, MA (96)

WWLP/N	28	31	30	34	29	30	38	37
WGGB/A	20	20	25	18	17	15	24	21

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M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Waco-Temple (97)

KCEA-TV/N	19	20	19	20	14	19	19	20
KWTX-TV/C	18	17	17	22	23	25	24	20
KXXV/A	15	15	12	12	27	13	19	17
** KBTX-TV/C	8	7	8	7	5	—	11	7
KWKT/I	6	5	—	—	5	6	3	2

* Located in Hartford, TV-Hanover, NH

** Located in Bryan, TX

Ft. Myers-Naples (98)

WBBH-TV/N	28	29	29	30	36	27	36	30
WINK-TV/C	26	23	25	27	24	27	32	30
WEVU/A	13	12	15	11	12	9	14	13
WFTX/I	5	6	4	5	8	9	5	4

Colorado Springs-Pueblo (99)

KRDO-TV/A	24	21	30	22	27	22	25	28
KKTU/C	23	22	23	26	23	22	22	22
KOAA-TV/N	22	23	21	24	27	28	22	19
KXRM/I	6	5	6	4	5	—	6	3

Sioux Falls-Mitchell (100)

KELO-TV/C	36	37	34	36	32	38	55	51
KSFY-TV/A	25	25	30	25	32	23	24	27
KDLT/N	14	14	13	15	11	8	8	8

Ft. Wayne (101)

WPTA/A	26	24	32	26	31	29	29	29
WANE-TV/C	23	23	21	24	19	19	24	19
WKJG-TV/N	18	21	18	20	19	19	24	24
WFFT-TV/I	10	10	11	11	12	10	5	—

El Paso (102)

KTSM-TV/N	26	25	22	26	30	25	21	19
KVIA-TV/A	23	23	24	22	17	20	26	36
KDBC-TV/C	18	19	18	22	17	20	21	19
KCIK/I	9	9	8	8	9	10	3	6
KINT-TV/I	5	5	8	6	9	10	9	3

Savannah (103)

WTOG-TV/C	37	35	36	40	42	42	59	57
WSAV-TV/N	20	24	22	22	27	23	9	13
WJCL/A	10	10	11	10	3	8	6	9
WTGS/I	3	4	3	4	3	4	3	4

Augusta (104)

WJBF/A	30	31	33	30	50	38	32	36
WRDW-TV/C	24	26	27	29	19	21	36	27
WAGT/N	14	14	14	16	9	13	12	14

Lansing (105)

WILX-TV/N	24	24	22	24	25	26	30	24
WLNS-TV/C	23	26	23	27	25	26	22	24
WSYM-TV/I	7	9	8	8	8	11	9	5

Greenville-New Bern-Washington (106)

WCTI/A	24	22	24	21	34	28	30	33
WITN-TV/N	24	21	22	24	28	28	26	24
WNCT-TV/C	24	25	27	27	17	16	26	19

Montgomery-Selma (107)

WSFA/N	37	39	38	41	52	48	50	50
WAKA/C	24	19	20	21	23	19	22	17
WKAB-TV/A	8	10	10	8	3	5	8	10
WCOV-TV/I	8	8	7	7	6	5	6	3

Mon-Sun, Sign-on/sign-off Households N '88 M'88 F '88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Charleston, SC (108)

WCSC-TV/C	30	29	30	32	34	31	48	36
WCBD-TV/A	22	22	23	22	40	31	12	23
WCIV/N	22	25	25	26	14	15	24	14
WTAT-TV/I	10	8	7	9	6	12	—	—

Fargo (109)

KXJB-TV/C	26	26	22	24	35	25	28	22
WDAY-TV/A	21	23	28	23	25	25	35	43
KTHI-TV/N	21	22	22	23	15	25	13	11
KVRR/I	9	7	7	4	10	8	8	5

Peoria-Bloomington (110)

WEEK-TV/N	25	25	25	26	37	29	33	32
WHOI/A	21	23	27	22	26	29	19	26
WMBD-TV/C	18	18	16	19	11	7	19	12
WYZZ-TV/I	7	7	6	7	5	7	8	9

Salinas-Monterey (111)

KSBW/N	22	22	19	22	25	23	36	42
KNTV/A	13	14	18	14	8	14	7	—
KMST/C	11	14	12	17	8	9	14	8
KCBA/I	7	6	6	5	4	5	7	8
KSMS-TV/I	5	6	4	3	8	14	7	8

Santa Barbara-Santa Maria San Luis Obispo (112)

KSBY-TV/N	18	18	19	21	16	10	14	21
KEYT-TV/A	15	14	18	14	11	20	21	7
KCOY-TV/C	13	17	13	17	11	10	7	7

Lafayette, LA (113)

KLFY-TV/C	37	38	36	39	33	35	49	47
KATC/A	21	21	22	23	26	24	15	26
KADN/I	10	8	10	8	19	12	15	6

McAllen-Brownsville: LRGV (114)

KGBT-TV/C	29	28	26	28	27	27	34	32
KRGV-TV/A	24	25	26	26	18	20	37	43
KVEO/N	15	15	13	16	14	20	6	5

Columbus, GA (115)

WTVM/A	32	31	33	32	38	38	41	31
WRBL-TV/C	22	21	23	24	31	25	18	15
WLTV/N	12	11	10	11	6	8	23	19
WXTX/I	5	5	5	5	3	4	—	—

Amarillo (116)

KVII-TV/A	28	28	32	31	29	31	33	35
KAMR-TV/N	20	22	19	21	24	25	21	20
KFDA-TV/C	16	17	18	20	10	13	17	18
KCIT/I	5	5	6	5	10	6	5	5

Tallahassee-Thomasville (117)

WCTV/C	47	49	45	51	54	55	60	43
WTXL-TV/A	7	8	9	8	8	5	5	9
WTWC/N	7	6	8	6	4	5	5	9

Monroe-El Dorado (118)

KNOE-TV/C	46	44	45	45	50	39	47	44
KTYE/N	15	16	14	15	14	17	18	15
KARD/A	8	7	10	9	11	11	9	12

Reno (119)

KTVN/C	22	20	17	20	27	27	23	23
KOLO-TV/A	22	23	32	25	23	23	23	31
KCRL/N	18	21	18	20	8	8	8	8
KAME-TV/I	8	7	8	9	8	12	8	8

Mon-Sun, Sign-on/sign-off Households N '88 M'88 F '88 N '87
 M-F 4-7:30 p.m. W M 25-54 25-54
 M-F 11-11:30 p.m. W M 25-54 25-54

Eugene (120)

KVAL-TV/C	25	29	26	32	26	21	25	21
KEZI/A/C	19	18	25	19	26	21	25	21
KMTR/N	12	11	12	15	11	8	19	21

Joplin-Pittsburgh (121)

KOAM-TV/C	22	23	21	22	17	24	24	25
KSNF/N	20	21	22	23	26	24	27	28
KODE-TV/A	20	21	25	21	17	18	15	25

Corpus-Christi (122)

KIII/A	29	31	32	31	32	37	44	51
KRIS-TV/N	22	23	23	24	32	26	22	21
KZTV/C	22	18	20	22	14	11	11	13
KORO/I	3	6	5	4	—	—	2	—

Duluth-Superior (123)

WDIO-TV/A	26	24	31	23	26	29	35	33
KDLH-TV/C	26	23	20	25	35	29	28	27
KBJR-TV/N	24	25	21	26	26	29	18	18

Tyler-Longview (124)

KLTV/A	36	38	36	34	45	44	56	64
KETK-TV/N	12	10	9	8	14	13	8	5
KLMG-TV/C	7	5	5	5	—	—	3	2

Terre Haute (125)

WTHI-TV/C	30	31	30	32	38	37	40	37
WTWO/N	26	30	30	28	23	21	37	30
WBAK-TV/A	7	6	8	7	4	5	3	4

Beaumont-Port Arthur (126)

KFDM-TV/C	35	36	35	35	45	36	36	30
KJAC-TV/N	25	26	28	29	21	18	23	19
KBMT/A	22	19	21	20	24	18	28	38

Yakima (127)

KAPP/A	25	21	25	21	30	28	21	23
KIMA-TV/C	22	24	21	27	22	24	7	15
KNDO/N	22	21	20	22	15	16	21	23

Sioux City (128)

KTIV/N	30	31	30	32	33	31	41	36
KCAU-TV/A	21	21	26	23	24	31	26	26
KMEG/C	11	9	10	10	10	6	13	13

LaCrosse-Eau Claire (129)

WEAU-TV/N	27	28	25	23	35	33	37	43
WKBT/C	23	21	22	25	15	27	17	13
WXOW-TV/A	13	16	20	15	15	13	20	20
WLAX/I	3	5	4	5	—	—	—	—

Macon (130)

WMAZ-TV/C	46	44	44	49	58	56	55	52
WGXA/A	13	13	12	13	11	11	13	13
WMGT/N	13	13	13	13	6	4	3	4

Columbus-Tupelo (131)

WTVA/N	37	41	44	42	50	42	36	32
WCBI-TV/C	25	28	23	26	19	21	31	29
WVBB-TV/A	5	5	6	6	—	5	3	6

Florence, SC (132)

WBTW/C	37	37	39	39	38	32	39	30
WPDE-TV/A	13	18	16	15	15	23	14	17

Wausau-Rhinelander (133)

WSAW-TV/C	31	31	29	37	26	25	35	28
WAOW-TV/A	28	30	33	26	35	31	39	45
WJFW-TV/N	9	10	10	8	9	6	6	7

Mon-Sun, Sign-on/sign-off Households N '88 M'88 F '88 N '87
 M-F 4-7:30 p.m. W M 25-54 25-54
 M-F 11-11:30 p.m. W M 25-54 25-54

Traverse City-Cadillac (134)

WWTW/C	29	32	30	28	38	35	48	41
WPBN-TV/N	29	29	28	32	21	20	30	18
WGTU/A	17	12	15	15	17	10	13	18

Wichita Falls-Lawton (135)

KFDX-TV/N	24	25	24	25	27	24	24	20
KAUZ-TV/C	19	18	17	20	18	18	21	20
KSWO-TV/A	17	18	22	18	14	18	24	28
KJTL/I	7	6	5	6	9	6	3	3

Binghamton (136)

WBNG-TV/C	33	34	33	39	37	38	59	56
WICZ-TV/N	13	13	11	14	11	8	6	6
WMGC-TV/A	10	8	12	7	11	4	12	11

Boise (137)

KTVB/N	29	30	28	32	30	27	42	44
KIVI/A	19	17	23	16	15	13	18	22
KBCI-TV/C	19	19	17	21	20	13	12	9
KTRV/I	14	15	12	12	15	13	15	16

Topeka (138)

WIBW-TV/C	26	31	27	29	24	19	36	33
KSNT/N	18	19	20	20	18	19	24	21
KTKA-TV/A	11	8	11	10	12	13	12	12

Rockford (139)

WTVO/N	28	25	21	21	30	36	37	29
WIFR-TV/C	21	18	17	21	25	21	20	18
WREX-TV/A	19	16	21	15	15	14	23	29
WQRF-TV/I	6	6	6	6	10	7	3	6

Ft. Smith (140)

KFSM-TV/C	27	28	27	31	24	31	27	26
KHBS/A	20	24	25	18	24	25	43	39
KPOM-TV/N	14	15	15	16	20	13	13	16

Erie (141)

WICU-TV/N	32	35	28	36	21	24	31	28
WJET-TV/A	21	19	27	19	29	29	19	32
WSEE/C	16	15	15	17	13	10	19	12

Wheeling-Steubenville (142)

WTRF-TV/C/A	28	30	30	30	31	30	41	44
WTOV-TV/N/A	22	23	22	22	21	22	24	20

Chico-Redding (143)

KRCR-TV/A	23	21	25	21	23	26	23	33
KHSL-TV/C	21	20	21	21	19	22	23	17
KCPM/N	14	16	14	16	12	11	15	8

Bluefield-Beckley-Oakhill (144)

WVVA/N	27	30	28	28	25	29	48	45
WOAY-TV/A	18	16	17	17	14	21	16	15

Bakersfield (145)


KGET/N	21	22	24	23	14	15	29	25
KERO-TV/C	18	18	18	19	21	19	21	17
KBAK-TV/A	16	15	17	16	17	15	14	8


Odessa-Midland (146)

KMID-TV/A	23	23	29	24	23	24	40	49
KOSA-TV/C	22	23	19	21	27	24	18	18
KTPX-TV/N	18	23	21	20	14	18	18	13
KPEJ/I	5	8	4	6	5	6	3	5


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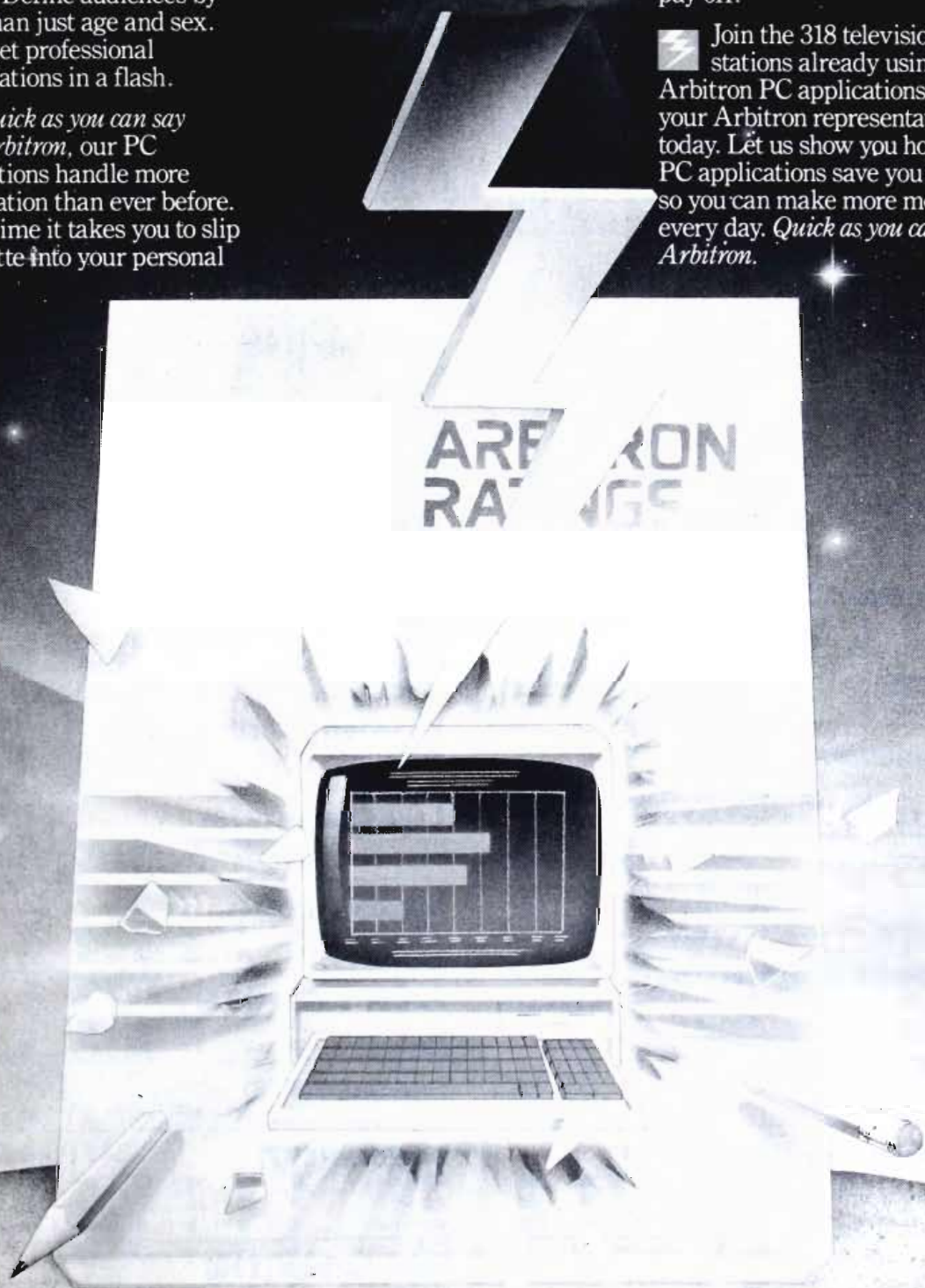
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ARBITRON RATINGS

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Mon-Sun, Sign-on/sign-off Households N '88 M '88 F '88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Rochester-Mason City-Austin (147)

KAAL/A	21	22	29	22	20	27	18	21
KTTC/N	19	23	17	22	20	20	21	21
KIMT/C	19	20	18	20	15	13	24	18

Minot-Bismarck-Dickinson (148)

KFYR-TV/N	41	46	43	42	47	48	41	41
KXMC-TV/C	24	23	22	25	21	23	28	18
KBMY/A	7	7	9	6	5	8	3	9

Wilmington (149)

WECT/N	35	34	34	38	46	40	27	28
WWAY/A	22	26	25	24	20	20	31	33
WJKA/C	6	7	7	6	3	4	8	6

Lubbock (150)

KCBD-TV/N	28	27	28	30	35	27	39	29
KLBK-TV/C	25	24	23	25	20	13	22	17
KAMC/A	15	16	20	17	10	13	20	27
KJTV/I	11	10	10	8	15	13	7	12

Columbia-Jefferson City (151)

KOMU-TV/N	32	32	31	30	35	45	36	34
KRCG/C	29	31	29	33	35	27	32	28
KMIZ/A	12	13	16	12	6	9	11	13
KNLJ/I	2	—	—	—	—	—	—	3

Medford (152)

KOBI/N	27	27	26	26	25	30	17	23
KTVL/C	22	20	20	26	25	22	28	31
KDRV-TV/A	14	17	21	14	16	15	22	15

Albany, GA (153)

WALB-TV/N	49	54	53	51	58	55	72	54
WTSG/I	5	5	6	6	6	9	—	4

Quincy-Hannibal (154)

WGEM-TV/N	27	29	29	30	24	27	38	36
KHQA-TV/C	26	25	27	27	24	13	26	25

Sarasota (155)

WWSB/A	16	—	—	—	15	22	25	30
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Abilene-Sweetwater (156)

KTAB-TV/C	25	26	26	23	29	24	41	40
KRBC-TV/N	22	27	24	30	24	18	20	16
KTXS-TV/A	19	19	19	18	19	18	22	26

Bangor (157)

WABI-TV/C	31	28	28	32	45	37	36	38
WLBZ-TV/N	31	33	31	35	26	33	27	25
WVII-TV/A	16	17	22	14	10	7	18	13

Biloxi-Gulfport-Pascagoula (158)

WLOX-TV/A	34	34	40	32	52	53	53	57
WXXV-TV/I	6	6	7	6	4	—	11	9

Dothan (159)

WTVY-C	42	43	41	42	50	45	43	35
WDHN/A	9	11	11	11	4	5	14	19

Idaho Falls-Pocatello (160)

KIFI-TV/N	27	26	25	26	40	31	39	35
KIDK/C	24	25	23	26	25	15	16	18
KPVI/A	18	17	21	17	10	8	18	18

Utica (161)

WKTV/N	32	33	29	33	36	30	50	43
WUTR/A	14	14	19	13	18	20	20	19

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M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Clarksburg-Weston (162)

WDTV/C/A	30	26	28	28	22	22	36	39
WBOY-TV/N/A	25	27	26	30	38	33	46	39

Salisbury (163)

WBOC-TV/C/N	39	42	40	34	41	33	60	54
WMDT/A/N	18	14	21	14	22	19	16	18

Billings-Hardin (164)

KTVQ/C	28	30	27	27	38	36	34	26
KULR-TV/N	22	22	22	21	19	21	34	40
KOUS-TV/A	16	16	22	16	10	14	13	11

Laurel-Hattiesburg (165)

WDAM-TV/N	52	54	52	53	59	60	66	58
WHLT/C	9	7	8	8	7	5	5	5

Alexandria, LA (166)

KALB-TV/N	46	49	52	50	54	47	59	47
KLAX-TV/A	8	6	6	6	4	6	6	10

Gainesville (167)

WCJB/A	30	36	40	31	42	45	47	43
WOGX/I	11	10	8	11	17	14	6	9

Rapid City (168)

KOTA-TV/A	31	31	39	34	41	31	39	35
KEVN-TV/N	26	26	24	25	30	31	33	35

Elmira (169)

WETM/N	19	28	25	26	17	23	39	44
WENY-TV/A	15	12	18	12	13	14	11	13

Greenwood-Greenville (170)

WABG-TV/A	35	33	32	36	44	42	28	29
WXVT-TV/C	20	19	19	21	14	11	33	32

Panama City (171)

WJHG-TV/N	30	33	32	36	32	37	46	38
WMBB/A	21	21	26	21	27	21	29	32
WPGX-I	4	—	—	—	5	5	—	3

Watertown-Carthage (172)

WNNY-TV/C/A/N	36	42	42	46	43	43	42	53
WFYF/A	9	7	5	—	7	9	16	24

Lake Charles (173)

KPLC-TV/N	43	44	47	44	54	67	71	63
KVHP/I	6	6	7	5	8	7	5	3

Missoula (174)

KECI-TV/N/A	38	36	42	38	44	44	35	42
KPAX-TV/C	24	24	23	26	28	25	23	19

Ardmore-Ada (175)

KXII/C/N	32	35	30	30	33	27	31	31
KTEN/A/N/C	25	23	24	28	37	40	36	36

Jonesboro (176)

KAIT-TV/A	43	46	45	43	45	50	66	73
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Meridian (177)

WTOK-TV/A	39	33	39	42	50	45	58	55
WTZH/C	16	20	20	22	10	10	4	5
WLBM-TV/N	10	9	9	8	7	5	8	5

Palm Springs (178)

KESQ-TV/A	20	21	23	20	28	28	17	16
KMIR-TV/N	16	16	16	16	6	4	11	5

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M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Grand Junction-Durango (179)

KREX-TV/C/N	25	27	26	28	18	25	24	22
KJCT/A	16	14	19	17	18	13	24	22
KREZ-TV/C/N	4	4	3	5	6	6	7	6

Jackson, TN (180)

WBBJ-TV/A	31	33	36	35	42	41	37	29
WJWT/I	4	3	4	4	4	—	—	—

* El Centro-Yuma (181)

KYEL-TV/N	20	21	21	22	18	23	21	16
KYMA/A	12	12	9	—	9	15	6	11
KEYC-TV/C	10	10	11	12	5	8	3	3

* Mountain Time Zone data

Great Falls (182)

KFBB-TV/A/C/N	26	23	34	25	38	31	26	31
KRTV/C/N	25	26	23	26	19	25	37	31
KTGF/N	17	12	9	10	24	19	14	14

Parkersburg (183)

WTAP-TV/N	26	27	26	26	33	33	42	42
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Marquette (184)

WLUC-TV/C/N	43	40	39	45	59	57	70	69
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Tuscaloosa (185)

WCFT-TV/C	28	25	27	25	39	38	45	38
WDBB/I	6	9	9	9	7	5	9	3

Cheyenne-Scottsbluff-Sterling (186)

KGWN-TV/C/A/N	15	11	12	17	16	18	38	34
KSTF/C/A/N	6	12	11	11	5	6	6	6
KTVS/C/A/N	2	2	2	2	—	—	—	—

Eureka (187)

KIEM-TV/N	22	24	21	23	24	26	30	33
KVIQ/C	17	23	23	23	16	17	10	13
KREQ/I	3	2	2	—	4	4	—	—

Butte (188)

KXLF-TV/C/A	32	30	28	31	42	33	42	40
KTVM/N/A	25	23	28	22	21	25	17	20

St. Joseph (189)

KQTV/A	28	33	30	30	41	44	45	53
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San Angelo (190)

KLST/C	35	37	34	42	43	40	56	50
KIDY-TV/I	6	6	4	4	4	7	6	5

Casper-Riverton (191)

KTWO-TV/N/C	27	28	25	27	36	36	46	50
KGWC-TV/C	18	12	10	12	14	14	18	13
KFNB/A/C	9	6	14	12	5	—	4	4

Anniston (192)

WJSU-TV/C	21	24	22	22	30	27	26	20
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Bowling Green (193)

WBKO/A	35	38	37	33	48	41	55	53
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Lafayette, IN (194)

WLFI-TV/C	22	22	22	22	32	26	41	28
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Roswell (195)

KBIM-TV/C	24	24	24	24	27	24	38	37
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Mon-Sun, Sign-on/sign-off Households N '88 M'88 F '88 N '87

M-F 4-7:30 p.m. W M 25-54 25-54

M-F 11-11:30 p.m. W M 25-54 25-54

Hagerstown (196)

WHAG-TV/N	15	20	18	18	22	24	27	29
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Lima (197)

WLIO/N/A	44	41	35	38	63	61	76	72
WTLW/I	2	—	2	2	—	—	—	—

Charlottesville (198)

WVIR-TV/N	32	34	28	30	59	53	50	43
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Harrisonburg (199)

WHSV-TV/A	40	39	45	45	56	50	43	54
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Laredo (199)

KGNS-TV/N/A	20	15	15	18	21	36	43	46
KVTV/C	13	12	9	12	7	7	14	15
KLDO-TV/I/A	8	16	17	19	7	7	5	10

Zanesville (201)

WHIZ-TV/N	37	36	36	36	38	26	45	46
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Twin Falls (202)

KMVT/C/N/A	37	36	33	35	47	43	76	72
KAS/N	14	5	11	12	12	14	6	5
KAZ/I	5	4	4	2	6	—	—	3

Presque Isle (203)

WAGM-TV/C/A/N	51	51	52	54	70	68	60	50
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Ottumwa-Kirksville (204)

KTVO/A	41	45	48	47	56	50	46	59
KOIA-TV/I	4	—	—	—	11	8	7	4

Flagstaff (205)

KNAZ-TV/N	21	17	15	21	20	23	42	34
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Victoria (206)

KAVU-TV/N	26	27	26	30	32	31	54	45
KVCT-TV/A	24	22	22	22	26	15	14	15

Bend (207)

KTVZ/N	22	24	27	30	17	14	30	36
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Mankato (208)

KEYC-TV/C	22	21	21	25	27	23	24	25
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Helena (209)

KT VH/N/A	30	31	27	35	40	50	58	54
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North Platte (210)

KNOP-TV/N	45	42	46	46	44	60	73	62
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Alpena (211)

WBKB-TV/C	32	31	32	31	41	31	53	47
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Glendive (212)

KXGN-TV/C/N	39	39	35	37	52	47	69	70
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Top 5 affiliates in top 100 markets—total day

By ADI homes share

ABC			CBS			NBC		
* Baton Rouge	WBRZ	29	New Orleans	WWL-TV	36	* Columbia, S.C.	WIS-TV	38
* Raleigh-Durham	WTVD	28	Sioux Falls-Mitchell	KELO-TV	36	* Springfield, Mo.	KYTV	36
* Birmingham	WBRC-TV	26	* Burlington-Plattsburgh	WCAX-TV	32	* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV	35
Chattanooga	WTVC	26	* Jacksonville	WJXT	32	* Knoxville	WBIR-TV	31
Little Rock	KATV	26	Lincoln-Hastings-Kearney	KOLN	31	Memphis	WMC-TV	31
Orlando-Daytona Beach-Melbourne	WFTV	26				Nashville	WSMV	31
Wilkes Barre-Scranton	WNEP-TV	26						

Top 5 affiliates in top 100 markets—early fringe

By ADI homes share

ABC			CBS			NBC		
* Raleigh-Durham	WTVD	36	* Jacksonville	WJXT	44	Memphis	WMC-TV	42
Philadelphia	WPVI-TV	35	New Orleans	WWL-TV	42	Nashville	WSMV	41
* Baton Rouge	WBRZ	34	* Toledo	WTOL-TV	38	* Columbia, S.C.	WIS-TV	40
* Charlotte	WSOC-TV	34	* Burlington-Plattsburgh	WCAX-TV	36	* Knoxville	WBIR-TV	38
Little Rock	KATV	34	Lincoln-Hastings-Kearney	KOLN	36	* Bristol-Kingsport-Johnson City: Tri-Cities	WCYB-TV	37
Orlando-Daytona Beach-Melbourne	WFTV	34	Roanoke-Lynchburg	WDBJ	36	* Springfield, Mo.	KYTV	37

Top 5 affiliates in top 100 markets—late news

By ADI homes share

ABC			CBS			NBC		
Wilkes Barre-Scranton	WNEP-TV	43	Sioux Falls-Mitchell	KELO-TV	55	* Columbia, S.C.	WIS-TV	47
Albuquerque	KOAT-TV	39	Lincoln-Hastings-Kearney	KOLN	47	* Flint-Saginaw-Bay City	WNEM-TV	44
* Baton Rouge	WBRZ	39	San Antonio	KENS-TV	44	Springfield, Mass.	WWLP	44
Buffalo	WKBW-TV	37	New Orleans	WWL-TV	41	* Springfield, Mo.	KYTV	44
Baltimore	WJZ-TV	36	* Baton Rouge	WAFB	40	* Jackson, Miss.	WLBT	42
* Raleigh-Durham	WTVD	36	* Burlington-Plattsburgh	WCAX-TV	40			
* San Diego	KGTV	36						

Source: Arbitron, November 1988.
* Intermixed affiliate markets. Early fringe and late news are Monday-Friday