

NEW-TYPE SURVEYS

Agencies, clients welcome TAA's TV measurement/37

KEY TV ISSUES

Blair survey: barter growth; split-30 approval/40

DDB/NY REBOUND

Creative department is focus of agency's reorganization/42

SPRING TV SWEEP

Audience erosion may have finally plateaued/A-1

Television/Radio Age

August 5, 1985 \$5.00

Including **CableAge**



*San Francisco. The city of romance
and beauty by the Bay.*

PROGRESSIVE. TRENDSETTING. A LEADER.

*And changing, too. In the last few
years, San Francisco television viewers'
loyalties have changed. Their new
favorite is Channel 5, Group W/CBS in
San Francisco.*

PROGRESSIVE. TRENDSETTING. THE LEADER.

KPIX 5

Westinghouse Broadcasting & Cable, Inc. Represented nationally by Group W Television Sales.


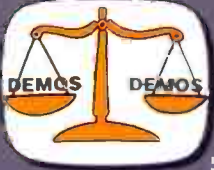


XG0383399 J90001 0260
P1P 193
T DESMOND LANE 134 AUG86
13555 KIT TX 75240 DIR
DALLAS

100 MARKETS

A  PROVES IT!  IS THE

THAT'S BECAUSE  WITH

 AND  IS A SURE

WHILE OTHERS ARE STILL

 IS  WITH A  .

BY BUYING A 

WCBS-TV
KCBS-TV
WFLD-TV
WCAU-TV
KPIX
WBZ-TV
WXON
WRC-TV
KXAS-TV
KHTV
WTAE-TV
WDZL
KSTP-TV
WSB-TV
KOMO-TV
WTOG
KCNC-TV
KQVR
WJZ-TV
WISH-TV

New York
Los Angeles
Chicago
Philadelphia
San Francisco
Boston
Detroit
Washington, DC
Dallas
Houston
Pittsburgh
Miami
Minneapolis
Atlanta
Seattle
Tampa
Denver
Sacramento
Baltimore
Indianapolis

WTNH-TV New Haven/Hartford
KTVK Phoenix
KGW-TV Portland, OR
WLWT Cincinnati
KMBC-TV Kansas City
WTVF Nashville
WISN-TV Milwaukee
WCPX-TV Orlando
WDSU-TV New Orleans
WPCQ-TV Charlotte
WKBW-TV Buffalo
WSPA-TV Greenville/Spr/Ash
WCMH-TV Columbus, OH
KWTV Oklahoma City
WBMG Birmingham
KSL-TV Salt Lake City
WLKY-TV Louisville
WJAR-TV Providence
WAVY-TV Norfolk
WRGB Albany/Sch/Troy

WFMY-TV Greensboro/Salem
KTUL-TV Tulsa
KTBS-TV Shreveport
WIXT Syracuse
WTVR-TV Richmond
WJRT-TV Flint/Saginaw
KATV Little Rock
KWCH-TV Wichita/Hutchinson
WDHO-TV Toledo
WEAR-TV Mobile/Pensacola
WATE-TV Knoxville
KJEO Fresno
WJKS-TV Jacksonville
WLUK-TV Green Bay
WHO-TV Des Moines
WHEC-TV Rochester, NY
KMTV Omaha
KXLY-TV Spokane
WGME-TV Portland, ME
KHNL Honolulu

KWWL
WPSD-TV
WSBT-TV South Bend/Elkhart
WKPT-TV Tri-Cities
KOLD-TV Tucson
WEVV Evansville
WOLO-TV Columbia, SC
WFMJ-TV Youngstown
WGGW-TV Springfield, MA
WCAX-TV Burlington
KLAS-TV Las Vegas
WDAY-TV Fargo
WISC-TV Madison
KTSM-TV El Paso
KMST Salinas/Monterey
WIFR-TV Rockford
WINK-TV Ft. Myers
WRBL Columbus, GA
WBAK-TV Terre Haute
KOAM-TV Joplin

IT'S STRONG!

THE  STRIP THAT'S .

WITH ITS ADDICTIVE APPEAL,

BET TO BE AN . AND

, SHOWING YOU .

THIS YEAR, DON'T BE A .

 WITH AN .

KAPP	Yakima
KDLH-TV	Duluth
KVEO	McAllen/Brownsville
KOLO-TV	Reno
KSWO-TV	Wichita Falls
KYI	Boise
KAMC	Lubbock
KWGTU	Traverse City
KCPM	Chico/Redding
KTTC	Rochester, MN
KBMY	Minot/Bismark
KMID-TV	Midland/Odessa
KHBS	Ft. Smith
KWVII-TV	Bangor
KRBC-TV	Abilene/Sweetwater
KTVL	Medford
WMDT	Salisbury
KVHP	Lake Charles
KXXV	Waco
KXWY-TV	Casper/Riverton

IT'S NO PUZZLE WHY
IT'LL BE A HIT!!

CATCH PHRASE

1. 100 Station Line-Up 2. First-Run 3. Head & Shoulders Above The Rest 4. Split Second Timing 5. Balanced Demos 6. Out Of This World Winner 7. Talking Through Their Hats 8. Pilot: 9. Already In Production 10. Top Production Team 11. Sitting Duck 12. Flash In The Pan 13. Kick Off The New Season 14. Ace Up Your Sleeve

A Pasetta Production
in association with:

Telepictures CORPORATION

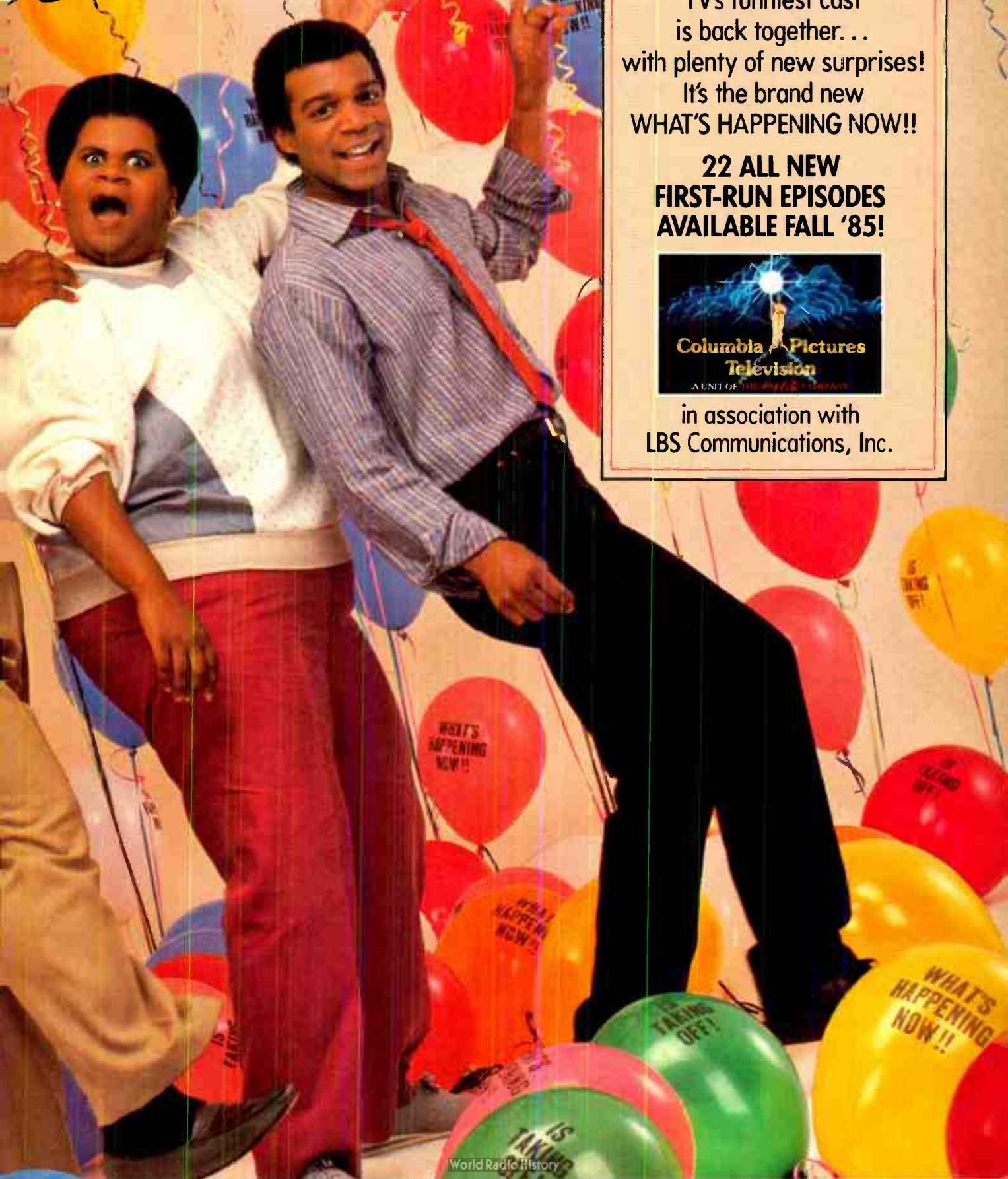
© 1985 Telepictures Corporation

WHAT'S HAPPENING NOW!

© 1985 Columbia Pictures Television, a division of CPT Holdings, Inc.

World Radio History

... IS TAKING OFF!



TV's funniest cast
is back together...
with plenty of new surprises!
It's the brand new
WHAT'S HAPPENING NOW!!

**22 ALL NEW
FIRST-RUN EPISODES
AVAILABLE FALL '85!**



in association with
LBS Communications, Inc.

'Sunday Morning' on CBS—one of the best programs on television

There is a series on the air that is one of the best programs, if not the best, on television. Not widely publicized, it is broadcast in an off-hour and yet it reaches 20 million viewers based on a four-week cume rating. It has the ambience of quality. Its pace is leisurely but interesting. Charles Kuralt, who has anchored the show since it went on the air, describes it as "a Sunday newspaper that comes in a tube." And it employs many production nuances which makes it outstanding. The program is *Sunday Morning*.

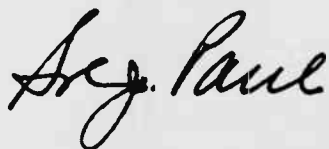
The show was originally the brainchild of Bill Leonard, now retired, formerly president of CBS News. As Leonard says, "As the president of CBS News at the time, I got a pass for six months to see if the show was viable. Little did I realize that it would be on the air for six years and still going strong. Sunday morning was a patch of desert land for the network and it was our job to nurture that early time period (9–10:30 a.m. ET) and make it flower and bloom. The clearances were tough, very tough, and while the affiliates took pride in the show, many were reluctant to preempt paid religion and substitute the new program, even though they liked the concept."

The series received the unqualified backing economically as well as the push for clearance from CBS/Broadcast Group president, Gene Jankowski. When it went on the air in January, 1979, the show was cleared by a handful of stations. As an example of the acceptance of the idea, it is now cleared by 170 stations. After a period of losing a substantial amount of money, it broke into the black after two years on the air and has been a profitable venture for CBS ever since. CBS staffed the series with the best talent and specialists in the business. Each segment includes a cover story of wide appeal under the able execution of David Culhane, George Herman, Robert Pierpoint, and Karen Stone.

Competent staff. The senior executive producer, Robert "Shad" Northshield, an early creator of *Sunday Morning*, put together a staff of competent producers: Brett Alexander, Pauline Canny, Karen Gannett, Alan Harper, Peter Herford, Stephen Isaacs, Estelle Popkin, Lee Reichenthal, Roger Sims, Kathy Sulkes, Howard Weinberg and Scotti Williston. Northshield brought to the show his own unique background. He was a documentary producer for CBS, executive producer of the *CBS Morning News*, also a producer for CBS Sports. Prior to that he spent 17 years at NBC News as a producer for the *Today Show*. His credits also include more than 75 instant specials and 25 documentaries.

What gives the program an added panache is the presence of special correspondents including Heywood Hale Broun, critic-at-large; Robert Lipsyte, sports essayist; Ron Powers, media critic; Billy Taylor, music reporter; and Eugenia Zukerman, music reporter. The executive producer under Northshield is E. S. "Bud" Lamoreaux III; the director is Ken Sable, with senior producers William Moran and James Houtrides.

Lindsay Miller is writer/associate producer and the editors are Al Baskisky, Frank Gonzalez, Ralph Herman, Pamela McDonough, Robert J. Shattuck, Robin Skeete and Nancy Wyatt; the production designers are Neil DeLuca and Victor Paganuzzi; Ellen Davis, researcher; Ron Flaum and Bernard Rozenberg, associate directors; and Claire Chiappetta, broadcast assistant. I have mentioned these names because they are the best in their trade. There is a total of 55 persons who work on the show, including backup personnel. Together, they have woven a tapestry of television art every *Sunday Morning*.



The biggest,
toughest,
most powerful
performer
around.

In 1988
be with him or

you'll either
against him...

Now available for syndication in 1988

**SUSAN CLARK
ALEX KARRAS
EMMANUEL LEWIS
STARRING IN
WEBSTER**



DOMESTIC TELEVISION

COPYRIGHT © 1985 by Paramount Pictures Corporation. All Rights Reserved.

World Radio History

Letters

Cable coverage

I have noted *CableAge's* improved editorial content and applaud your efforts.

Because of your biweekly publication schedule, I depend on your magazine for different views or analyses of cable industry problems. I've been looking for a piece discussing what is going to happen when operators have to limit the number of satellite services we can support. Who do we drop?

ROGER R. TURNER
President & chief operating officer,
Cable Vision Industries,
Liberty, N.Y.

New 4As chairman

Just a line to commend your excellent profile of the new chairman of the 4As (*In the Picture*, June 24, an interview with Louis T. Hagopian, who is also chairman of N W Ayer).

F. BRADLEY LYNCH
Corporate communications,
N W Ayer,
New York

Executive titles

May I offer a postscript to my recent article in your publication on the nomenclature of rank and status in the world of television executives (*Gauging the power behind those titles*, June 24). HBO has just announced the appointment of a vice president for original programming! I wonder how long before another network creates the post of vice president for derivative programming.

RICHARD M. PACK
Great Neck, N.Y.

FCC issue

I want you to know how excellent I thought the overall coverage was in the annual FCC issue of *TV/RADIO AGE* (FCC: 1985's broadcast issues, April 15). Your reporting shows an astute awareness of the different players involved in the Washington communications regulatory scene.

And I really like the new format of *Television/Radio Age*—it's so much easier to read and follow.

MARK S. FOWLER
Chairman,
Federal Communications
Commission,
Washington, D.C.

Split-30s

Your article on split-30s (*Split-30s TV spots seen leading to more variety in lengths*, June 24) was excellent and deserves thorough reading by any media professional.

RICHARD KOSTYRA
Senior vice president,
J. Walter Thompson USA,
New York

Creative license

Really enjoyed the write-up on "Letting Go" (*Commercials*, May 27).

MURRAY KALIS
Senior vice president,
executive creative director,
HCM, Los Angeles
Ed. note: Kalis was the role model for agency creative director played by actor Joe Cortese in an ABC-TV movie.

THESE
STATIONS
HAVE
GONE

Mad!



Mad for "Mad Movies with the L.A. Connection," that is. Four Star International, Inc.'s first-run half-hour comedy series has been sold to the following stations: WTTW, WTAF, WNEV, WDIV, KTXA, WOIO, KTXH, WPLG, KING, WCCO, WSB, WTOG, KDNL, KCNC, KOVR, WFSB, KGW, KNXV, KFMB, WLWT, WKRN, WTMJ, KCTV, WSOC, WNOL, WMC, KOCO, WAVE, KENS, WTKR, WRGB, WFMY, KOB, WJXT, WUHF, KREM, KSHO, WKYT, KTVV, KZAZ, WSYM, KTNV, WCIV and KTVB.

This hilarious program will light up America's screens with laughter beginning September 14. And if it weren't easy enough to promote already, Four Star is utilizing a special public relations firm to support the premiere in each market!

Contact your Four Star representative today. We're sure you'll want "Mad Movies with the L.A. Connection" on your schedule. After all, we're not crazy.

FOUR STAR INTERNATIONAL, INC.



931 North Cole Avenue
Hollywood, CA 90038-2675
(213) 469-2102

612 North Michigan Avenue
Suite 217
Chicago, IL 60611
(312) 280-2255

9 Pebble Creek Road
La Due, MO 63124
(314) 567-7273

Sidelights

Indies and cable

Executives of independent UHF television stations interviewed by TV/RADIO AGE don't feel they will be directly affected by the recent court decision eliminating cable's must-carry rules. But they do feel the absence of such rules will prove extremely detrimental to future start-up indies. And they acknowledge that their relationships with cable operators may develop into an ongoing negotiation process.

"We expect no immediate change," says Paul Williamson, program director of WMOD(TV) Orlando-Daytona Beach-Melbourne, "but it will have a severe impact on start-ups. It's very tough to gain equity in a marketplace. I suspect new stations will have to buy their way on cable systems."

In the San Francisco market, John Davison, vice president and general manager of KICU-TV (which is actually licensed to San Jose) acknowledges that "cable is tremendously important to us. We try to maintain communications with the cable operators; now we will step up those efforts."

Davison, whose station is seen on cable systems in Nevada and Oregon as well as in San Francisco, feels his ace in the hole is certain local sports franchises which include Pac-10 basketball, selective San Jose State and University of San Francisco sports contests and Golden State Warriors professional basketball.

Cooperative ventures. He agrees with WMOD's Williamson that for start-ups, "in some cases, money may have to change hands." But he also points out the possibility of some cooperative ventures between stations and cable systems in lieu of a payoff. For instance, "a TV station could provide local program production for a cable system that doesn't have a production capability."

The biggest losers from the rescinding of the must-carry rule, in the opinion of Cliff Curley, general manager of WQTV(TV) Boston, will not be independents but network affiliates whose signals overlap and are, thus, duplicated on many cable systems.

He points to systems in his area that carry four ABC affiliates—WCVB-TV Boston, WPRI-TV Providence-New Bedford, WMUR-TV Manchester, N.H., and WGGB-TV Springfield. That, he says, "is not diversity of program-

ming," something he believes independent stations do offer a cable operator.

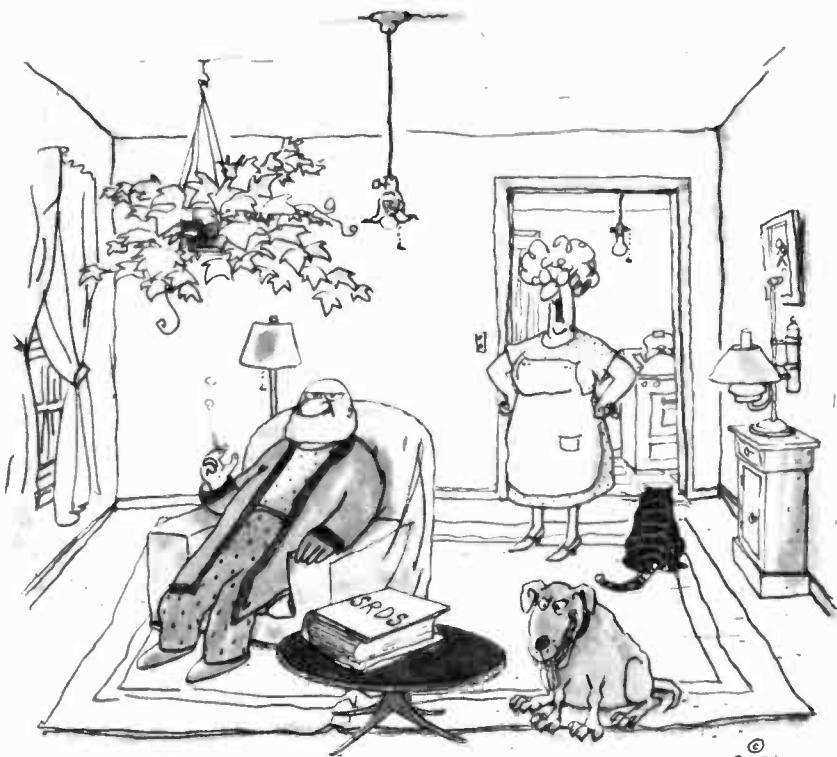
Indies, it is felt, may now have to spend more of their time making this point to the cable carriers. "Instead of lawyers negotiating carriage," says KICU-TV's Davison, "stations will have to show the cable operator that it's in his best interests to carry us. And broadcasters can put some leverage on cable systems by appealing to their customers, both over-the-air and by direct mail."

Living without ratings

With fewer stations subscribing to Arbitron, it can cost their reps dearly as well as making their sales job tougher. In 1981, 83 per cent of the stations in Arbitron-measured markets represented by Interep's four (soon to be five) rep companies subscribed to Arbitron. In those days, recalls Ellen Hulleberg, executive vice president, marketing and communications, Interep got a 33 per cent discount on its Arbitron tapes. Today, with only 61 per cent of its represented stations in Arbitron-measured markets subscribing to Arbitron, Interep gets a discount of only 11 per cent off its total annual Arbitron charge to Interep of \$105,000.

However, Arbitron's loss in station customers is not always an automatic gain for Birch. Hulleberg notes that Interep sales people rarely ask for analyses based on Birch, because the buyers they call on rarely ask for it, even though at least two agencies—Kenyon & Eckhardt and BBDO—say they use Birch. As a consequence, 18 per cent of McGavren Guild represented stations in markets measured by Arbitron or Birch, or by both, subscribe to neither service.

Similar attrition. At Torbet Radio, Mariann DeLuca, senior vice president/research and marketing director notes similar attrition among Torbet represented stations and points to a number of reasons for station decisions to get along without a ratings service. She notes that medium sized or smaller stations earning the great bulk of their revenue from local retailers have to make a judgment as to how much they want to pay for research to show the small proportion of their customers who are national advertisers. Some of these stations, says DeLuca, prefer to put that money into promotion. And in some cases, she adds, even a top rated station may try living on its reputation for as long as it can, knowing that if agency buyers have any doubts about their continuing audience strength, their numbers are always available in the agencies' own copies.



*"Arnold, I know it means a lot to you,
but a coffee table book it's not."*

There's strength in numbers!



We're proud to be the nation's number two independent. Our commitment to quality sports and entertainment programming brings great results and we've got the numbers to prove it. So please excuse us if we flex our muscles just a little.

the nation's #2 independent KMSP



Minneapolis-St. Paul
Represented by TeleRep
A United Television, Inc. Station

Source: Feb. '85 ARB Sign-on to Sign-off top 50 markets.

Music in the air

Easy listening music ranked Number 1 in terms of airline passenger preferences for audio entertainment, with classical music a close second, and rock, third out of 12 channel format choices, according to a new study by the World Airline Entertainment Association.

The survey, researched over the past two years, was put together by the WAEA which serves more than 90 airlines worldwide, major movie studios, TV networks and entertainment suppliers to the airline industry.

The inflight entertainment has recently burst forth with hundreds of new ideas ranging from TV news broadcasts to video games, in addition to the exhibition of major film releases and audio programming.

The study also marked the first time in its history the airline industry has cooperatively developed a comprehensive, objective survey of passenger demographics and entertainment preferences.

In the past, the airlines were reluctant to give information concerning

passenger demographics, due to competitive confidentiality.

Among some of the industry-wide results, based on responses from 34 carriers:

More than six million headsets are issued yearly.

Demographics were divided into North American carriers and international carriers. The study showed that 71 per cent of passengers on North American carriers are male, with a median age of 45 and median annual income of \$69,800.

A full 94 per cent own their primary residence, and 71 per cent are in professional/managerial positions.

The international side indicates that 46 per cent of passengers reside in the carrier's home country and 41 per cent are travelling on business.

The WAEA, founded in 1979, will be providing standardized questionnaires for future use in the hope that the airlines will individually institute such surveys on a regular basis to make the information available to their WAEA membership.

WAEA claims that such research will help the providers of inflight entertainment to better meet the needs of their audience and sponsors.

Public TV audience

The Public Broadcasting Service is tooting its own horn via a new publication called, "Who Watches Public Television?", compiled by PBS research director John Fuller.

Among some of the facts and figures touted by the brochure:

■ Public TV's audience is "75 per cent larger than it was back in the '77-'78 baseline season (when PBS began regular audience measurement)." Prime-time viewership over the same period has "more than doubled."

■ An average of more than 95 million people watched public TV per week during the past season.

'Nova' is one of the most popular programs on public television



'Nomads of the Rain Forest'

■ Viewers like what they see. According to Fuller, a recent national survey of cable subscriber satisfaction (ELRA Group, summer '84) placed PBS at 67 per cent "very satisfied", second only to The Disney Channel. Among those without cable, Fuller says, PBS ranked first with 70 per cent "very satisfied."

■ Growth has occurred at all levels of the economic scale, with 45 per cent of families having incomes under \$10,000 tuning to public TV every week during the past season. This compares with 30 per cent in 1977-'78.

What PBS programs are most popular? *National Geographic Specials*, *Nova*, *Living Planet* and *Nature*.

The study also points out that different programs attract different types of audiences. For instance, *Nova* and *The Brain* appealed to very upscale viewers, especially among the 35-49 demo. *American Playhouse* and *Frontline* came close to matching the total U.S. household population. And *The Grand Ole Opry* audience was somewhat downscale and older.



STEVENS

"That's right—I don't know how much they cost, I don't know where they're kept, I don't know who uses them—but of course we get SRDS. Doesn't everyone?"



Nothing attracts an audience like BMI music.

Playing BMI music will get you noticed.

We give you easy access to more than a million songs, with attention-grabbers in every music format. Hundreds of BMI songs have been broadcast more than a million times each. In fact, most of the music played on radio is licensed by BMI.



To keep your audience tuned in, you need plenty of great songs to play. That's where BMI comes to the rescue, again and again.

Wherever there's music, there's BMI.

© 1985 BMI

Tele-scope

WXYZ-TV sale could go through even without waiver

Although the agreement between ABC/Capital Cities Communications and Scripps Howard Broadcasting Co. to sell WXYZ-TV Detroit and WFTS-TV Tampa-St. Petersburg to the latter is contingent upon a waiver from the FCC regarding WPVI-TV Philadelphia, there is some Wall Street speculation that ABC/CCC might go ahead with the sale of its Detroit outlet even if the waiver doesn't come through.

Why? "Detroit," says Tony Hoffman, director of corporate finance for Cralin & Co., "is a high cost market, and they (ABC/CCC) got a good price considering the cash flow."

As an ABC O&O, Hoffman explains, WXYZ-TV is "relatively heavily endowed with personnel," and even though Detroit is the Number 6 market, "it has relatively slow growth; its population is actually declining; and retail sales are going up only about 8 per cent a year compared to 12 per cent in other markets."

ABC/CCC and Scripps Howard reached a definitive agreement about 10 days ago under which S H will purchase the two stations for \$246 million.

Good for Scripps Howard? From Scripps Howard's perspective, Hoffman believes the deal could be positive. "It's the biggest station they've ever owned, and it fits in with their other stations; they're used to working in blue collar markets. And," he adds, "there aren't going to be a whole lot of stations available in the top six markets."

"But," he continues, "they've got to move in and run that station very lean. It's difficult with a station that has that kind of management background—it's leaner than other networks' O&Os, but it's nowhere near as lean as CapCities stations."

Alan Gottesman, vice president at L. F. Rothschild Unterberg Towbin, believes Scripps Howard "has its work cut out for it. At these prices there's not a lot of economic room to make mistakes."

ABC/CCC also appears to have found buyers for its stations in Hartford-New Haven and Buffalo. Although definitive agreements hadn't yet been reached at presstime, Whitcom Investments and Cook Inlet Region Inc. are expected to purchase WTNH-TV Hartford-New Haven, and a group of minority investors led by Essence Communications has the inside track on WKBW-TV Buffalo. Both are ABC affiliates.

Evening News Association. In other acquisition-related developments, L. P. Media, Inc., a corporation owned by Norman Lear and A. Jerrold Perenchio, former principals in Embassy Telecommunications, has initiated a tender offer for all outstanding shares of The Evening News Association for \$1,000 per share in cash.

The Evening News Association owns five TV stations and two radio stations including WDVM-TV Washington and WWJ/WJOI(FM) Detroit. It also owns *The Detroit News*.

KCAU-TV sale. Forward Communications Co., wholly owned subsidiary of Wesray Communications, Morristown, N.J., has sold KCAU-TV Sioux City to Citadel Communications Co., which is owned by Philip J. Lombardo, a 30-year veteran of television and former head of Corinthian Broadcasting.

Citadel also owns TV stations in Buffalo and Burlington, Vt. KCAU-TV operates on channel 9 and is affiliated with ABC.

The application for approval by the FCC will be transfer by late fall. Bill Turner is currently president and general manager of the station.

Ad production drought

The commercials production business has gone through a long cool summer, and, as the fall season approaches, shows no signs of heating up. "The generalists are having a terrible time of it," says Morton Dubin, president of Iris Films, a commercials production company with three specialists, Howard Guard, Cosimo and Jay Dubin.

"The 'A' list directors are doing fine," Dubin continues, "but the B+, B, and C list directors are finding the going tough. The reasons for this, according to Dubin, are an influx of foreign directors from Spain, Ireland, Australia, all over the world. "New York is the advertising mecca, and everyone is coming here."

"Also," Dubin adds, "these directors are bidding for essentially the same amount of work. It may cost more dollars to produce the same number of commercials," Dubin continues, "but when you have more directors competing for the spots, it makes it rougher on the lesser known names."

Pullback seen. Another factor influencing the commercials production slowdown is the reluctance of many advertisers to increase their spending to projected fall '85 levels.

Many production heads from the top 10 agencies are reporting a pullback on the part of major advertisers on campaigns scheduled for the fall, or at least a delay in the step-up of these campaigns. The only product categories reportedly not affected are fast food franchise and soft drink categories.

Worst aspect of the production drought: no relief in sight. If signs of an upturn don't appear soon, some production houses may become casualties.

Marketing exec at Disney

On the heels of Peter Affe's appointment as vice president of East Coast operations for Walt Disney Pictures' new Domestic Television Division by Robert Jacquemin, senior vice president, Jacquemin has

MIFED

October 14-26, 1985



Appointment
in Milan

All cinema businessmen
recognize the leadership of
MIFED's three markets:

MIFED TV
to trade any film
for circuit and TV
(October 14-18)

MIFED EAST-WEST FILM MARKET
to sell
movies to Eastern Europe
(October 14-18)

MIFED INDIAN SUMMER
to buy latest 1985
feature films
(October 20-26)

The 23rd U.E.R. Screening Session
will take place
from October 14 to 18, 1985.

* For information:
MIFED, Largo Domodossola 1,
20145 Milano (Italy),
tel. (02) 4997-267,
cable MIFED-MILANO, telex 331360 EAFM I.

announced a vice president of marketing. He is Jay Finkleman, who joins Disney after serving as president of Television Marketing Corp., which provides market research to stations. Prior to that Finkleman was station manager of KTVU(TV) San Francisco-Oakland, a Cox indie.

He was also executive vice president of Lennox Broadcasting, New York, responsible for sales and marketing, and was once dean of students at Baruch City College, New York.

Affe's primary responsibilities will be to oversee syndication sales to stations as well as act as liaison to major broadcast groups headquartered in the East. In addition, he will be the New York station rep contact.

Based in New York, Affe will report to Rich Goldman, vice president and general sales manager.

Most recently, Affe was vice president and general manager of the New England Sports Network, Storer Communications' regional pay sports web. From 1965 to 1983, he was vice president of sales, East Coast, for Warner Bros. Television. Earlier, he was manager of daytime programming for NBC-TV (1959 to 1961) and station manager of WNBC-TV New York (1961 to 1964).

Channel Master's decision

VideoCipher II consumer descramblers are going to be manufactured for Channel Master, a leading home satellite manufacturer, according to a private agreement just concluded.

Channel Master will begin receiving initial volume shipments of its private label VideoCipher IIs in the fourth quarter of 1985, with the balance of the order scheduled for delivery in 1986.

The agreement significantly breaks the impasse that developed between cable broadcasters, descrambler manufacturer M/A-Com, and TVRO manufacturers regarding reception of pay service cable when the cable webs begin to encrypt their broadcasts, scheduled for later this year. (M/A-Com makes the descramblers for HBO.)

"I think Channel Master chose our system because it's the only technologically proven system out there, points out Larry Dunham, who is vice president, planning and business development for M/A-Com, Inc.

Responding to objections of a M/A-Com monopoly of the technology, Dunham says the company is planning a two phase transition "with a certain time-frame window built in that will allow us to recover our investment of more than \$20-million in video-cipher technology.

The first step will be to commission a second source manufacturer who will make the units while M/A-Com continues to do the marketing. The second step will culminate in a licensing process in which other companies will be permitted to both manufacture and market VideoCipher II.

Charlotte facility ends an era

Jefferson-Pilot Teleproductions, large Charlotte-based commercials production company, is giving up on that end of the business and will concentrate solely on sports syndication and other program production. The company has been producing such sports events as ACC football and basketball for syndication. Last year less than 15 per cent of the company's time was spent on commercials production, according to Bailey Dwiggin, vice president and general manager. He adds "it was clear we would be out of the production business within a couple of years, so we decided to get out now instead of phasing out."

Dwiggin recalls that the production firm, a division of Jefferson-Pilot Communications, began 22 years ago primarily as a program syndicator, and "now we have returned to program syndication." Also, points out Dwiggin, the company is in ACC country, "which is a hotbed of college athletics," cited by Dwiggin as another reason for moving all-out into sports syndication.

Turner pitches for Citicorp

Ted Turner, broadcast CEO, baseball club owner and yachtsman, now also can qualify as a protean television and print pitchman. Having been the prototype for the rugged individualist in the Cutty Sark magazine ads, the man nonchalantly sipping Diet Coke at his home, or endorsing an air freight service, Turner now is plumping for Citibank credit cards in a new national television commercial touting special benefits available to holders of Citibank's MasterCard and Visa. Already somewhat of a media celebrity, Turner seems to be mixing his charisma with dollops of chutzpah and panache. His prominence grows with daily reports of his CBS takeover bid. The Citicorp endorsement bows on network television this month. The Marschalk Co. is the agency.

Wildmon tries again

The Rev. Donald Wildmon, who heads up the National Federation of Decency, a confederation of 1,000 Christian leaders, says he has not yet received any answer from the networks to a letter he sent more than a month ago expressing the NFD's concern with "the immoral sex, gratuitous violence and profanity of network programs and the anti-Christian bias in many of the programs."

Wildmon says the NFD calls upon "those responsible to hear our valid and visible concerns and to react positively." The letter urges the networks to show evidence of their own concern for the public good "by changing the moral content of programs to visibly reflect the pluralistic and realistic nature of our society." The note sets an expeditious timetable for the content change when it specifies "beginning with the fall, 1985, schedule."

NOW... THE WORLD IS IN THE PALM OF YOUR HAND

*The International Newsletter published by
Television/Radio Age International
tells you what's happening and where it is
happening around the globe in the
international broadcast/cable scene.*

From New York to the Netherlands, from Hollywood to Hong Kong, from The U.S. to the U.K., you will get it all in the International Newsletter published every other Monday—trends, developments, who is buying, and who is selling.

Edited in London, with input from New York and Hollywood, and from the communication capitals around the globe, the International Newsletter will give you the information you need for a fresh perspective on world activities in programming and in major technological developments.

Return the coupon. There is a money-back guarantee. You can cancel any time and receive a refund on the unused portion of your subscription.

TELEVISION/RADIO AGE INTERNATIONAL

1270 Avenue of the Americas
New York, NY 10020

Please enter my subscription to
TELEVISION/RADIO AGE INTERNATIONAL NEWSLETTER

1 year (26 issues) \$300 or £250

Name _____ Title _____

Company _____

Address _____

County _____

Payment or Company Purchase Order must accompany order.

TV Business Barometer

June was spot's best month in '85

Spot TV came up with its best month this year in June—best in year-to-year percentage terms, that is. The June increase over last year's June came to 15.3 per cent, only the second monthly double digit increase in '85, the other one being in April, which was up 12.5 per cent.

The second quarter ended in a pattern remarkably like the first: a poor April (January), followed by an improved May (February), topped by a double-digit increase in June (March).

Possibly a major factor in this pattern is the way the Standard Broadcast Months fell in both years. This is, both January and April were four-week SBMs in '85 vs. five-week months in '84. Then, February and May were four week SBMs in both years. Finally, both March and June were five-week

SBMs in '85 vs. four week months in '84.

In any case, billings in June came to \$451.2 million as against \$391.3 million in '84. That brought the second quarter total to \$1,470.2 million as against \$1,355.4 million in '84. The increase comes to 8.5 per cent. For the first six months, spot billings were up 7.5 per cent to \$2,468.7 million.

Signs of caution in new product introductions, a basic source of spot money, cropped up this year, according to the June *DFS/New Product News*, a monthly publication of Dancer Fitzgerald Sample, which covers grocery and drug store product debuts. One sign was the decline in total product debuts during June compared with the year before, the first such drop reported by the newsletter.

While the number of new products for the first half of '85 was 8.4 per cent above that in the corre-

sponding '84 period, the increase was below the 13.8 per cent increase in '84 and the 28 per cent rise in '83. Said Martin Friedman, editor of the publication: "We are seeing steadily declining percentages, perhaps because manufacturers are more cautious about heavy new product investments."

The number of new grocery and drug products for the January-June period was 1,080, compared to 997 in '84, 876 in '83, 684 in '82 and 504.6 for the average of the years 1970-'81. The '85 gain was propelled by five non-foods categories; health and beauty aids (HBA), household supplies, paper petfoods and tobacco.

Non-foods up

The non-foods segment was up 104 items overall, according to the DFS tabulation. This was equivalent to a 37 per cent increase. The only food categories with increases—and these were modest rises—were beverages, dairy products and snacks. Other food categories were down or remained the same.

National spot +15.3%

(millions)

1984: \$391.3

1985: \$451.2

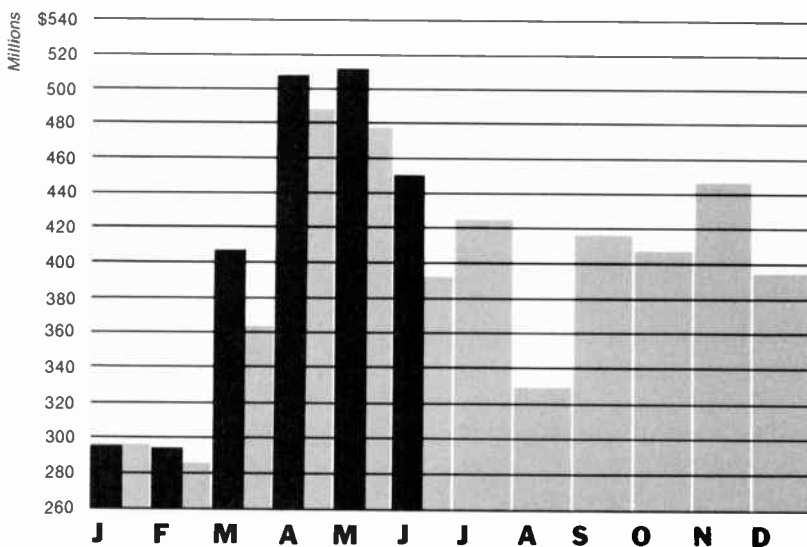
Changes by annual station revenue

Under \$7 million +18.1%

\$7-15 million +14.4%

\$15 million up +12.7%

June



**BLAIR HAS ONLY ONE
RECORD TO BEAT.**



OUR OWN.

Talking about winning doesn't make it happen. You've got to go out there and do it. At Blair, every individual goes that extra lap. Working together, we set the pace in national spot TV sales. That's why Blair was the first rep in the business to sell \$100 million. The first at \$500 million. And we plan to be the first to reach \$1 billion. Our clients are good company to keep, but they're tough company to keep up with. Only Blair-repped stations reach almost 4 out of 5 TV households. Only Blair works with 26 Blue Chip broadcast group ownerships. And only Blair represents 9 out of the top 10 markets. The bottom line is people with the will to win. At Blair, we share a tradition with our clients...Leadership.

BLAIR. ONLY BLAIR.

Television



Radio Report

Second UPI subcarrier deal would cut costs, if . . .

Following its agreement with Mutual Satellite Services and American Sports Advisors to form their new Telesports sports information service beamed to subscribers via satellite and FM subcarrier frequencies (TV/RADIO AGE, May 27), United Press International now has even more ambitious transmission plans for its regular news service.

In a move it estimates can chop "at least \$3 million" off of its annual transmission costs for its regular news service, financially troubled UPI has signed with Bonneville Telecommunications Co. to modernize and consolidate its news and data transmission system, subject to at least one big if.

Costs would be cut in two ways. One is that the satellite and FM subcarrier links Bonneville would line up would be substituted for UPI's current combination of land lines and rental of transponder space on Westar III and Westar IV. Kenneth J. Bentley, president of BTC, says Bonneville's system will save money by serving many receiving points from a single distribution point—that is, a "point to multipoint system."

Already in place. Bonneville already has an extensive satellite and FM subcarrier system in place. Currently, BTC leases space on Westar IV and GTE's SpaceNet I for video transmission, and has contracts with FM stations for subcarrier bands that cover markets accounting for 82 per cent of U.S. population.

The second money saving feature, which says UPI, will be particularly useful to smaller radio station news subscribers, will be the dial-up feature to be provided by subcontractor General Electric. GE's Value Added Network will permit subscribers to dial up information on an as-needed basis, thus eliminating the necessity for paying continuous 24-hour charges for land lines kept permanently open around the clock.

The big 'if' in all this is the provision in UPI's letter of intent with BTC that says UPI can't complete the agreement prior to coming out of Chapter 11 without approval of the court supervising UPI's reorganization. On the other hand, UPI does report a \$365,000 operating profit for the month ending June 30, "our ninth consecutive month of profitable operations." UPI has recorded a total operating profit of nearly \$750,000 since filing for reorganization under Chapter 11 bankruptcy April 28," says UPI president Raymond Wechsler.

Upsurge in interest. In any event, the agreement is still more evidence of the current upsurge of interest in use of FM subcarrier frequencies from which FM stations can reap thousands of dollars a year, over and above normal broadcast advertising revenues. Besides this new UPI-Bonneville plan and UPI's Telesports deal with Mutual and American Sports Ad-

visors, there's Mutual's satellite transmission of the Dow Jones financial news service and the recently announced arrangement between ABC Video Enterprises, Epson America, the Hillman Co. and the Indesys (Information Delivery Systems) Management Group to launch their new electronic business mail transmission system, also via satellite and FM subcarriers (TV/RADIO AGE, July 22).

Spot up 10% in June: RER

Spot radio came up with the best monthly increase for the second quarter in June, but the quarter ended with a smaller percentage rise than the first three months of the year. The data, based on commissionable business placed by reps and released by Larchmont, N.Y.-based Radio Expenditure Reports, showed an adjusted increase for June of 10.0 per cent. The adjustment was required by the different Standard Broadcast Months for June '85 and '84.

↑ June of this year was a five-week SBM and billings reached \$103,327,200. This was 37.5 per cent higher than the four-week figure of \$75,129,400 in June, '84. Adjusting the latter figure upward to conform with the five-week period this year brought the spot billing level to \$93,911,800.

Spot radio in the second quarter totaled \$257,757,400, compared with \$236,258,300 in the '84 second quarter. That represents an increase of 9.1 per cent, as against the first quarter rise of 15.6 per cent. No adjustments were required for the two quarters, since both were 13 weeks long both last year and this.

First half. Likewise, the first halves of '84 and '85 were 26 weeks each. Rep billings for the six months of this year came to \$428,136,000, against \$383,604,600 last year. The rise amounts to 11.6 per cent.

The market group figures reported by RER show the smaller groups doing better than the larger during June. The June billings, with adjusted percentages are as follows: Markets 1-10—up 5.9 per cent to \$39,095,400; 11-25—up 8.5 per cent to \$22,703,200; 26-50—up 11.5 per cent to \$16,238,900; 51-plus—up 17.5 per cent to \$25,289,700. For the six months, the 51-plus markets are Number 1 in percentage increase (up 14.1 per cent) but markets 1-10 are second (up 12.2 per cent).

RER warns stations against applying the market group averages to their own market or station as a test of performance, pointing out that variations within each group are quite wide.

Kahn fights for stereo AM

Unwilling to give up the fight, Leonard Kahn, president of the Long Island, N.Y.-based Kahn Communications, and one of the founders of the Kahn-Hazeltine AM stereo system continues to throw brickbats at

the Motorola-Harris AM stereo system alliance. The first was a note to the Federal Trade Commission, and the retention of a prestigious law firm to pursue any suspicions of alleged collusion. Kahn reports that he "has not yet heard anything from the FTC" but he is urging his attorneys to accelerate the matter.

Late last month Kahn fired off a letter to the Harris Corp., with copies to stations who chose the Harris AM stereo system before Harris recommended that these stations move to Motorola. The letter was addressed to the corporation, rather than the chairman of the board, (Dr. Joseph Boyd) because Kahn, claiming "I don't know who is making these decisions," blasted Harris for "pressuring your customers . . . to convert to the Motorola System, instead of offering to refund their money." A Motorola spokesman reports that conversion of Harris customers to the C-Quam system is "proceeding slowly," adding that "we have just begun."

Another exciter. Meanwhile, Kahn, who has never stopped, reports that another IC exciter other than Sony's, designed for multi-modal reception of AM stereo signals, was tested at his offices in Westbury, N.Y., recently, and will be on the market "in three or four months." He reported that he "could not yet release the name" of the manufacturer. Joseph D'Angelo, Harris Corp. radio and TV marketing manager, reiterated the position Harris took when withdrawing in favor of Motorola. "We didn't want the industry to trail along another two or three years deadlocked on the AM stereo systems controversy. We made our decision in good faith, and for what we believe to be the good of the industry. We will continue," D'Angelo concludes, "to service our customers who elect to retain their Harris system, and have not pressured them in any way to convert to Motorola. Though we will provide those who decide to change with a conversion pack to Motorola, at no charge, we emphasize that it is at their option."

RADAR 31's demo leaders

The spring, 1985, network radio figures are out (RADAR 31) and the 18 webs measured by Statistical Research, Inc., are pouring over the demos to find evidence of leadership, or, at least, growth. The demos provided by SRI are numerous, but the broadest audience measure—average persons 12-plus, Monday-through-Sunday, 6 a.m. to midnight—shows ABC Information (measured by audiences to all commercials) in first place again with a 1,649,000-person average per commercial, up 5.3 per cent over RADAR 30. In second place is ABC Entertainment, with a small decrease to 1,461,000.

NBC's The Source jumped from sixth place in RADAR 30 to third position in the spring measure with 1,361,000, an increase of 8.1 per cent. United Stations 1 network dropped from second to fourth place, with 1,356,000, while ABC-FM recorded a sizeable leap of 13.7 per cent to make fifth place with 1,293,000. It ranked 10th in RADAR 30.

Cume measure. In the cume sweepstakes in the broadest audience measure, the top five were, in order: ABC-I, CBS, ABC Contemporary, Mutual and NBC. The range in reach was 24.8 to 21.5 million versus weekly among the top five.

As for the 25-54 adult demo, the average audience leaders were, in order, ABC-I, ABC Entertainment, US-1, ABC-FM and Mutual. In the 25-54 adult cume measure, the top five were ABC-I, CBS, Mutual, NBC and ABC-E.

The data are based on the processing of about 2 million clearance records on over 6,000 network affiliates.

NRBA/NAB set Radio '85

The National Radio Broadcasters Association and the National Association of Broadcasters have nearly all of the pieces in place for their second annual management and programming convention, labeled Radio '85, and slated to be held from September 11-15 at the Dallas Convention Center and the Loews Anatole Hotel.

Thus far 84 firms have signed up to exhibit their products on 16,000 square feet of space. The organizations included news services, ratings services, audio groups and research firms.

Radio '85 also plans to accommodate program directors with a spate of sessions featuring free flow exchange in on-air-promotion ideas, effective marketing success stories, research techniques and a special two-way satellite feed between Radio '85 and the Radio Television News Directors Associations annual convention. Engineers, station managers and promotion directors will be offered the opportunity to attend panels on engineering promotions, station financing and financing station buys. In addition to these allied sessions, the convention will feature approximately 50 panels related to management, programming and sales.

AP opens Chicago Bureau

AP Network News is opening a Chicago office and Midwest regional bureau chief Ted Hampson will head it up. "With other networks scaling back their news coverage, we think it's more important than ever that we expand our efforts to give stations the kind of coverage they need and want," says James R. Hood, deputy director of Broadcast Services for AP.

Bureaus in New York, Chicago, Los Angeles and Dallas will be in charge of feeds for the Northeast, Midwest, West and Sunbelt regions of the country, according to Hood.

The eastern regional bureau in New York will be headed by Warren Levinson, AP Network's New York correspondent. Brian Bland will head up the western operation from Los Angeles and Brad Krohn, news editor at the Texas AP Network's Dallas bureau will be in charge of the Sunbelt reports.

Radio Business Barometer

Network radio up 16.5% in June

Network radio had one of its best months in June, according to revenue figures from 10 webs as reported by the accounting firm of Ernst and Whinney to the Radio Network Association.

The June revenue total came to \$31,938,878, compared to \$27,420,909 during the corresponding month of 1984. That's an increase of 16.5 per cent.

The latest revenue total was the largest monthly figure so far recorded. It tops the previous record of \$31,554,580 established the month before. The percentage increase was not the largest this year, however, the June figure being topped by the 27.9 per cent increase registered last March, when the revenue level came to \$26,423,091.

The June increase brought the total for the second quarter to \$89,171,269, compared with \$79,970,649 for the same quarter last year. The rise amounts to 11.5

per cent. This is lower than the increase for the first quarter, which was up 16.6 per cent to \$64,257,296. The much higher revenue level for the second quarter reflects seasonal factors.

For the full six months, network radio revenues came to \$153,428,565, compared with \$135,077,310 in '84, an increase of 13.6 per cent.

Network radio is thus well on its way to top the \$300 million mark this year. Last year, the 10-network total was \$287,949,633 and even a 5 per cent increase would top the \$300 million signpost. Says Robert Lobdell, recently appointed RNA president: "These strong gains reflect the confidence of the national advertiser in the value of network radio."

The \$300 million figure shouldn't be too hard to come by, to judge from optimistic estimates for third and fourth quarters voiced by sales chiefs at the networks.

Lou Severine, vice president, director of sales for the ABC Radio Networks, reports that at this

stage, it looks like ABC's third quarter should "achieve our plan," and wind up nine to 10 per cent ahead of last year's third. Severine describes July as "fair," August "slow," but says that September "looks strong, and we expect that to carry over into the start up of a strong fourth quarter."

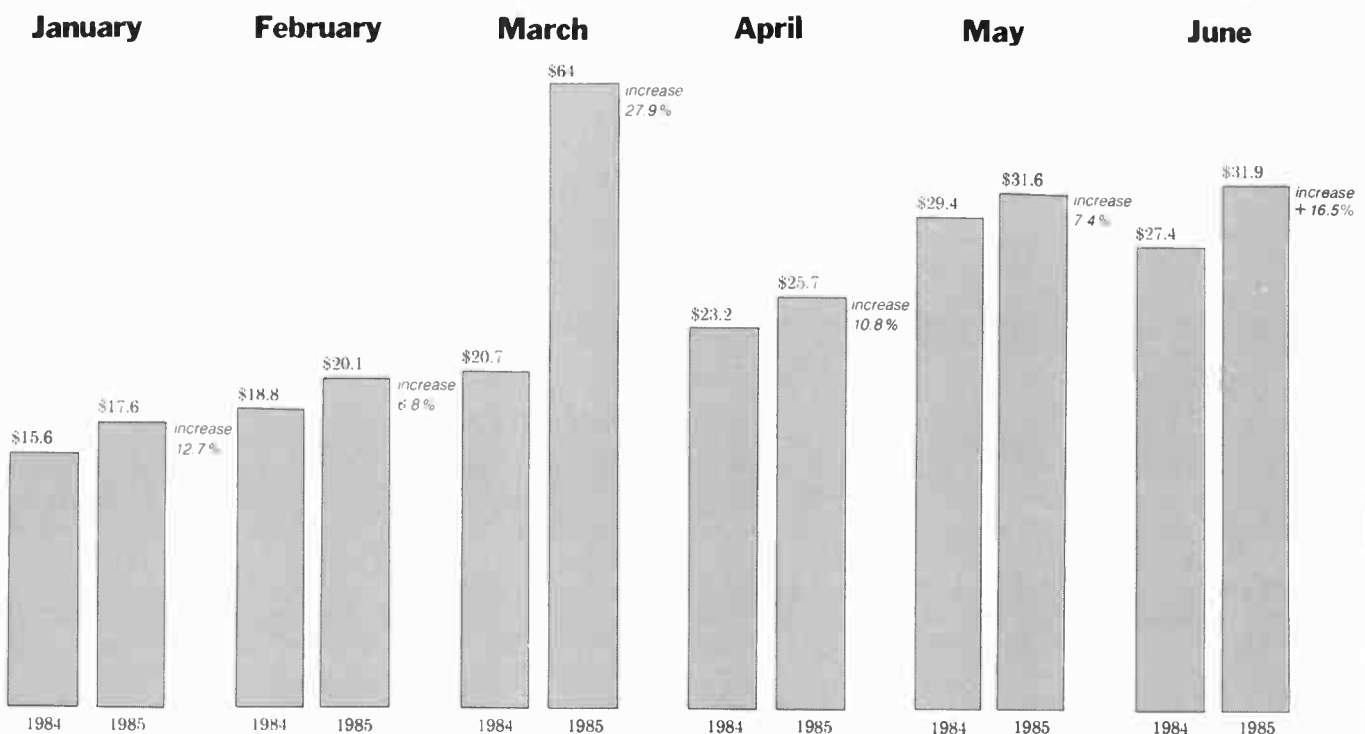
Kevin Cox, vice president sales, NBC Radio Networks, describes second quarter as good, and figures that third quarter "will maintain second quarter's level of activity, which should see third quarter finishing about 11 to 12 per cent ahead of third quarter '84. Fourth quarter looks excellent, with a lot of preliminary feelers coming in."

Last-minute sales

At the United Stations Radio Networks vice president, sales Dave Landau reports July good, adding that while August started slowly, it's picked up recently with "a good deal of last-minute orders, some of it apparently in reaction to the pressure of increased advertising activity by competitors."

Landau also describes September as "looking very strong."

Network (millions \$)



Source: Radio Network Association. Percentage increases rounded.

THIS AUTUMN, MAKE JUST ONE BUSINESS TRIP



MIPCOM '85: A PRACTICAL APPROACH

Media shows abound. But MIPCOM '85 is the first truly international market devoted to programs for all media. MIPCOM is your one fall market to buy or sell rights for Television, Film, Home Video, Cable and Satellite on a worldwide basis.

YOU CAN'T IGNORE CHANGE

MIPCOM recognizes that most programming is no longer produced for a single distribution outlet. Today, deals for Television, Home Video, Film, Cable and Satellite Broadcasting occur together. It is impossible to separate these media, as all must be present in one place to allow buyers and sellers to work effectively. MIPCOM also realizes that burgeoning technologies and privatization of broadcasting throughout the world are affording increased sales opportunities for U.S. companies.

YOUR BEST CONTACTS

More than 600 buyers from throughout the world have been invited to participate with the growing list of TV, Film, Home Video, Cable and Satellite executives at MIPCOM. MIPCOM '85 will enable key decision-makers to concentrate on program sales, coproduction opportunities and merchandising in Cannes' convenient international setting. The trade press will also be on hand to cover day to day signings and late breaking news.

MIPCOM HELPS YOU IMMEDIATELY

The experienced MIDEM Organization makes sure your stand is fully furnished and equipped with a screening room, sign and telephone. If you simply want to attend, the MIDEM Organization makes your participation effortless.

Quite a Market! Quite a Service! Quite an Opportunity!

For further information, please call or return the coupon below to your nearest MIPCOM office.

USA AND LATIN AMERICA

Chuck Gellini and David Jacobs-Perard Associates
100 Lafayette Dr. Syosset, NY 11791
Tel: (516) 364-3666 Telex: 6652011

UNITED KINGDOM

Peter Rhodes-International Exhibition Organization
3 Stafford St. London N1Z 3P3
Tel: (01) 499-2317 Telex: 25230

JAPAN

Kozo Yamamoto
K-raku Bldg. 1-13-9 Ginza-Chuo-Ku Tokyo 104
Tel: (03) 652-4781 Telex: J 32194

FOR ALL OTHER COUNTRIES

Bernard LeMaire-Midem Organization
179 Avenue Victor-Hugo Paris, France 75116
Tel: (33) (1) 505-1403

Please send me information without any obligation.

Name _____
Company _____
Type of Company _____
Address _____
City _____ State _____ Zip _____
Country _____ Telephone _____

Please return this coupon to:
MIPCOM '85, 100 Lafayette Drive, Syosset, NY 11791: TVR

MIPCOM'85

TV · VIDEO · CABLE · SAT

INTERNATIONAL FILM AND PROGRAM MARKET FOR TV, VIDEO, CABLE AND SATELLITE

Everyone's Wild About Harry!

Night Court





WARNER BROS. TELEVISION DISTRIBUTION
A Warner Communications Company



THE SECRET'S OUT!

KDKA-TV 2

TOP RATED 6PM NEWSCASTS (Adults May 1985 NSI)

STATION	TOTAL ADULTS (000)	MARKET RANK
1. WABC/New York	690	1
2. WPVI/Philadelphia	655	4
3. WNBC/New York	638	1
4. WCBS/New York	593	2
5. KDKA/Pittsburgh	449	12
6. KABC/Los Angeles	410	2
7. WLS/Chicago	441	3
8. KCBS/Los Angeles	367	2

KDKA-TV's Eyewitness News at Six attracts more adults than all but four of the thirty-six affiliate newscasts in the top twelve markets. And at Pittsburgh prices, you'll get more for your money than they're offering in New York or Los Angeles.

NIelsen

TOP SECRET

KDKA-TV 2

PITTSBURGH

Reservations center on number of yearly 'sweeps'; impact on pricing

Agencies, clients welcome new TAA qualitative survey

BY GEORGE SWISSHELM

Is the advertising industry ready to take qualitative television program ratings seriously?

The latest development in this arena is the plan of Television Audience Assessment to launch its first survey in October to produce data that "go beyond the household viewing numbers provided by the traditional ratings services, to show which shows are likely to hold viewer involvement throughout—including through the commercial breaks."

Agencies see this move as a welcome new approach to qualitative program measurement—something that many in the industry have been calling for for years. And the leading national advertisers likely to be TAA's charter customers view it as a help in fine tuning their TV program selection to meet the needs of an increasing industry empha-

sis on selective, segmented marketing.

But the ad execs aren't ready to embrace the concept unreservedly.

Some fear that, with only two surveys scheduled for the first year and three planned for the second year of the new service's rollout, there won't be enough actionable information to make it go. And others have misgivings about the longterm effect on TV rates.

The TAA system, says TAA chairwoman Elizabeth J. Roberts, is "designed to show how viewer satisfaction and involvement with the programs they watch affect audience behavior and commercial exposure and impact."

She adds that these qualitative ratings, developed during a four-year testing period funded by the John and Mary R. Markle Foundation, "reveal that high program appeal results in viewer loyalty and advance planning before viewing, while impact ratings

Advertisers see the TAA survey as a help in fine tuning their TV program selection to meet the needs created by more emphasis on segmented marketing.

New TAA surveys of program impact

Daytime Survey, October, 1985

Sample: 3,000 potential viewers, nationwide

Target date for availability of results: December, 1985

Primetime and Weekend Viewing Survey, January or early February, 1986

Sample: 7,000 potential viewers, nationwide

Target date for availability of results: April, 1986



George Mahrlig of Campbell Soup Co. is *"hoping that a service like TAA can help us do a better job of segmenting our audience and, hopefully, understanding our audiences better."*

are a reliable gauge of a viewer's sustained involvement, resulting in higher levels of commercial exposure."

TAA surveys are designed to produce two measures: a Program Appeal Index measuring the overall entertainment value of a show, and a Program Impact Index, measuring the degree of emotional and intellectual stimulation a program provides its viewers.

TAA president Rolf Wulfsberg says that over the next six months the service plans two sweeps. The first scheduled for October, will measure daytime ratings among a national sample of 3,000 potential viewers between 10 a.m. and 4 p.m. over a five-day period. Then, later in January, a survey of national evening and weekend viewing from 6 p.m. to midnight weekdays, and from noon to midnight on weekends over a 14-day period will be conducted among 7,000 potential viewers.

Diary-phone combo

The methodology combines a diary called a Television Viewing Monitor with "near-coincidental" telephone calls (within half an hour of watching the program in question) to check on respondents' other, non-viewing activities (like leaving the room) during the show. Front page of the Viewing Monitor is for recording viewing for one day, and each day's viewing is to be mailed back to TAA within 48 hours of that day's viewing, to cut down on bias resulting from imperfect recall. The back of the page has space for replies to proprietary questions about respondent demographics, psychographics and program-related or product use infor-

mation. Charter subscribers can include two proprietary questions as part of the service, or more than two for an additional charge.

First target customer group on TAA's marketing list is the one made up of leading national advertisers. According to TAA executive vice president Steve Holt, TAA is approaching advertisers first "because they have the most to gain from our information."

Asked for more details on pricing policy, Holt says that when TAA gets to the networks, "We'll expect them to pay more than the agencies, but we're still planning a more even distribution of costs, sellers vis-a-vis buyers, than has been traditional among the traditional audience measurement services. We plan to keep our pricing low during Year One, and don't expect to break even doing it, because good research costs so much to do right." He says charter advertisers will pay \$45,000 a year.

Charter subscribers

Though no contracts had been signed as of mid-July, the first charter subscribers Holt expects to come aboard are Polaroid, Campbell Soup and Ralston Purina.

At Polaroid, Frank Tahmouh, director of purchasing, marketing and advertising services for the Marketing Division, says, "The real bottom line of advertising is effectiveness at the store. As the media environment becomes



Steve Singer of BBDO feels *"there is certainly a need for information that can allow us to develop estimates of actual commercial exposure, as opposed to the size of the audience for the programming around the commercials."*



Jon Swallen of Ogilvy & Mather believes *the real utility of TAA's information "will not be the program appeal and impact scores by themselves, but the link between these program scores and viewers' commercial involvement."*

ever more complex, we continue to explore new ways to increase the effectiveness of our advertising. We expect that TAA will provide the ability to match our commercials with the most responsive target audiences."

George Mahrlig, director of media services at Campbell Soup Co., reports that his people are still evaluating TAA, but that, "so far, our findings have been very positive." He says Campbell Soup is interested in the service, "because in light of the annual increases in television costs that have been running far in excess of increases in our brand budgets, we're looking for nontraditional ways to evaluate traditional media like television. We're hoping that a service like TAA can help us do a better job of segmenting our audiences, and, hopefully, in understanding our audiences better than the traditional measurement services do."

Ralston Purina officials could not be reached for comment.

F. Kent Mitchel, vice president, director of marketing staffs at General Foods, says that, "As segmentation becomes more important in marketing many products, TAA can provide information that is helpful in identifying programs that have a strong relationship with specific segments."

Such advertiser concern with marketing and audience segmentation underlines predictions of marketing executives like Bill Bishop, president and chief executive officer of MCA Advertising Ltd. (see *In the Picture*, page 121), who believes that, "Despite all

the talk, I think we've only now started to scratch the surface of the real potential of segmented marketing." If such, in fact, turns out to be the case, TAA could well be an idea whose time has come.

In fact, on the agency side, at least one of the media research chiefs—the people who will actually be directing the use of TAA, assuming it comes into general use—calls TAA's concept "brilliant." That's Larry Dexheimer, senior vice president and marketing services director at Ally & Gargano. However, Dexheimer adds that, "If TAA is right, they'll have to work very hard to overcome the conflict between what they say about the importance of qualitative effectiveness ratings of programs, as opposed to an almost ingrained industry belief in the tremendous value of the high-rated, high-visibility shows like *Dallas* or *Dynasty*, that may not always show up so favorably on measures like TAA's audience involvement."

To Dexheimer, "It looks like it will take some time before TAA can get out of its current pilot stage and speed operations to the point where they're producing actionable information more frequently than twice a year, if they're going to overcome this traditional industry belief in the importance of the high-visibility, big-audience shows. Without more frequent information, the industry won't have the information basis for the total retraining pro-



Abbott Wool of *Saatchi & Saatchi Compton* believes that, "if we accept the idea that a higher program impact score translates directly into greater commercial impact, TAA can be a valuable tool for evaluation of individual programs."

gram I think it's going to need to turn buyers' thinking around before they replace their big-audience philosophy with TAA's concept of a smaller, but more involved audience."

Dexheimer adds that if buyer thinking can be turned around in TAA's direction, "It may require a whole new pricing structure, commensurate with an upgraded value for the high-involvement shows, and a downgrading for the high-rated programs that are considered to be the most desirable advertising vehicles on the networks today."

The problem with only one or two surveys a year, says Dexheimer, "is that the buyers' judgment would have to be based on only one or two episodes of a series. That may not always be indicative of the average degree of program appeal, impact or involvement for the series as a whole."

Similarly, at another agency "still waiting to see what TAA has done since the last time we had a chance to look at it last year," a research director says that, "Though we would certainly like to see the kind of qualitative information TAA offers, we'd want to see it on an ongoing basis, in order to establish trendability and predictability. The first time we talked to them they were doing only one sweep a year. Now that they plan two, twice a year certainly beats that once. But we're still not sure that just twice a year is enough, considering the high rate of program turnover on the networks."

And back at Campbell Soup, Mahrilig believes that, "TAA should prove to be very predictable—not so much of program success, but of degree of audience involvement in programs over the long term. We think their methodology can identify things about program audiences that will give us some trend lines to the future, based on a new program's early history."

But Mahrilig, too, observes that, "At this point we recognize that our evaluation of TAA is based on pilot studies, and that it remains to be seen whether or not their upcoming new surveys will turn out to be as indicative of audience involvement trends as we think they'll be at this point."

Expansion plans

To such customer desires for more confirmation surveys, or for more frequent surveys, Destiny Kinal, vice president, marketing and sales for TAA, explains: "Our upcoming two surveys apply only to Year One. We're planning three surveys for our second year, and in the meantime, we're looking for guidelines from the industry as to the most useful frequency for our surveys, keeping in mind that more of-



Chet Bandes of *Doyle Dane Bernbach* feels acceptance of TAA is likely to be "based as much on what TAA charges as on any number of other factors."

ten also equals more expensive."

Right now, she says, "It seems likely that once a year is sufficient to measure daytime programs. Most of these are low-turnover, long-running shows. On the other hand, it's quite possible there's a real need for more frequent measurement of reaction to primetime and weekend programs, where the turnover is higher than among daytime shows."

At Ogilvy & Mather, Jon Swallen, vice president, associate director of media research, says that. "On paper, TAA looks good. But the real utility of their information will not be the program appeal and impact scores by themselves, but the link between these program scores and viewers' commercial involvement."

Swallen points out that TAA did run a laboratory test on two different viewer groups, but still wonders "whether a one-shot test really proves the link to commercial involvement. Granted, the company is just starting out, but we'd still feel more comfortable if they moved on to a Phase II step in what we'd consider their ongoing developmental and experimental stage, and see if a second test can duplicate the results of the first one."

This, says Swallen, should give researchers more confidence in using TAA's data, because, "We're in the business of using historic data in order to try to predict the future. To do this, we need trend data over time to show us consistency across time. That means repeat studies, before we can feel comfortable using the information. If TAA can show us this, then the industry will have a supplemental add-on for our

(continued on page 115)

Split-30s are acceptable to agencies, clients, but 30 will remain standard

Barter growing, daytime eroding: Blair TV ad survey

A panoramic view of how major advertisers and agencies view television currently—and for the next few years—has been provided by Blair Television in a detailed survey of 60-odd client and agency executives.

The survey, conducted in June by Blair TV managers with “only top-level advertiser/agency media decision makers,” consisted mostly of face-to-face interviews in 17 U.S. locations. Only 10 per cent of the interviews were done by phone.

Among the highlights gleaned from the survey:

- Barter/syndication is the major new element in the TV ad mix. It is hot and will continue to grow.
- There is a definite shift away from daytime TV.
- Cable advertising is still regarded as

“experimental” and will grow slowly.

- Advertisers see the 30-second commercial remaining the standard length but most of the clients and agencies interviewed indicated the split-30 is acceptable and they will use (or are using) them.

- Clients are concerned about rising sports costs and the dilution of sports audiences.

- There is no great interest in blockbuster, big-reach buys. TV tends to be regarded as a commodity in the context of most ad buys, and premium prices generally get short shrift.

- Most clients are skeptical about the validity of Arbitron and Nielsen audience data, but agencies generally feel the rating services do a good job.

- “Qualitative” audience data get a grudging okay from clients. Agencies often use them in planning, but not in buying.

- Both advertisers and agencies showed a strong interest in audience guarantees.

The survey was conducted against a background awareness of great changes that have taken place in TV since 1979 alone.

The introduction to the booklet summarizing the results of the survey—which covered 32 advertiser and 30 agency executives—mentioned, among other changes, the proliferation of independent TV stations, the increasing tendency toward “last minute” placement of spot advertising, the boom in VCRs, the expansion of cable advertising and the existence of a dozen ad-supported cable networks, the growth of barter syndication, the new research services such as VALS and AGB, the takeover boom, etc.

Interviews were held between June 10 and July 3. The advertiser sample accounts for 16 per cent of all national spot advertising and half of the respondents work for clients in the top 100. About a third (31 per cent) of all spot business is represented by the agencies surveyed.

Six of the top 10 agencies were included in the sample.

Examining new Blair Television study are, l. to r., Jack Poor, sr. v.p./dir. of support services; Kenn Donnellon, v.p. creative services; Walter Schwartz, pres. and COO.

The survey, conducted with “only top-level advertiser/agency decision makers,” consisted mostly of face-to-face interviews in 17 U.S. locations.



A total of 15 questions were asked of the 62 executives. Here is a digest:

Changes in buying. The first question asked was: "What have been the major changes in the way your company buys TV time over the past five years?" Three key findings were elicited from the client sample. First, barter/syndication, regional networks and cable are now included in the media mix for many clients, with network costs cited as one reason. Second, the shift from daytime is caused by the growing number of working women. Third, target demos, rather than households, are now the basis for buying rating points, a conclusion that will surprise nobody. Also, this change is encouraging clients to support people meter research.

Agencies also pointed to the move from households to target demos, but in other respects there was naturally a greater emphasis on buying procedures and the buying environment. For example, media execs noted the loosening of client restrictions related to minimum ratings, independent stations, specific dayparts and the like. The consensus among ad shops was that there has been "more of a commodity approach to timebuying."

The media mix. The second question was related to the first, viz., "Has your mix of TV media changed? Is this a trend?" Aside from mentioning the inclusion of barter/syndication as the major new element, most clients maintained that the dollars for this medium come primarily from network TV, a claim most reps still tend to doubt. Another facet of this advertising strategy is that some major clients are reducing their upfront network commitment to gain more flexibility.

As for cable, the Blair interviewers found that it has been the subject of "considerable experimentation. Lack of measureable results is causing disenchantment, but cable is expected to continue to grow."

Most advertisers said they employ regional networks, but some said "the networks don't manage them well." Another conclusion cited by Blair: "Spot is a beneficiary of change in a few cases, but overall its position is best described as stable." In this context, it might be pointed out that the guidelines for interviewing included "No Blair opinions."

Agency responses were not much different from clients', except that regional networks were not a major factor in agency thinking.

Order of buying. The rep concern with barter/syndication was also evident in the third question: "What is your

"What have been major changes in the way your company buys TV time over the past 5 years?"

Advertiser response

- Barter/syndication, regional networks and cable are now factors in the TV media mix for many advertisers.
- The growing number of working women is causing some companies to shift from daytime to other time periods.
- Target demos are now the buying criteria rather than households.

Agency response

- Move to target demos from households.
- Increased use of computers to handle more data in pre-buy, post-buy analysis.
- Search for efficiency via loosening of restrictions on minimums, primetime, etc.
- More of a commodity approach to time buying.

spending process? Do you plan and buy networks first? What second? What third?"

Blair's key findings from client respondents: "As expected, network is most often bought first. Second, third and fourth positions vary considerably by advertiser need. However, syndication appears to be vying strongly to be at or near the top of the plan/buy list for major spenders.

"Spot TV continues to be an important TV medium for most advertisers, but it is usually planned and bought later than other media."

One of the biggest spot TV advertisers, voluntarily tackling the subject of whether barter/syndication is draining money from spot, took issue with a recent study which concluded that his company's spot spending—as well as that of certain other clients—was reduced because of barter shows. The client, comparing 1985 with 1980 media spending, said that, while its cable and syndication spending combined rose from a 2 to a 14 share, network TV was down from 65 to 50, while spot remained about the same with a 20 share in '80 and a 21 share in '85.

Late buying. Another concern of reps is late buying. In order to shed light on the reasons for this, Blair interviewers asked: "What about the timing of your spot buys? They seem to be getting closer and closer to airdate. Is this so? Why?"

Most advertiser respondents agreed that spot buys are often made at the last minute. But they justified the practice on the grounds that that's part of what spot flexibility is all about.

The reasons given for late buying included: creative problems, last-minute reaction to competitive moves, need to

switch market weights, leverage in negotiating rates and poor planning by the agency. Only five of the clients claimed they bought spot at least four weeks in advance of air date.

Split 30s. On the growing issue of shortie commercials and related matters, Blair asked: "What is your opinion of non-standard length commercials (15s, 90s, split-30s)? Do you use them?"

Clients are clearly ambivalent about the 15-second blurb. While apparently convinced that the 30 will remain the standard unit and expressing concern that 15s might cause excessive clutter (almost two-thirds were worried), a majority still feels that split 30s are acceptable. Apparently, there would be more use of split 30s, except for the fact that many clients found it difficult to match-up products.

A number of respondents said their companies were conducting effectiveness tests of the 15. One advertiser commented: "Research conducted in-house and privately-purchased research shows a 15-second commercial is in many cases *more effective* than a 30-second commercial because it forces an advertiser to sell one product, one concept and that concept only."

Most of the agencies were not concerned about clutter and are either testing or planning to use 15s or split 30s.

Daypart changes. Respondents were asked about changes in spending by daypart and four out of five clients said they were planning significant shifts. Two factors stood out—the need to reach working women and the high prices of primetime and sports.

The consensus among agencies
(continued on page 114)

Creative department was main focus of agency's extensive rebuilding program

DDB/NY making spirited turnaround after reorganization

BY DAVID GRAHAM HALLIDAY

"In the 1960's there was Doyle Dane Bernbach, and there were the other agencies. No shop could hold that special niche for long. Doyle Dane kept it longer than most. But during the past few years, the other shops have come up, and DDB's star has faded."—An internationally known art director, formerly employed at DDB.

"Doyle Dane used to be a wonderful place to work. Creative vibes literally bounced off the walls. We used to have these brainstorming sessions where one concept would vie with another. God help you if you didn't have your share. Then the agency went public, stock blocks were awarded, and the creatives closed their doors and kept their ideas to themselves."—A prominent commercials director who served a glittering stint as an art director at Doyle Dane in the mid-'60s.

In the 1960s Doyle Dane Bernbach/New York was regarded by its competitors in almost reverential awe. The awe changed, in turn, to envy,

then imitation, and, in the last few years, to almost derision, reaching a peak in 1983-84 when the agency was buffeted by the loss of one major account, Polaroid, the drying up of another major piece of business, Atari, and the defection of its chief executive officer, Neil R. Austrian, to Showtime/The Movie Channel.

Doyle Dane, however, has hung tough. And with the addition of several impressive, if not whopping, pieces of business—Nabisco, Sea World, Brown & Williamson and Popeye's fast food franchise—it appears to be making a spirited turnaround that is pleasing its admirers as well as its detractors. The attitude of the latter may be explained by the feeling that the advertising industry "needs a Doyle Dane Bernbach," an agency where the creative product has always come first, and where its staff thinks of itself as preeminent, even if it falls short.

Within the context of the international conglomerate that is Doyle Dane Bernbach, the New York office accounts for approximately one-third of

its worldwide billings (\$1.5-billion).

Nevertheless, the New York shop is the headquarters of the agency, the place where the mystique of Doyle Dane Bernbach began, and its foundering could create a ripple effect that might well hamper its worldwide activities. That is why the creative and fiscal health of DDB/NY is so essential.

What really happened at Doyle Dane Bernbach/New York over the past few years?

Questions persist

Was the parent agency really in danger of taken over by another shop seeking creative prestige? Was their financial position at risk? Did the creative product at the New York office slip, or was it merely perceived to have done so? Did the New York creative department's work habits become too casual, and if so, what corrective measures were taken?

If Doyle Dane's apparent resurgence continues, some of these questions may become academic, but as the agency's principals continue to work on the answers, Doyle Dane Bernbach is positioning itself for the '80s and '90s, confident that it has learned hard lessons from serious reversals that seemed to coalesce between mid-1982 and mid-1984 and include:

- Death of the "main man," co-founder William Bernbach in October, 1982, the year in which net income after taxes took a precipitous dip
- Defection of a steady and continuous stream of creative as well as executive talents, that included the departure not only of Austrian, but of Robert H. Levenson, former DDB vice chair-

"There wasn't any doubt that we could turn things around," says president and CEO Barry E. Loughrane

Barry E. Loughrane



Roy Grace



Robert G. Pfundstein



IBM typewriter spot



The creative department was reorganized under five group heads, each reporting to Roy Grace.

Citicorp/Diners Club 'confrontation'



man of its International Division, to Saatchi & Saatchi, Compton.

- The necessity to pay out \$20 million for the Bernbach block of stock, in order to deflect the potential of a takeover.

- Achieving the repayment of more than a \$16.1 million shortfall in commissions owed by former clients.

- The loss of substantial pieces of business, and the deleterious effect of this on a staff that was unaccustomed to a continuing stream of bad news.

This is the set of major woes that confronted president and chief executive officer Barry E. Loughrane, when he came in from the agency's Los Angeles office to take the reins of a 950-person agency, that would soon be trimmed to 900.

Loughrane remembers the dark days and the brighter ones that followed. "There wasn't any doubt that we could turn things around. I had been out of the New York shop for about 10 years, after having been there for 14 years before that. This helped me to see things with a little more clarity than others. When people start talking about an agency having problems, it almost sounds as if the shop is operating near ground zero. The real difference is about 10 per cent, between 100 per cent and 90 per cent.

"The extra 10 per cent is in getting the right people, assigning the right projects, in taking a creative idea and making it great instead of just good.

The elusive 10%

"It's the same principle really that governs the operation of a business. When you are functioning at a 15 to 20 per cent profit margin, it's the last 10 per cent that supplies everything.

"When you are the great new actor, when you are the hot restaurant, when you are the hot new agency for a time you are the center of attention. It's hard to retain that position for an extended period of time. Because people turn to a new actor, visit another 'in' restaurant and admire the work of some other agency."

Loughrane huddled with chairman and executive creative director Roy Grace. The two agreed that the agency couldn't afford to live in the past or read its clippings. It had to produce its best work for the clients it had.

After a stem to stern evaluation of its current creative product, the senior management of Doyle Dane took the following measures:

- Reorganized the creative department under five group heads, splitting up account responsibilities among them and having each head report to

Roy Grace.

- Undertook a sweeping rebuilding of the entire creative department; 75 per cent of the unit has joined the shop within the past five years.

- Gave a new breed of young turks, in their late 20s and early 30s increasingly more responsibility.

- Communicated in word and in deed that advertising is what DDB does, and the creative department is the "guts" of the agency.

"All of these things worked," Loughrane claims.

"I don't think that this kind of internal examination had taken place in some time. During the last years when Bill (Bernbach) was here, the staff was reassured by his presence and got used to acting independently.

"Pretty soon it wasn't Doyle Dane Bernbach anymore, it was 'so and sos group.' What we tried to do is re-instill our point of view."

Creative point of view

At DDB, the agency point of view is in its creativity. During his long tenure with the agency, Grace has become closely associated with that creative product.

Over the past two years, Grace has coped with the traumatic defections

(Continued on page 119)

existed without the daily bundles of press releases from the networks and the other press agents."

These days Nichols is one of many knowledgeable observers who believes that there is what he calls a "new wave" of critics. This new generation "takes television for granted."

"They are the TV kids who grew up with television, the generation whose parents were among the first to use the set as a babysitter."

Nichols also finds that most of them are "less influenced by the celebrity aspects of television."

M. S. Rukeyser, Jr., executive vice president, corporate communications for NBC, is not sure that "new breed" is the best way to characterize the new critics, although he agrees substantially with Nichols about what's going on.

"I have been hearing about a 'new breed' of critic for the last 25 years," Rukeyser says, "and it's what usually happens anytime some bright young guy comes on the beat and assumes the whole process just started afresh when he came on the case."

Young people

"What is true, though, which was not so in the past, is that there are now a number of young people covering television who did grow up with it. They didn't come to it late in life and start learning from scratch."

Tom Shales of *The Washington Post*, and a number of the other top critics, Rukeyser points out, are writers who "grew up with the medium and consequently can criticize it from the standpoint of a medium they like, rather than condescend to it, the way the older group used to do."

Rukeyser believes that the new bunch out there are "the best people writing about TV today, and the best there have ever been."

Why the best?

"Primarily because they know more about it. After all, someone who's been interested in TV since childhood, and who's decided to make it a career, is by definition better informed than someone who's been working in a different part of the paper up until midlife, and then is told to start writing about television."

Nichols dates the big change among critics to the late '70s. "That was an important time—a generation change. As the first generation of television critics retired, new, younger people were put into those slots. So then you started to get the new wave of TV journalists. Many kids just out of journalism school aspired to become critics, and eventually some of them made it. Another factor probably was that some of the journalism schools whose facul-

ties used to be so print-dominated now began to realize, at long last, that television really was here to stay, and began to add men and women, with TV experience to their staffs. That probably motivated many youngsters to go into the field, in one way or another."

Barrie Richardson, vice president press information for CBS Entertainment, also notes important developments in the way TV is criticized and covered, although he says that not too much should be made of some trends "because criticism always keeps changing."

Richardson also appreciates changes for the better that have taken place among newspapers and their policies, since he first started with the CBS press department in 1960, in the pho-

The 'new wave' writers, says publicist Eugene Nichols, "still do celebrity interviews, but they select their subjects more carefully."

tography section, and had the job of going around the country planting cover art in Sunday supplements.

"It was a tough assignment. In the early '60s, the publishers and the top editors saw us—television—as the enemy."

"They gave space grudgingly. They were extremely hostile. It hadn't yet dawned on them that they couldn't magically wish TV away. They didn't realize that TV could sell newspapers and build circulation, promote reader interest—that readers were viewers who wanted news, information and features about TV."

"They are not," Richardson adds, "so hostile now."

According to Richardson, one of the major factors in bringing about changes in television reporting was the cultural change that affected the entire nation and influenced the way writers thought about and dealt with the medium.

"Television ultimately became recognized as a focus of the national experience; the nation was experiencing the same thing at the same time."

Richard Connelly, vice president, public relations at the ABC Broadcast Group, also agrees that television coverage and criticism has improved. "When I started 15 years ago, it was soft."

He also sees Watergate as having influenced some TV critics, although it was a short-lived influence. It was a time, he remembers, when some critics saw themselves as the Woodard/Bernstein of the television page. "It became fashionable for a while to be a slugging slashing critic of the networks, also a would-be investigative reporter type—a hatchet man."

Fortunately, although there are plenty of tough critics these days, and a few nasty ones, time have changed for the better, Connelly says.

"We have more thoughtful coverage now. I'm also impressed with the fact that when we run our press trips, as we do twice a year, I now see some new faces—writers in their 20s and 30s. They bring new ideas, a fresh outlook. They are looking at things differently."

More serious

Nichols believes that the "new wave" critics are more serious than their elders.

"Of course, they still do celebrity interviews, but they select their subjects more carefully. And their interviews tend to be more issue-oriented, dealing for example with the themes of TV movies, or a documentary dealing with social problems. They are concerned with the world outside the box, and how it relates to what we see on television. There's much less of the fatuous gush." We used to get: 'Farrah Fawcett-Majors, do you sleep in pajamas or nude?'"

Many of the new generation of young television station managers also agree that there is a new generation of TV critics. Amy McCombs, president of WDIV(TV) the Post-Newsweek station in Detroit, thinks there has been a marked improvement in the quality of reporting and reviewing since she started her TV career a dozen years ago.

"I'm a TV generation person myself, who grew up with television," she says. "As such, I respond positively to the new, young generation of TV critics that seems to be taking over. They're more sophisticated, and they know more about television and how it works, both at the network level and at the stations."

"Sure, they can be hard-hitting and very critical of the medium, but most of them apparently like television. And they're not as superficial or as highly-opinionated. They understand the importance of TV in people's

(continued on page 112)

Analysis of Arbitron Spring '85 TV sweep

Television/Radio Age

August 1985

**MOST ACTION SHOWS ARE AVAILABLE
YEARS DOWN THE ROAD.**

If you're looking for action, adventure, glamour,
intrigue, romance, humor, mystery, and suspense...
BUT YOU WANT IT NOW,
SAY U.N.C.L.E.!

**THE MAN/GIRL FROM
U.N.C.L.E.**

 132 Exciting Hours
Available Now.

TELEVISION

© 1985 GCM/UA • All Rights Reserved

**With three network-owned
TV stations in Chicago,
guess who's #2 in the
May ARB sweep?**



**Chicago's
Very Own.**

SIGN-ON TO SIGN-OFF SHARE

WLS-TV	22
WGN-TV	18
WMAQ-TV	18
WBBM-TV	17
WFLD-TV	11

Source: May '85 ARB



A TRIBUNE BROADCASTING STATION

SPRING SWEEP ANALYSIS

In top 50 ADIs, the overall average shares declined less than one point

TV audience erosion in major markets may have plateaued

Television/Radio Age

August, 1985

Exactly half of the top 50 markets showed drops in shares. Of the remaining 25, 13 were up, and 12 showed no change from the preceding May.

Is the erosion in the audience shares of commercial TV stations in the major markets finally reaching a permanent plateau?

This question is raised by the latest semi-annual analysis of the Arbitron sweeps by TV/RADIO AGE. The latest analysis, as in the past, covers the top 50 ADIs and examines household shares, sign-on to sign-off, of all affiliates and independents with viewing recorded by Arbitron during the recent May sweep.

What the analysis showed: In the top 50 ADIs, overall average shares in May, 1985, declined less than one point since May, 1984. What is also striking about this figure is that in the analyses conducted for the May, 1984, and 1983 sweeps, the average market decline was two points. (As is the practice in these analyses, share averages are not weighted by market size, that is, by the number of TV households.)

Ups and downs

While the average decline was small this past May, there were, as usual, both ups and downs. Exactly half of the top 50 markets showed drops in shares. Of the remaining 25, 13 were up, and 12 showed no change from the preceding May.

In the previous May analysis (see TV/RADIO AGE, July 23, 1984), no less than 40 of the top 50 markets suffered share erosion, while eight ADIs added shares and two remained exactly where they were. However, a factor in May, '84, erosion was the metering by Arbitron of a number of major markets between May, '83, and the following May.

There were five of these markets—Detroit, Boston, Washington, Houston and Miami. The share erosion was concentrated on the affiliates, with independents showing overall gains—which is what usually happens when markets are metered. However, most of the affiliate erosion was accounted for by markets other than those metered.

And in the metered markets the affiliate losses were not completely offset by independent gains.

Further, there was also a two point average household share drop in May, '83, vs. May, '82, in the top 50 ADIs. And while affiliate shares in Dallas-Ft. Worth took a deep tumble after the meter debut during that 12-month period, there were declines in other markets which couldn't be explained by metering, such as a seven-point plunge for Portland, Ore., affiliates and a similar drop in Charleston-Huntington among network outlets.

Genuine slowdown?

Hence, the small drop in overall market shares this past May could represent a genuine slowing down of erosion of commercial television outlets due to cable.

The latest sweep analysis also updated figures on network rankings by market, specifically those markets in which all three webs have a primary affiliate. There were 152 of these markets in May, according to TV/RADIO AGE tabulations of Arbitron viewing data, compared with 147 markets in May, '84.

The rankings are also based on household shares, sign-on to sign-off. Of greatest interest is the effect of NBC-TV's primetime resurgence on full-day audience levels.

The effect is there. Tabulations of TV/RADIO AGE show that an NBC affiliate was first in 48 markets (with nine ties) last May compared with 34 first places in May, '84. Percentage-wise, that means leaders in 31.6 per cent of the 152 markets this past May compared with 23.1 per cent of 147 markets during May of '84.

Interestingly, CBS-TV also gained slightly in the May-to-May comparisons. Its affiliates were first in 53.3 per cent of the competitive markets vs. 51.7 per cent in '84. ABC-TV, of course, took the brunt of it. While ABC affiliates led in 48 markets in May, '84, the

SEVEN'S *ON THE MOVE!*

TAKE A NEW LOOK AT THE STATION

ARB

MONDAY-FRIDAY

RATINGS/SHARES

'83 '84 '85

	STATION	MAY	MAY	MAY			
9:00-10:00 AM	WLS	4/14	5/19	8/30	AM CHICAGO	#	1 RATING AND SHARE
	WBBM	6/26	5/21	5/18			
	WMAQ	6/25	5/21	4/15			
3:30-4:00 PM	WLS	5/17	6/20	7/19	JEOPARDY	#	1 RATING (TIE)
	WBBM	7/23	7/22	7/20			
	WMAQ	4/14	4/11	4/10			
4:00-5:00 PM	WLS	6/16	6/18	7/17	EYEWITNESS NEWS	#	1 RATING (TIE)
	WBBM	7/20	7/19	6/17			
	WMAQ	7/20	7/18	7/18			
5:00-5:30 PM	WLS	6/16	7/17	8/18	EYEWITNESS NEWS	#	1 RATING (TIE)
	WBBM	9/23	9/21	8/20			
	WMAQ	7/18	6/15	6/14			
6:00-6:30 PM	WLS	6/13	8/18	9/19	EYEWITNESS NEWS	#	1 RATING AND SHARE
	WBBM	11/22	10/20	8/17			
	WMAQ	6/13	5/11	5/10			
6:30-7:00 PM	WLS	6/11	14/29	17/33	WHEEL OF FORTUNE	#	1 RATING AND SHARE
	WBBM	9/17	8/16	7/15			
	WMAQ	10/21	7/14	5/9			
10:00-10:30 PM MONDAY-SUNDAY	WLS	12/22	14/26	15/26	EYEWITNESS NEWS	#	1 RATING AND SHARE (TIE)
	WBBM	15/27	15/27	15/26			
	WMAQ	13/24	11/21	12/20			

NSI

MONDAY-FRIDAY

RATINGS/SHARES

'83 '84 '85

	STATION	MAY	MAY	MAY			
9:00-10:00 AM	WLS	4/16	6/22	9/33	AM CHICAGO	#	1 RATING AND SHARE
	WBBM	6/25	6/22	5/18			
	WMAQ	6/25	5/20	3/12			
3:30-4:00 PM	WLS	7/21	7/20	8/25	JEOPARDY	#	1 RATING AND SHARE
	WBBM	8/25	9/25	7/21			
	WMAQ	4/13	5/15	4/11			
4:00-5:00 PM	WLS	7/18	6/17	8/20	EYEWITNESS NEWS	#	1 RATING AND SHARE
	WBBM	9/23	8/20	7/19			
	WMAQ	8/21	8/20	6/16			
5:00-5:30 PM	WLS	6/14	7/16	8/19	EYEWITNESS NEWS	#	2 UP 3 SHARE POINTS
	WBBM	11/25	11/26	9/21			
	WMAQ	7/18	7/16	6/13			
6:00-6:30 PM	WLS	6/12	9/17	10/21	EYEWITNESS NEWS	#	1 RATING AND SHARE
	WBBM	10/21	12/24	9/19			
	WMAQ	6/13	7/14	5/11			
6:30-7:00 PM	WLS	6/11	14/27	18/35	WHEEL OF FORTUNE	#	1 RATING AND SHARE
	WBBM	8/16	10/18	8/15			
	WMAQ	12/23	8/16	6/11			
10:00-10:30 PM MONDAY-SUNDAY	WLS	13/22	15/25	16/25	EYEWITNESS NEWS	#	2 UP 1 RATING POINT
	WBBM	18/30	19/30	18/28			
	WMAQ	13/21	11/18	12/19			

ON THE MOVE. WLS-TV CHICAGO 

5/83, 5/84 AND 5/85 ARB & NSI SUBJECT TO QUALIFICATIONS AVAILABLE UPON REQUEST. Copyright 1985 AMERICAN BROADCASTING COMPANIES

number was reduced to 34 this past May, just the reverse of NBC.

Further, ABC was third in 70 markets this year as against 48 the year before, while NBC was third in 41 markets this year compared with 59 in '84.

New guidelines

In another facet of the sweep analysis, TV/RADIO AGE has changed the guidelines for listing affiliates and independents with the biggest shares. In the past, the affiliate leaders were confined to those markets among the top 100 ADIs in which web outlets were all-VHF or all UHF—in short, no intermixed markets. This practice had eliminated about 25 per cent of the top 100 markets from the listings. The rule was based on the supposition that a UHF affiliate could in no way compete on an equal basis with a VHF affiliate.

However, the growth of cable has tended to offset this disparity—though by no means entirely. Hence, for the first time, the list of leading affiliates in the various dayparts covers all of the top 100 ADIs, but intermixed markets are indicated by an asterisk. The end result, of course, is the addition of a number of affiliates to the list of leaders who had never gotten recognition before. As for the list of leading indies, that is based on all ADIs.

As a result of including intermixed markets, half of the affiliate leaders in the top 100 markets—those with leading shares, sign-on to sign-off—were from intermixed markets. Similar ratios applied in other dayparts.

Top 50 analysis

The stats outlining the audience trends in the top 50 ADIs show, specifically, that the decline in gross share points across all 50 came to 34. This is based on the net share change for each market—the net being the share change for all affiliates in a market added to or subtracted from the share change for all indies in the market. The total of 34 averages out to minus 0.68 points per market.

The average market share of all commercial TV stations in the top 50 ADIs was 80.8 this past May. The preceding May it came to 81.9. Thus, commercial TV still accounts for, by far, the bulk of viewing. The lowest commercial TV shares recorded this past May in the top 50 ADIs were those in Hartford-New Haven and Providence-New Bedford, both of which totaled 64. But these relatively low shares are caused to some extent by viewing to adjacent markets. Both are located between New York and Boston.

The gross share loss of 34 points for the top 50 markets is made up of a loss

of 64 points among affiliates and a gain of 30 points among indies. The average per market thus comes to minus 1.2 points for affils and plus 0.6 points for indies.

Affiliate drop less

The affiliate drop this year is much less than that of May '84, when the average market share of affiliates in the top 50 dropped 3.2 points. In May, '83, the decline was 2.3 points.

So the outlook for affiliates is promising, considering the fact that no new markets are scheduled for meters. The average share of affiliates in the major markets was 65.8 as against 67.3 the year before.

Indies were up less (per market average) this past May than in May, '84, but were up a little more than in May, '83.

The 0.6 point average per-market gain for '85 compares with 1.2 points in '84 and 0.4 points in '83.

There are already signs that the proliferation of independents is cannibalizing their shares. As of this past May, 49 of the top 50 ADIs had at least one independent with sign-on to sign-off shares recorded by Arbitron. The only remaining market without an indie was Wilkes Barre-Scranton and that was remedied following the May sweep.

The 1985 analysis by TV/RADIO AGE shows 102 indies in the top 50 markets with recorded sign-on to sign-off viewing. But there were 169 indies in total listed by Arbitron as on the air in those markets. Some of those without recorded viewing are specialty stations, but others are conventional independents and can be expected to eat into the

Top 10 affiliates in top 100 markets—total day

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

By ADI HH shares

* Columbia, S.C.	WIS-TV(N)	41
* Brst.-Kngsp.-J.C.	WCYB-TV(N)	39
* Jacksonville	WJXT(C)	37
Sioux Falls-Mitchell	KELO-TV(C)	37
* Springfield, Mo.	KYTV(N)	36
Christn-Hntngtn	WSAZ-TV(N)	34
* Charlotte	WBT(C)	34
* Grnvll-Sprt.-Ash.	WYFF-TV(N)	34
* Birmingham	WBRC-TV(A)	33
Nashville	WSMV(N)	33
New Orleans	WWL-TV(C)	33
Paduc.-C. Gir.-Har.	KFVS-TV(C)	33

By ADI shares, women 25–54

* Brst.-Kngsp.-J.C.	WCYB-TV(N)	39
* Columbia, S.C.	WIS-TV(N)	37
Paduc.-C. Gir.-Har.	KFVS-TV(C)	37
W.B.-Scranton	WNEP-TV(A)	37
* Jackson, Miss.	WLBT(N)	36
* Jacksonville	WJXT(C)	36
Buffalo	WKBW-TV(A)	35
Dvnprt-R. Is.-Mol.	WOC-TV(N)	35
Grnvll-Sprt.-Ash.	WYFF-TV(N)	35
* Springfield, Mo.	KYTV(N)	35

Top 10 affiliates in top 100 markets—early evening

Leading station shares, Mon.–Fri., 6–7:30 p.m./ 5–6:30 p.m.

By ADI HH shares

Sioux Falls-Mitchell	KELO-TV(C)	50
* Jacksonville	WJXT(C)	49
W.B.-Scranton	WNEP-TV(A)	49
* Brst.-Kngsp.-J.C.	WCYB-TV(N)	48
* Columbia, S.C.	WIS-TV(N)	48
Buffalo	WKBW-TV(A)	43
* Charlotte	WBT(C)	42
Pittsburgh	KDKA-TV(C)	42
New Orleans	WWL-TV(C)	41
* Springfield, Mo.	KYTV(N)	41
* Waco-Temple	KWTV-TV(C)	41

By ADI shares, women 25–54

W.B.-Scranton	WNEP-TV(A)	56
* Jacksonville	WJXT(C)	49
* Brst.-Kngsp.-J.C.	WCYB-TV(N)	47
* Columbia, S.C.	WIS-TV(N)	47
* Springfield, Mo.	KYTV(N)	46
Buffalo	WKBW-TV(A)	45
LncIn-Hstngs-Krny	KOLN-TV(C)	43
* Knoxville	WBIR-TV(C)	42
Roanoke-Lynch.	WDBJ(C)	42
New Orleans	WWL-TV(C)	41

Source: Arbitron TV, May, 1985. * Intermixed market.

**Which
station
is No. 1
in the
Top 100
markets
in total day
share
of homes
with a
BIG
BIG
41%
?**

**Which
station
is No. 1
in the
Top 100
markets
in prime time
share
of homes
with a
HUGE
HUGE
38%
?**



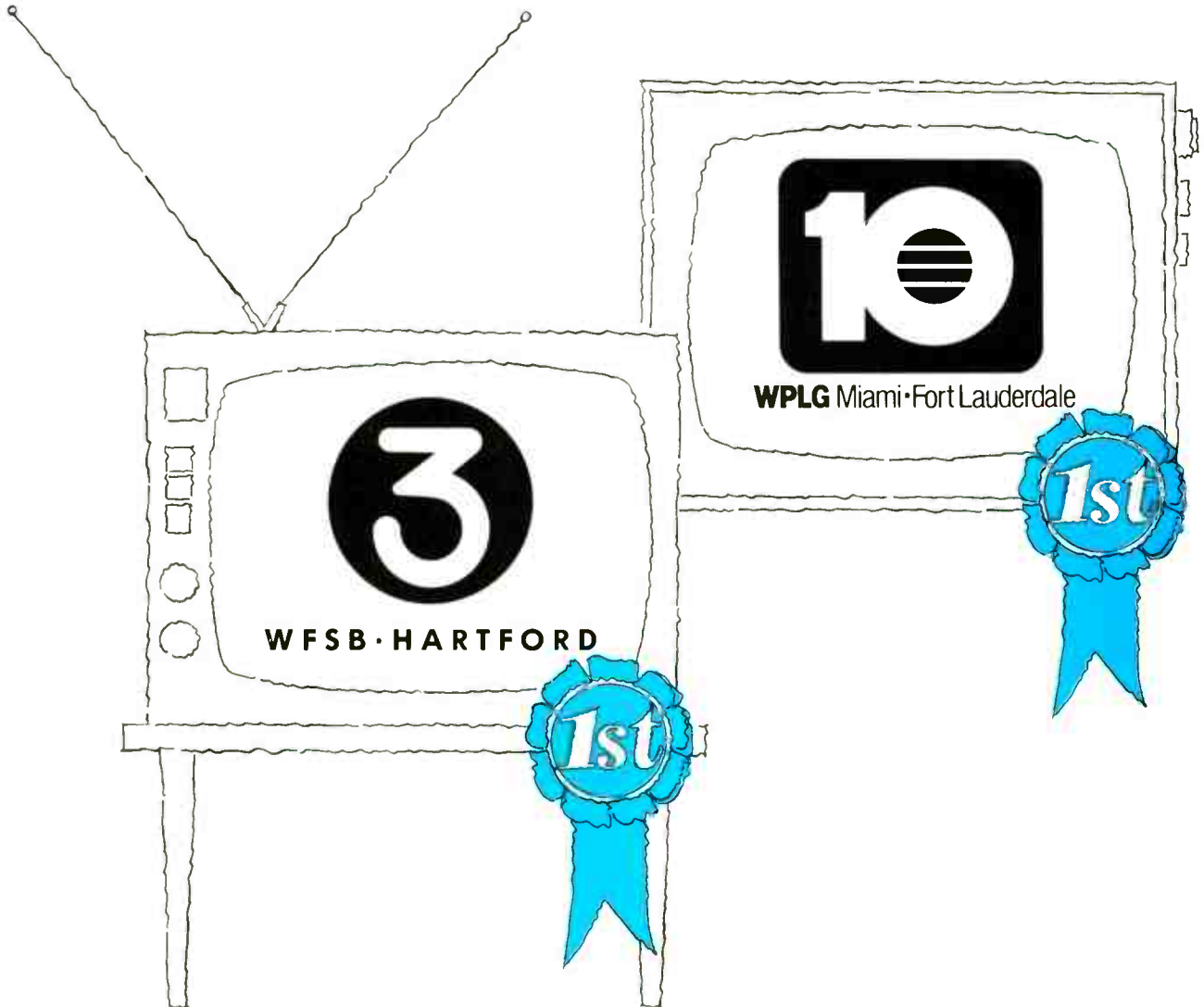
Cosmos Broadcasting Corporation. Represented by HRP.



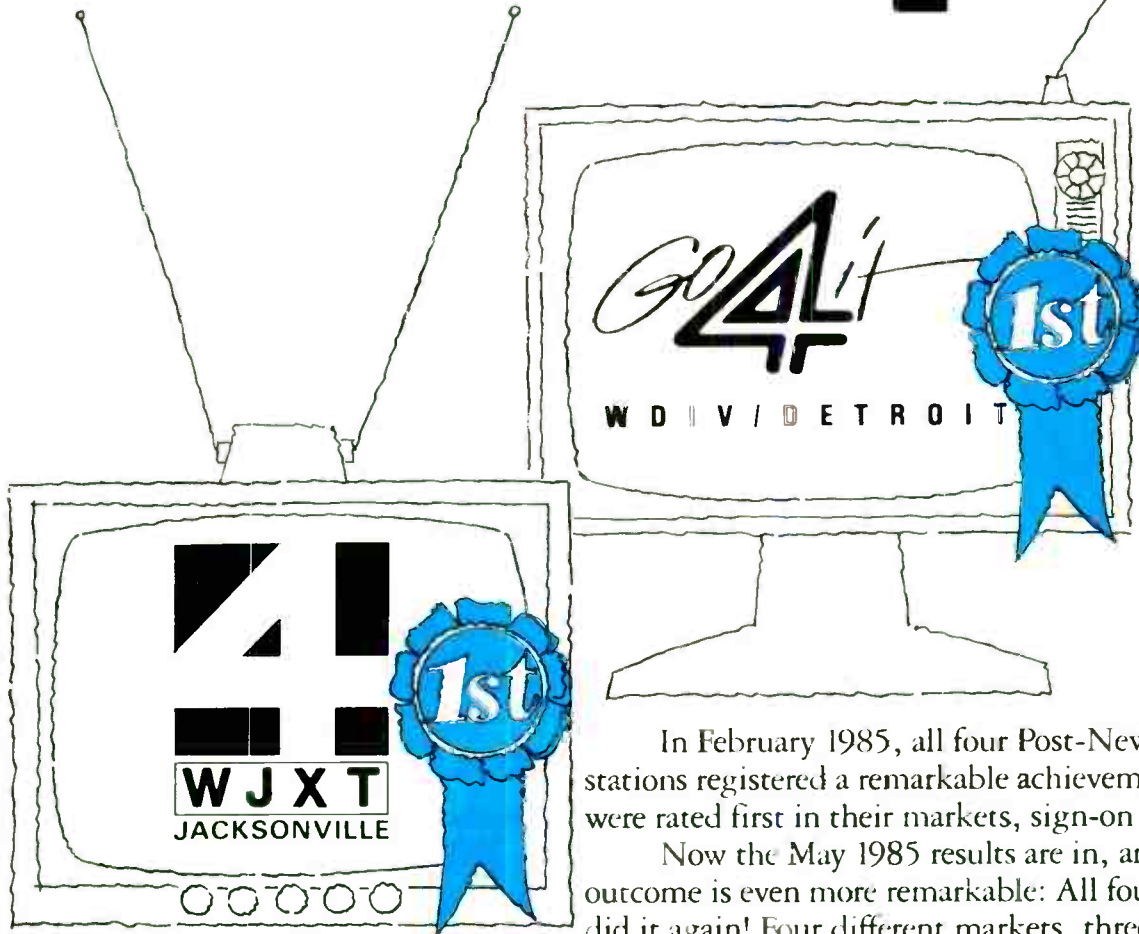
An NBC affiliate.

*May 1985 Arbitron.

Another cle



an sweep.



In February 1985, all four Post-Newsweek stations registered a remarkable achievement: They were rated first in their markets, sign-on to sign-off.

Now the May 1985 results are in, and the outcome is even more remarkable: All four stations did it again! Four different markets, three different

networks, two consecutive sweeps periods – all Number One from sign-on to sign-off.

But this continuing success isn't just another ratings victory for the Post-Newsweek stations.

It shows what commitment to excellence can achieve.

Commitment that demands innovation in everything we do.

Commitment that calls for community involvement at every level.

It expects integrity. And it generates enthusiasm. Loyalty. And greater expectations.

Commitment to excellence. In February, the Post-Newsweek stations stood Number One because of it. In May, it kept them there.

POST - NEWSWEEK STATIONS INC.

INTERNATIONAL PETRY Nationally Represented by Petry Television Inc.

Sources: WDIV (NBC) Detroit - Arbitron; WFSB (CBS) Hartford - Nielsen; WJXT (CBS) Jacksonville - Nielsen and Arbitron; WPLG (ABC) Miami - Nielsen

existing audiences of competitors, whether affils or indies.

The average share of independents in the top 50 markets came to 15.0, as against 14.6 in May, '84. One reason the indies' share grows slowly is the fact that new indies sometimes take audience away from established indies.

However, the addition of new indies in the major markets may be slowing down. The total of 169 indies of all types in the top 50 ADIs, as tabulated by TV/RADIO AGE from Arbitron data in May, '85, compares with 161 the previous May. As to those with recorded viewing, the 102 tallied in May, '85, compares with 97 in May, '84. Of course, in the smaller markets, there's another story.

Still, the data indicate that the greatest potential for independents is in the bigger markets. The market with the biggest independent share is Los Angeles, where five indies—including a Spanish-language station—split a 43 share. The second biggest share is in Chicago, where four indies divide a 35 share and WGN-TV is tied for Number 2 in the market with NBC O&O WMAQ-TV and is ahead of CBS O&O WBBM-TV.

Completing the Big Three TV markets is New York, ranking third in independent shares, just one point behind Chicago. New York's 34 indie share is shared by three outlets, but a couple of years ago the two Spanish-language stations, WXTV(TV) and WNJU-TV, also earned sign-on to sign-off shares in the Arbitron books. The two stations show up with shares in various daypart demos in the most recent Arbitron sweep, but this is not counted under the guidelines requiring sign-on to sign-off household shares in order to be included in the TV/RADIO AGE analysis.

The only other market with independent shares above 30 is Miami, where four indies combine to reach a 32 share. A major factor here is the Hispanic outlet WLTW(TV), with a 10 share.

The indie potential in the major markets is dramatically illustrated by the recent data from the top 10 ADIs, which show faster growing indie shares than in the remaining 40 markets. In the last sweep, the average top 10 market achieved an indie share increase of 1.3 points. The average indie rise for the 11th-to-25th ADIs was only 0.13 share points per market and for the 26th-to-50th markets the indie increase per average market was 0.6 share points.

Accounting for most of this increase were Chicago and Dallas-Ft. Worth. The latter sported an indie share of 28 in the last May sweep, with five stations showing up in the Arbitron sign-on to sign-off totals. In May, '84, three

Top 10 affiliates in top 100 markets—primetime

Leading station shares, Mon.-Sat., 8-11 p.m. + Sun., 7-11 p.m.
Mon.-Sat. 7-10 p.m. + Sun., 6-10 p.m.

By ADI HH shares

* Columbia, S.C.	WIS-TV(N)	38
* Brst.-Kngsp.-J.C.	WCYB-TV(N)	37
Christn.-Hntngtn.	WSAZ-TV(N)	34
Sx. Falls-Mitch.	KELO-TV(C)	33
Grnvll-Sprt.-Ashv.	WYFF-TV(N)	32
* Jacksonville	WJXT(C)	32
Nashville	WSMV(N)	32
St. Louis	KSDK(N)	32
* Springfield, Mo.	KYTV(N)	32
* Birmingham	WVTM(N)	31
* Flint-Sgnw-By Cty	WNEM-TV(N)	31
Grnvl.-N.B.-Wash.	WITN-TV(N)	31
* Jackson, Miss.	WLBT(N)	31
* Louisville	WAVE-TV(N)	31
Mobile-Pensacola	WKRQ-TV(C)	31

By ADI shares, women 25-54

* Brst.-Kngsp.-J.C.	WCYB-TV(N)	37
Christn.-Hntngtn	WSAZ-TV(N)	35
* Columbia, SC	WIS-TV(N)	34
Grnvll-Sprt.-Ash.	WYFF-TV(N)	34
* Springfield, Mo.	KYTV(N)	34
* Jackson, Miss.	WLBT(N)	33
St. Louis	KSDK(N)	33
Syracuse	WSTM(N)	33
Sioux Falls-Mitchell	KELO-TV(C)	32
Baltimore	WMAR-TV(N)	31
* Birmingham	WVTM(N)	31
* Jacksonville	WJXT(C)	31

Source: Arbitron TV, May, 1985. * Intermixed market.

Top 5 independents—total day

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

By ADI HH shares

Las Vegas	KVVU-TV	19
Chicago	WGN-TV	18
Washington	WTTG	18
Fresno-Visalia	KMPH-TV	17
Phoenix	KPHO-TV	16

By ADI shares, women 25-54

Boise	KTRV	17
Fresno-Visalia	KMPH-TV	16
Phoenix	KPHO-TV	16
Las Vegas	KVVU-TV	15
Washington	WTTG	15

Top 5 independents—early evening

Leading station shares, Mon.-Fri., 6-7:30 p.m./5-6:30 p.m.

By ADI HH shares

Fresno-Visalia	KMPH-TV	23
Phoenix	KPHO-TV	23
Washington	WTTG	23
Chicago	WGN-TV	22
Boise	KTRV	21

By ADI shares, women 25-54

Phoenix	KPHO-TV	28
Fresno-Visalia	KMPH-TV	27
Boise	KTRV	26
Ft. Wayne	WFFT-TV	25
Washington	WTTG	23

Top 5 independents—primetime

Leading station shares, Mon.-Sat., 8-11 p.m. + Sun., 7-11 p.m.
Mon.-Sat., 7-10 p.m. + Sun., 6-10 p.m.

By ADI HH shares

Las Vegas	KVVU-TV	18
Mpls.-St. Paul	KMSP-TV	15
Chicago	WGN-TV	14
Washington	WTTG	13
Boise	KTRV	12

By ADI shares, women 25-54

Las Vegas	KVVU-TV	15
Mpls.-St. Paul	KMSP-TV	12
Washington	WTTG	12
Austin	KBVO	11
Miami	WLTW	11

Source: Arbitron TV, May, 1985, all ADIs.

indies combined for 20 household points. The two "new" independents, under different ownership, were KRLD-TV and KDFI-TV with shares of 3 and 2, respectively.

Interestingly, the affiliates in the market didn't lose a point overall, ending up with the same 61 share they had in May, '84. Thus, the market ended up with commercial TV gaining 8 points in

overall share and achieving an 89.

Dallas-Ft. Worth's indie share of 28 was matched by Houston, with three strong independents. The Houston indies actually lost a point compared with May, '84, but Houston's indies had gained 9 share points in the May sweep of last year following the debut of Arbitron meters the previous February. Another strong indie market in

San Francisco. Four non-network outlets got a 27 share, the same as the year before. There are no less than 10 indies listed in the market by Arbitron, the same total as Los Angeles.

The second best indie gainer in the top 10 markets was Chicago, which increased 4 share points, half of that from a station which didn't show an overall share in May, '84—WFBN(TV).

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

ABC

* Birmingham	WBRC-TV	33
W.B.-Scranton	WNEP-TV	32
Albuquerque	KOAT-TV	29
Buffalo	WKBW-TV	29
Baltimore	WJZ-TV	27
* Baton Rouge	WBRZ	27
Cleveland	WEWS	27
* Evansville	WTVW	27
* Raleigh-Durham	WRAL-TV	27
Tulsa	KTUL-TV	27

CBS

* Jacksonville	WJXT	37
Sioux Falls-Mitchell	KELO-TV	37
* Charlotte	WBTV	34
New Orleans	WWL-TV	33
Paduc.-C. Gir.-Har.	KFVS-TV	33

NBC

* Columbia, SC	WIS-TV	41
* Brst.-Kngsp.-J.C.	WCYB-TV	39
* Springfield, Mo.	KYTV	36
Christn-Hntngtn	WSAZ-TV	34
GrnVII-Sprt-Ash.	WYFF-TV	34

Top 5 affiliates in top 100 markets—early evening—by network, by ADI homes share

ABC

W.B.-Scranton	WNEP-TV	49
Buffalo	WKBW-TV	43
* Baton Rouge	WBRZ	39
* Birmingham	WBRC-TV	38
* Austin	KVUE-TV	37
Baltimore	WJZ-TV	37

CBS

Sioux Falls-Mitchell	KELO-TV	50
* Jacksonville	WJXT	49
* Charlotte	WBTV	42
Pittsburgh	KDKA-TV	42
New Orleans	WWL-TV	41
* Waco-Temple	KWTX-TV	41

NBC

* Brst.-Kngsp.-J.C.	WCYB-TV	48
* Columbia, S.C.	WIS-TV	48
* Springfield, Mo.	KYTV	41
Memphis	WMC-TV	38
Spokane	KHQ-TV	37

Top 5 affiliates in top 100 markets—primetime—by network, by ADI homes share

ABC

* Baton Rouge	WBRZ	28
* Evansville	WTVW	27
W.B.-Scranton	WNEP-TV	27
Albuquerque	KOAT-TV	26
* Birmingham	WBRC-TV	26
Philadelphia	WPVI-TV	26

CBS

Sioux Falls-Mitchell	KELO-TV	33
* Jacksonville	WJXT	32
Mobile-Pensacola	WKRG-TV	31
* Charlotte	WBTV	30
Omaha	WOWT	30
Paduc.-C. Gir.-Har.	KFVS-TV	30
Richmond	WTVR-TV	30

NBC

* Columbia, S.C.	WIS-TV	38
* Brst.-Kngsp.-J.C.	WCYB-TV	37
Christn-Hntngtn	WSAZ-TV	34
GrnVII-Sprt.-Ash.	WYFF-TV	32
Nashville	WSMV	32
St. Louis	KSDK	32
* Springfield, Mo.	KYTV	32

Source: Arbitron, May, 1985. * Intermixed market.

There's a New "Bottom line" in LA

Let's face it – we've all got habits we'd be better off without. Like not looking past KCOP in the Arbitron. Do it once – you'll find LA's "New Bottom Line" – KMEX-TV:

- #2 Daytime W 18-49; W 18-34
(We beat KCBS-TV & Tie KNBC)
- #2 6 PM News A 18-49
(We beat KCBS-TV & KNBC)
- #3 Access A 18-34
(We beat everybody but KTTV & KCOP)
- #1 Indy Prime W 18-34
(Only other nets are better)

LA's "New Bottom Line"
can help your bottom line.

KMEX 34TV

Call Charles Barry or
John Frey at KMEX-TV
(213) 469-5639

KCBS	6	11	11	11	11	11	11	11	476	442	170
KNBC	7	13	13	13	13	13	13	25	616	504	208
KTLA	6	12	11	13	13	13	13	311	595	362	244
KABC	8	14	16	17	17	17	17	4	359	607	284
KHJ	6	10	7	9	9	9	9	11	256	435	222
KTTV	8	15	15	14	10	12	14	14	404	702	355
KCOP	7	12	12	12	10	12	6	12	330	565	251
KMEX	6	10	10	10	4	5	6	11	255	618	374

Analysis based on Arbitron daypart info last three sweeps.

Tv station shares, May, 1985, all Arbitron ADIS

Shares of all commercial stations, ranked within markets by sign-on to sign-off household shares. Markets ranked by latest Arbitron TV household totals, January 1, 1985.

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

New York (1)

WNBC-TV/N	19	20	19	11	9	26	24
WABC-TV/A	18	20	19	11	17	23	18
WCBS-TV/C	16	15	13	11	13	19	16
WNEW-TV/I	14	10	13	21	22	7	5
WPIX/I	12	10	13	21	13	7	11
WOR-TV/I	8	5	6	11	9	5	8
WXTV/I	—	—	—	4	4	2	3
WNJU-TV/I	—	—	—	4	—	2	—

Los Angeles (2)

KABC-TV/A	18	18	17	12	13	20	18
KNBC/N	16	14	17	6	6	20	21
KCBS-TV/C	15	14	11	9	9	16	15
KTLA/I	11	9	11	12	9	9	10
KTTV/I	10	9	11	18	19	5	3
KCOP/I	10	9	6	12	9	7	8
KMEX-TV/I	6	9	6	12	9	9	10
KHJ-TV/I	6	5	6	12	9	2	3

Chicago (3)

WLS-TV/A	22	29	18	22	18	24	20
WMAQ-TV/N	18	19	18	11	9	24	26
WGN-TV/I	18	14	18	19	23	10	14
WBBM-TV/C	17	14	18	15	18	20	14
WFLD-TV/I	11	10	12	15	14	5	9
WPWR-TV/I	4	—	—	4	5	2	3
WFBN/I	2	—	—	—	—	—	—

Philadelphia (4)

WPVI-TV/A	26	26	17	31	26	26	19
KYW-TV/N	20	22	22	9	11	26	24
WCAU-TV/C	20	17	17	16	15	22	19
WTAJ-TV/I	10	9	11	16	19	7	10
WPHL-TV/I	7	4	6	13	11	4	7

San Francisco (5)

KPIX/C	19	15	18	16	13	21	17
KGO-TV/A	18	20	18	13	13	19	17
KRON-TV/N	18	15	18	16	13	23	22
KTVU/I	11	10	12	16	16	7	10
KBHK-TV/I	8	5	6	9	6	5	5
KTZO/I	5	5	6	6	3	2	2
KICU-TV/I	3	—	—	3	3	2	2

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Boston (6)

WBZ-TV/N	22	21	19	21	22	23	25
WCVB-TV/A	20	21	19	25	22	21	15
WNEV-TV/C	18	16	19	14	11	21	18
WLVI-TV/I	7	5	6	7	7	2	5
WSBK-TV/I	6	5	6	7	7	2	5
WXNE/I	4	—	—	4	4	2	3
* WMUR-TV/A	3	—	—	4	4	2	3
WQTV/I	2	—	—	4	4	2	3

* Located in Manchester, N.H.

Detroit (7)

WDIV/N	26	22	24	27	29	29	30
WXYZ-TV/A	23	26	18	20	21	22	20
WJBK-TV/C	18	17	12	10	8	20	15
WKBD/I	12	9	12	17	17	7	8
WXON/I	7	4	6	10	8	4	5
WGPR-TV/I	—	—	—	3	—	—	—

Dallas-Ft. Worth (8)

WFAA-TV/A	23	26	21	21	29	22	19
KDFW-TV/C	20	17	16	14	13	22	17
KXAS-TV/N	18	17	16	14	17	20	21
KTVT/I	10	9	11	14	13	7	10
KTXA-TV/I	7	4	5	7	8	4	5
KXTX-TV/I	6	4	5	7	4	4	5
KRLD-TV/I	3	4	—	7	4	2	2
KDFI-TV/I	2	—	—	—	—	2	2

Washington (9)

WDVM-TV/C	21	20	19	19	19	24	22
WJLA-TV/A	20	20	19	13	15	22	19
WRC-TV/N	18	20	19	16	15	24	24
WTTG/I	18	15	19	23	23	12	11
WDCA-TV/I	8	5	6	10	8	5	8

Houston (10)

KTRK-TV/A	25	27	20	27	28	26	23
KPRC-TV/N	16	15	15	12	12	21	20
KHOU-TV/C	15	15	10	9	8	19	15
KRIV-TV/I	10	8	10	21	16	4	5
KTXH/I	10	8	10	6	8	6	10
KHTV/I	8	4	5	9	8	4	5

Cleveland (11)

WEWS/A	27	26	20	32	31	25	21
WKW-TV/C	23	21	20	29	31	23	18
WKYC-TV/N	22	21	20	13	12	30	28
WUAB/I	9	5	7	10	8	5	8
WOIO/I	5	5	7	6	4	5	8
WCLQ/I	4	5	7	3	4	2	3
* WAKR-TV/A	—	—	—	3	—	—	—

* Located in Akron

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		6-7:30 p.m.		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Pittsburgh (12)

KDKA-TV/C	31	30	27	39	35	24	23
WTAE-TV/A	22	25	20	24	29	24	20
WPXI/N	16	15	20	9	10	22	23
WPGH-TV/I	6	5	7	9	6	2	3
WPTT-TV/I	3	—	—	3	3	2	3

Minneapolis-St. Paul (13)

WCCO-TV/C	27	29	27	32	29	26	23
KSTP-TV/A	20	21	18	26	24	24	16
WTCN-TV/N	18	21	18	11	12	21	19
KMSP-TV/I	15	14	18	16	12	12	16
KITN/I	6	7	9	5	12	3	6

Miami (14)

WSVN/N	18	17	15	14	9	23	23
WTVJ/C	18	17	15	14	16	17	14
WPLG/A	17	17	15	14	16	19	14
WLTW/I	10	8	10	17	16	11	9
WCIX-TV/I	10	8	10	11	9	6	9
WBFS-TV/I	8	4	10	8	9	4	5
WDZL/I	4	4	5	6	6	2	2

Atlanta (15)

WAGA-TV/C	24	26	20	26	28	26	22
WSB-TV/A	24	26	20	24	28	23	19
WXIA-TV/N	23	26	20	21	17	26	24
WTBS/I	11	11	13	9	10	7	14
WGNX/I	6	5	7	9	7	5	5
WATL/I	3	5	—	3	3	2	3

Seattle-Tacoma (16)

KING-TV/N	23	25	23	15	15	28	28
KOMO-TV/A	23	25	23	22	19	23	19
KIRO-TV/C	18	19	15	15	11	21	17
KSTW-TV/I	11	13	15	19	22	5	8
KCPQ-TV/I	9	6	8	15	15	8	8
* KVOS-TV/C	—	—	—	4	4	—	—

* Located in Bellingham

St. Louis (17)

KSDK/N	30	28	27	22	21	33	30
KMOX-TV/C	23	28	20	22	25	28	22
KTVI/A	20	22	20	22	21	23	19
KPLR-TV/I	11	6	7	11	8	5	5
KDNL-TV/I	6	6	7	11	13	3	5

Tampa-St. Petersburg (18)

WTVT/C	27	25	24	27	29	24	22
WTSP-TV/A	22	25	24	30	31	22	20
WXFL/N	21	20	24	14	14	26	27
WTOG/I	7	10	6	11	9	4	4
WFTS/I	6	5	6	8	6	4	4

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/sign-off		6-7:30 p.m.		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Denver (19)

KUSA-TV/A	24	25	23	26	22	25	19
KCNC-TV/N	23	25	23	22	28	25	24
KMGH-TV/C	19	19	15	9	11	25	22
KWGN-TV/I	12	13	15	17	11	8	8
KDVR-TV/I	5	6	8	13	6	3	5

Sacramento-Stockton (20)

KCRA-TV/N	25	21	27	21	23	25	25
KOVR/A	19	21	13	9	6	23	20
KXTV/C	18	16	13	18	16	23	18
KTXL/I	10	11	13	18	19	7	8
KRBK-TV/I	7	5	7	12	6	2	3

Baltimore (21)

WJZ-TV/A	27	26	27	38	33	21	21
WMAR-TV/N	24	26	27	22	17	31	32
WBAL-TV/C	24	21	20	13	17	21	21
WBFF/I	5	5	7	6	7	2	3
WNUV-TV/I	2	—	—	3	3	—	—

Hartford-New Haven (22)

WFSB-TV/C	25	27	23	34	37	25	21
WTNH-TV/A	20	20	15	17	19	18	15
WVIT/N	11	13	8	10	7	13	13
WTXX-TV/I	5	7	8	3	4	3	5
WTIC-TV/I	3	7	—	3	4	3	3

Phoenix (23)

KTSP-TV/C	24	21	20	24	20	26	23
KPNX-TV/N	20	21	20	17	16	23	25
KTVK/A	17	16	13	10	12	21	18
KPHO-TV/I	16	16	13	28	24	9	10
KNXV-TV/I	6	5	7	7	4	5	5

Portland, OR (24)

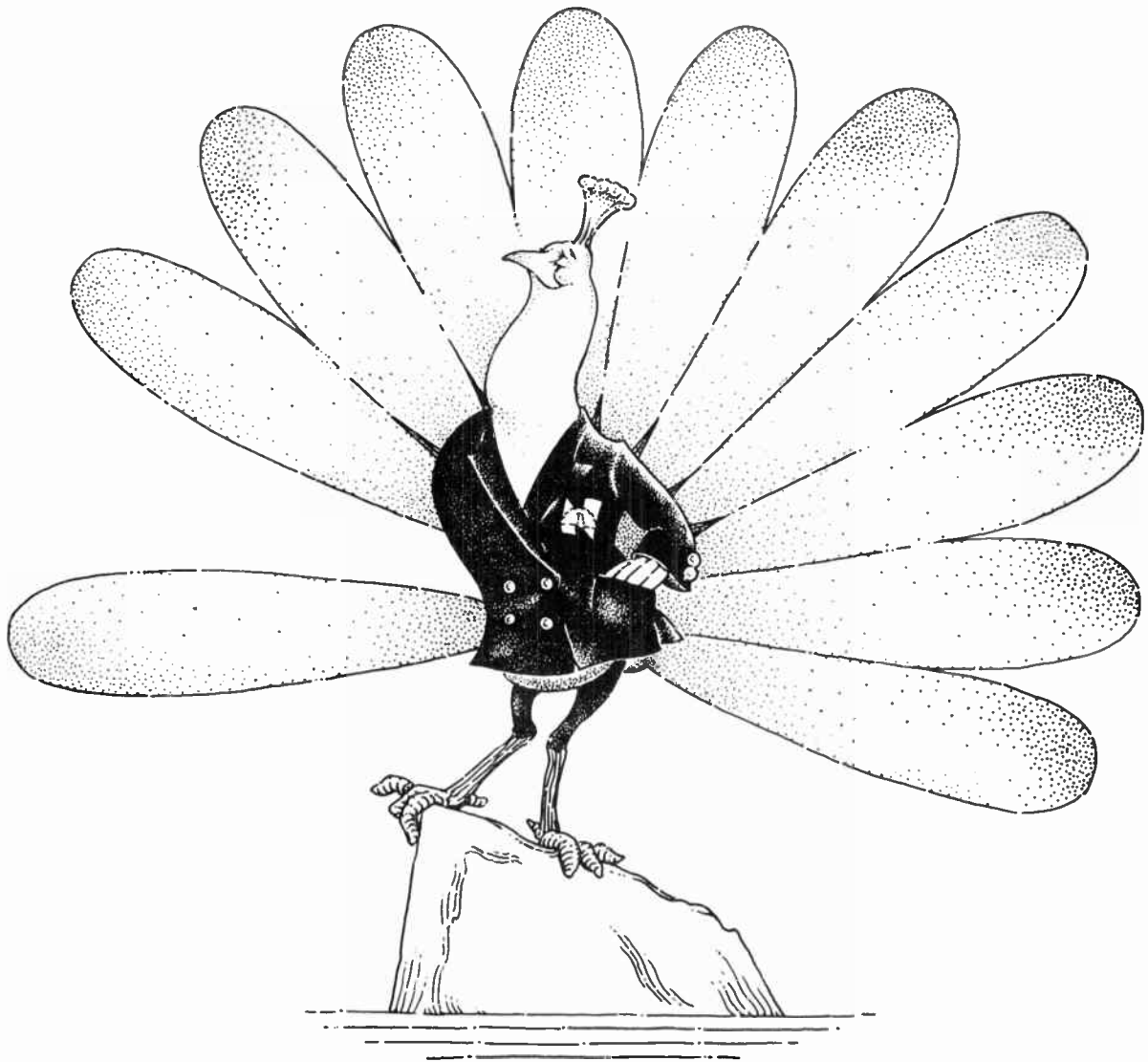
KOIN-TV/C	25	25	23	30	29	25	23
KATU/A	20	25	15	17	18	23	17
KGW-TV/N	20	19	15	17	11	23	23
KPTV/I	11	13	8	13	14	8	9
KPDX-TV/I	5	6	8	7	7	3	3

Indianapolis (25)

WISH-TV/C	23	26	21	24	21	24	22
WTHR/N	22	21	21	20	21	27	24
WRTV/A	20	21	14	16	21	22	19
WTTV/I	8	5	7	16	11	5	5
WPDS-TV/I	5	5	7	4	5	2	3

San Diego (26)

KFMB-TV/C	23	21	21	24	19	25	22
KCST-TV/N	20	21	21	18	19	20	22
KGTV/A	19	21	14	12	13	20	16
XETV/I	7	5	7	3	3	5	5
KUSI-TV/I	4	5	—	3	3	2	3
KTTY/I	—	—	—	—	3	—	3



Get a piece of the Peacock in Philadelphia.

*"The Cosby Show."
"Miami Vice." "Cheers."
"Hill Street Blues."*

These shows, teamed up with
the rest of NBC's super, prime
time, are household hits in
Philadelphia.

In May, in fact, KYW-TV's prime was Number
One in all key buying demographics.

Women 18-34, Women 18-49, Women 25-49,

Women 25-54.

And Men 18-34, Men 18-49, Men 25-49, Men
25-54.

Now, that's audience power. And if July is
any indication, this fall promises to be even
stronger.

Get a piece of the peacock this fall
on KYW-TV. Our number is showing...
number one!

KYW-TV 3 GROUP **W** **PHILADELPHIA**
REPRESENTED NATIONALLY BY GROUP W TELEVISION SALES



Source: A.C. Nielsen, May 1985.

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Cincinnati (27)

WKRC-TV/A	24	28	23	29	25	24	16
WCPO-TV/C	23	22	23	25	21	27	22
WLWT/N	20	17	23	11	13	22	24
WXIX-TV/I	11	11	8	14	21	5	8
WIII/I	2	—	—	4	—	2	3

Kansas City (28)

WDAF-TV/N	25	19	23	24	30	24	29
KCTV/C	23	25	23	24	25	24	21
KMBC-TV/A	23	25	23	20	20	24	21
KSHB-TV/I	9	6	8	12	10	5	6
KZKC-TV/I	3	—	—	4	5	3	3

Milwaukee (29)

WTMJ-TV/N	25	28	23	28	30	28	25
WISN-TV/A	21	22	23	24	25	23	19
WITI-TV/C	21	22	15	16	15	21	17
WVTV/I	10	6	8	16	10	7	8
WCGV/I	8	6	8	4	10	7	8

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Orlando-Daytona Beach-Melbourne (30)

WCPX-TV/C	25	22	19	27	28	23	20
WFTV/A	24	22	19	27	25	20	18
WESH-TV/N	22	22	25	15	16	30	27
WOFL/I	9	6	6	12	9	5	4
WMOD/I	3	—	—	3	3	2	2

Nashville (31)

WSMV/N	33	32	29	31	29	30	32
WTVF/C	24	21	21	21	21	26	24
WKRN-TV/A	19	21	21	24	17	21	18
WZTV/I	6	5	7	7	8	2	3
WCAY/I	2	—	—	3	4	2	3

Charlotte (32)

WBTV/C	34	33	27	38	39	30	28
WSOC-TV/A	24	28	20	30	30	23	21
WPCQ-TV/N	9	11	13	3	3	18	15
WCCB/I	8	6	7	14	12	5	5

DORCUS ABERCROMBIE • TAMMIE ACKER • CAROL ANDERSON • DICK ANDERSON • STEVE AUTEN
 JOE AVELLAR • MARC BAILEY • NAN BANKS • RICK BENNETT • ANDY BERRY • ROGER BERRY
 RICHARD BIRCHETT • MAYHUE BOSTIC • RON BRACKETT • TOM BRIGHT • DICK BRISSEY • LEE BROWN • ANNE
 CARNEGIE • DON CELY • CARL CHAMBERS • BEN CLARK • CARL CLARK • TOM CORVIN • MERLYN
 CRARY • JAMES CROUT • JOHN CULBERTSON • PETER DANCIU • CHARLIE DELLINGER • JEFF DIETZ
 WILLIAM DURHAM • DOUG DURKEE • DEBBIE EDWARDS • AL EMERY • DAVID EMMEL • TOM ESTRADA
 KAY FLOWERS • KIM GAINES • FRED GENT • SUSAN GEORGIN • CHARLIE GERTZ • DEBRA
 GIOVANETTI • RUFUS GLEASON • DAVID GRAVES • SHARI GREENBERG • LORETTA GRIFFIN • KAREN
 GUILL • KATHY GUTHRIE • TIM HAMMOND • MICKEY HANCOCK • TIM HARMON • DERRICK HARPER
 JAN HASWELL • GENE HAWKINS • J.D. HAYWORTH • PENNY HENDERSON • GREG HODSON • GINA
 HOGAN • STEVE HOOKER • DANA HOPPER • RICK HUFFLIN • ELLIS HUGULEY • DON JACKSON
 TONY JAMISON • JUDY JENKINS • ANN JOHNSON • DAN JOHNSON • JOE JOHNSON • DENNA
 JONES • MATTYE JONES • BILL JONES • LEAH JORDAN • BILL KABAKJIAN • WILL KATZ • DEBI KAY
 PAM KEYSER • PAUL KING • KELLEY KING • BOB KING • WAYNE KNIGHT • MIKE LABOONE • JEFF LEE
 BEN LEONARD • MARC LEVINSON • JOE LIGON • DICK LUBEN • ANN LYNCH • MARSHA MADORE
 KAY MANESS • BOB MANNING • JACK MARKS • RICK MATTHEWS • BOBBY MAW • MARY MCCARTHY
 STEVE MCMILLAN • GWEN MCPOLAND • JANET MCWHITE • BARBARA MERCER • JENNIFER MILLS
 JOHN MOORE • PAT MULKEY • FRITZIE MUMFORD • DAN MURPHY • BILL OGLESBY • PHYLLIS OLSON
 STEFFON PAYNE • DEBORAH PEPPER • CATHY PETROPOULOS • BEAU PHILLIPS • RICK PONDS
 JUANA PRINGLE • MIMI RICHARDSON • DANNY ROSS • LESTER ROSS • RON SCHOFIELD • ANDY
 SCOTT • JOHN SCOTT • MIKE SEIDEL • LINN SITLER • DOUG SMITH • MARY SMITH • ALTA SNELL
 JANE SNYDER • MARY ANN SNYDER • LEE ANN SOOWAL • KENN SPARKS • EMORY STAPLETON
 SUSAN STEWART • FRAN TAYLOR • GENE TAYLOR • TAMARA THOMPSON • CHUCK THORNE
 RANDY TRAVIS • FRANK TURNER • BOOTS WALKER • ROXANNE WALKER • LIBBY WALLACE • MIKE
 WALLACE • DAVID WATERMAN • TOM WEISEL • BILL WHELESS • ANNIE WILLIAMS • LARRY WILSON
 STEVE WILSON • SHERRY WYATT • RENEE ZEIDE • RON ZIMMERMAN • PETRY • PULITZER • NBC

150 REASONS WHY WE'RE NO. 1!

4 WYFF-TV



Greenville, South Carolina

Source: Arbltron, May 1985 - Total Day.

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

New Orleans (33)

WWL-TV/C	33	30	29	41	41	28	23
WDSU-TV/N	22	22	18	21	17	26	25
WVUE/A	15	17	12	12	10	17	18
WGNO-TV/I	9	9	6	15	10	6	8
WNOL-TV/I	7	4	6	6	10	2	5

Columbus, OH (34)

WBNS-TV/C	29	29	23	26	27	29	23
WCMH-TV/N	25	24	23	26	23	29	28
WTVN-TV/A	20	24	15	19	18	21	18
WTTE/I	7	6	8	11	14	5	5

Buffalo (35)

WKBW-TV/A	29	35	29	45	38	24	21
WIVB-TV/C	22	24	21	19	21	24	18
WGRZ-TV/N	20	24	21	13	14	27	26
WUTV	5	6	7	6	3	2	3

Oklahoma City (36)

KTVY/N	23	21	20	19	20	24	22
KWTW/C	23	21	20	23	30	22	19
KOCO-TV/A	18	21	20	19	15	20	16
KOKH-TV/I	7	5	7	8	10	7	8
KGMC/I	6	5	7	8	5	5	8
KAUT/I	4	5	—	8	5	2	3

Greenville-Spartanburg-Asheville (37)

WYFF-TV/N	34	35	29	32	34	34	32
WSPA-TV/C	22	24	14	23	17	22	18
WLOS/A	16	18	14	19	17	20	18
WHNS-TV/I	8	6	7	10	14	5	8
WAXA-TV/I	—	—	—	3	—	—	—

Raleigh-Durham (38)

WTVD/C	30	32	25	33	30	26	22
WRAL-TV/A	27	26	25	33	36	26	22
WPTF-TV/N	9	11	6	8	6	12	12
WLFL-TV/I	4	5	6	3	3	2	2

Providence-New Bedford (39)

WJAR-TV/N	26	29	20	30	25	27	23
WPRI-TV/A	21	24	20	27	28	20	18
WLNE/C	15	18	13	12	13	20	15
WSTG/I	2	—	—	3	3	2	3

Grand Rapids-Kalamazoo-Battle Creek (40)

WOTV/N	26	24	25	26	27	30	30
WKZO-TV/C	20	18	17	7	9	23	21
WZZM-TV/A	18	24	17	26	23	15	15
WXMI/I	7	6	8	11	5	5	3
* WUHQ-TV/A	6	6	8	7	9	8	6

* Located in Battle Creek

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Memphis (41)

WREG-TV/C	28	26	24	26	27	27	23
WMC-TV/N	25	22	24	29	37	27	26
WHBQ-TV/A	19	22	18	15	13	18	13
WPTY-TV/I	6	4	6	9	7	4	5
WMKW/I	3	4	6	3	3	2	3

Salt Lake City (42)

KSL-TV/C	26	27	27	36	35	30	28
KUTV/N	26	27	27	27	29	27	28
KTVX/A	22	27	18	18	18	24	21
KSTU/I	11	7	9	14	6	3	7

Charleston-Huntington (43)

WSAZ-TV/N	34	33	36	33	35	35	34
WOWK-TV/A	16	19	14	13	9	17	13
WCHS-TV/C	16	14	14	17	17	20	16
WVAH-TV/I	8	10	7	10	13	4	8

San Antonio (44)

KENS-TV/C	27	25	27	38	33	23	23
KSAT-TV/A	22	25	20	22	21	23	21
KMOL-TV/N	18	15	20	9	13	21	23
KWEX-TV/I	6	5	7	6	8	7	8

Louisville (45)

WAVE-TV/N	30	30	31	23	27	29	31
WHAS-TV/C	27	30	31	35	41	26	23
WLKY-TV/A	17	20	15	13	14	19	14
WDRB-TV/I	8	5	8	13	9	2	3

Norfolk-Portsmouth-Newport News-Hampton (46)

WTKR-TV/C	26	24	20	19	19	27	21
WAVY-TV/N	23	24	27	25	26	30	29
WVEC-TV/A	21	24	20	28	26	20	18
WYAH/I	7	10	7	14	10	2	3
WTVZ/I	6	5	7	3	3	5	5

Birmingham (47)

WBRC-TV/A	33	32	24	35	36	24	20
WVTM/N	28	27	29	32	32	31	30
WTTO/I	9	9	12	9	7	7	8
WBMG/C	9	9	6	6	4	13	10

Harrisburg-York-Lancaster-Lebanon (48)

WGAL-TV/N	31	33	23	30	27	28	27
WHTM/A	15	13	15	17	23	13	11
WHP-TV/C	12	13	8	13	14	13	11
WPMT/I	6	7	8	4	5	5	5
WLYH-TV/C	5	7	8	—	—	8	5
WGCB/I	—	—	—	—	—	—	3

Dayton (49)

WHIO-TV/C	31	32	29	39	44	24	23
WKEF/N	17	21	21	10	8	24	23
WDTN/A	17	16	14	13	12	22	18
WRGT-TV/I	6	5	7	13	12	4	5

Mon.-Sun. Sign-on/ sign-off HH Wom. Men 25-54 25-54		Mon.-Fri. 6-7:30 p.m. Wom. Men 25-54 25-54		Mon.-Fri. Primetime Wom. Men 25-54 25-54	
--	--	---	--	---	--

Mon.-Sun. Sign-on/ sign-off HH Wom. Men 25-54 25-54		Mon.-Fri. 6-7:30 p.m. Wom. Men 25-54 25-54		Mon.-Fri. Primetime Wom. Men 25-54 25-54	
--	--	---	--	---	--

Wilkes Barre-Scranton (50)

WNEP-TV/A	32	37	33	56	58	27	25
WBRE/N	21	21	27	9	10	27	30
WDAU-TV/C	16	16	13	12	10	18	15

Greensboro-Winston Salem-High Point (51)

WFMY-TV/C	31	32	27	29	32	28	23
WXII/N	23	21	20	26	23	26	26
WGHP-TV/A	19	21	20	23	23	21	18
WGGT/I	5	5	7	6	3	5	5
WNRW/I	5	5	7	6	6	2	3

Albany-Schenectady-Troy (52)

WRGB/C	26	25	23	33	34	28	21
WNYT/N	23	25	23	23	21	25	24
WTEN/A	20	25	15	23	21	20	16
WXXA-TV/I	6	6	8	7	10	5	8
WUSV/I	2	—	—	3	3	3	—

Shreveport-Texarkana (53)

KSLA-TV/C	28	29	25	24	29	26	24
KTBS-TV/A	24	29	25	28	25	23	21
KTAL-TV/N	19	24	19	17	21	26	24

Tulsa (54)

KTUL-TV/A	27	30	29	31	26	26	22
KOTV/C	24	25	21	24	26	26	22
KJRH/N	21	25	21	21	22	23	24
KOKI-TV/I	7	5	7	14	9	7	5

Richmond (55)

WTVR-TV/C	31	29	29	26	24	29	29
WWBT/N	21	24	21	26	34	22	24
WXEX-TV/A	21	24	21	16	14	24	18
WRLH-TV/I	6	6	7	10	10	2	3
* WYIR-TV/N	2	—	—	3	3	2	3

* Located in Charlottesville

Little Rock (56)

KATV/A	26	32	25	27	26	26	21
KARK-TV/N	26	26	25	30	30	28	24
KTHV/C	22	21	19	17	22	23	21
KLRT/I	9	11	13	10	7	7	12

Wichita-Hutchinson (57)

KWCH-TV/C	26	24	25	21	17	24	22
KSNW/N	25	24	25	25	28	27	25
KAKE-TV/A	23	24	25	33	28	22	19

Flint-Saginaw-Bay City (58)

WNEM-TV/N	31	30	33	34	35	29	33
WJRT-TV/A	25	30	20	28	27	24	21
WEYI-TV/C	11	10	13	7	4	16	13
WSMH/I	4	5	7	3	—	2	3

Knoxville (59)

WBIR-TV/C	32	33	27	42	34	30	24
WATE-TV/A	21	22	20	27	24	25	20
WTVK/N	15	17	13	6	7	18	17
WKCH/I	6	6	7	9	10	2	5

Toledo (60)

WTOL-TV/C	29	29	23	34	38	26	21
WTVG/N	25	29	23	34	35	28	26
WDHO-TV/A	15	18	15	10	8	19	16

Mobile-Pensacola (61)

WKRQ-TV/C	30	29	25	29	32	30	27
WALA-TV/N	21	19	19	23	20	26	24
WEAR-TV/A	19	19	19	19	16	19	17
WPMI/I	7	10	6	10	8	6	5
WJTC/I	2	—	—	3	—	—	—
WPAN/I	2	—	—	—	—	—	—

West Palm Beach (62)

WPTV/N	23	22	19	17	22	21	22
WPEC/A	17	17	19	23	22	17	17
* WTVX/C	7	6	6	7	6	10	7
WFLX/I	7	6	6	17	19	5	5

* Located in Ft. Pierce

Jacksonville (63)

WJXT/C	37	36	29	49	51	31	27
WJKS-TV/N	16	18	18	10	9	22	22
WTLV/A	15	14	12	15	11	16	15
WAWS-TV/I	8	9	6	8	9	4	5
WNFT/I	4	5	6	5	6	2	5

Albuquerque (64)

KOAT-TV/A	29	28	29	36	33	25	22
KOB-TV/N	23	22	21	16	17	25	28
KGGM-TV/C	19	17	14	16	17	20	17
KGSW-TV/I	6	6	7	12	13	5	6
KNMZ-TV/I	3	6	7	—	—	3	3

Fresno-Visalia (65)

KFSN-TV/C	24	21	20	27	26	23	21
KSEE/N	19	16	20	10	13	25	24
KJEO/A	17	21	13	10	6	18	18
KMPH-TV/I	17	16	20	27	23	7	11
KFTV/I	4	5	7	7	6	2	3
KAIL/I	4	—	—	—	3	2	3

Des Moines (66)

KCCI-TV/C	31	27	25	33	32	27	24
WHO-TV/N	25	27	25	24	21	27	27
WOI-TV/A	18	20	17	19	21	19	15
KCBR/I	6	7	8	10	5	5	6

Syracuse (67)

WSTM/N	26	29	23	22	20	33	29
WTVH/C	26	29	23	33	24	25	21
WIXT/A	19	24	15	22	20	18	16

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		6-7:30 p.m.		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Green Bay (68)

WBAY-TV/C	25	22	21	28	33	22	20
WFRV-TV/A	22	22	21	16	17	24	23
WLUK-TV/N	22	22	21	20	17	22	23
WLRE-TV/I	5	6	7	8	4	2	6
WXGZ-TV/I	4	6	7	8	8	2	3

Roanoke-Lynchburg (69)

WDBJ/C	32	33	29	42	39	27	24
WSLS-TV/N	23	22	21	18	18	27	32
WSET-TV/A	18	17	14	18	21	18	16

Springfield-Decatur-Champaign (70)

WCIA/C	24	24	21	28	26	21	16
WICS/N	22	24	29	20	22	26	27
WAND/A	18	18	14	20	13	21	16
WRSP-TV/I	4	6	7	4	9	—	3

Rochester, N.Y. (71)

WHEC-TV/C	25	27	25	37	29	23	19
WOKR/A	24	27	25	26	25	21	17
WROC-TV/N	20	20	25	19	21	26	25
WUHF/I	8	7	8	7	8	5	6

Omaha (72)

WOWT/C	31	31	23	36	25	30	25
KETV/A	25	31	23	23	20	27	22
KMTV/N	20	19	23	23	25	22	25

Paducah-Cape Girardeau-Harrisburg-Marion (73)

KFVS-TV/C	33	37	33	37	33	29	26
WPSD-TV/N	27	32	27	27	29	27	26
WSIL-TV/A	10	11	7	3	4	12	13
KBSI/I	5	5	7	7	8	5	3
WCEE/I	—	—	—	3	—	—	—

Davenport-Rock Island-Moline (74)

WOC-TV/N	31	35	31	35	32	29	30
WQAD-TV/A	21	18	23	22	21	22	19
WHBF-TV/C	19	18	15	17	16	24	19

Spokane (75)

KHQ-TV/N	27	28	27	39	34	26	31
KXLY-TV/A	23	28	23	16	17	26	23
KREM-TV/C	23	22	23	23	24	28	26
KAYU-TV/I	4	6	—	3	3	3	3

Lexington (76)

WKYT-TV/C	27	26	27	35	38	27	23
WLEX-TV/N	24	21	20	15	14	25	25
WTVQ-TV/A	19	21	20	21	21	20	20

Cedar Rapids-Waterloo-Dubuque (77)

KWWL/N	26	25	25	30	24	30	27
KGAN/C	23	25	25	22	24	22	21
KCRG-TV/A	20	19	17	22	18	22	18
* KDUB-TV/A	2	—	—	4	6	3	3

* Located in Dubuque

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		6-7:30 p.m.		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Portland-Poland Spring (78)

WCSH-TV/N	27	25	23	24	26	23	23
WGME-TV/C	25	25	23	39	35	23	20
WMTW-TV/A	18	19	23	9	13	21	20

Johnstown-Altoona (79)

WJAC-TV/N	31	32	29	39	40	30	32
WTAJ-TV/C	23	26	21	32	28	26	21

Chattanooga (80)

WTVC/A	26	30	27	34	36	25	23
WRCB-TV/N	26	25	20	25	18	27	28
WDEF-TV/C	20	20	20	13	14	23	20
WDSI-TV/I	3	—	—	—	—	2	3

Austin (81)

KTBC-TV/C	27	24	23	19	20	29	21
KVUE-TV/A	23	24	23	38	35	21	15
KTVV/N	17	18	15	8	10	24	24
KBYO/I	11	12	15	15	10	11	12

Springfield, MO (82)

KYTV/N	36	35	36	46	46	34	31
KOLR-TV/C	29	29	21	29	29	27	22
KSPR/I	8	12	14	11	4	10	11
KMTC/A	7	6	7	4	4	10	8

Tucson (83)

KVOA-TV/N	23	21	25	19	22	26	26
KOLD-TV/C	23	21	25	19	22	23	23
KGUN-TV/A	20	21	19	23	22	21	18
KZAZ/I	7	5	6	10	7	5	5
KDTU-TV/I	3	5	6	10	7	2	3
KPOL/I	3	5	6	3	4	2	3

Jackson, MS (84)

WLBT/N	31	36	31	38	36	33	33
WJTV/C	27	27	25	21	16	26	20
WAPT/A	11	14	6	15	12	13	10
WDBD/I	8	9	13	15	16	7	5

South Bend-Elkhart (85)

WNDU-TV/N	26	26	27	26	33	27	29
WSBT-TV/C	25	26	20	30	21	27	24
WSJV/A	19	21	13	15	13	20	16
WHME-TV/I	—	—	—	4	4	—	—

Bristol-Kingsport-Johnson City (86)

WCYB-TV/N	39	39	43	47	43	37	38
WJHL-TV/C	24	28	21	22	17	27	21
WKPT-TV/A	8	6	7	6	7	12	10

Evansville (87)

WTVW/A	27	32	23	25	24	29	25
WFIE-TV/N	23	21	23	21	19	26	25
WEHT/C	21	21	15	25	19	24	19
WEVV/I	5	5	8	7	14	2	3

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Columbia, SC (88)

WIS-TV/N	41	37	40	47	52	34	39
WLTX/C	19	21	20	16	14	23	20
WOLO-TV/A	16	16	13	9	14	18	15

Baton Rouge (89)

WAFB-TV/C	30	32	25	27	28	29	25
WBRZ/A	27	27	31	40	36	29	25
WRBT/N	18	18	19	10	12	24	23

Lincoln-Hastings-Kearney (90)

KOLN-TV/C	31	33	27	43	38	30	23
KHGI-TV/A	13	13	9	10	13	14	13
KHAS-TV/N	9	7	9	5	6	11	10
KBGT-TV/I	4	7	—	5	6	3	3

Huntsville-Decatur-Florence (91)

WHNT-TV/C	26	26	20	27	25	23	20
WAAY-TV/A	22	21	20	27	25	20	17
WAFF/N	17	21	20	13	18	23	22
WZDX/I	7	11	7	7	4	7	10
WOWL-TV/N	3	5	—	—	—	2	2

Youngstown (92)

WKBN-TV/C	31	30	29	40	38	29	23
WFMJ-TV/N	22	25	21	10	13	27	26
WYTV/A	20	20	21	23	21	22	18

Sioux Falls-Mitchell (93)

KELO-TV/C	37	33	33	40	47	32	29
KSFY-TV/A	23	27	25	25	18	26	23
KDLT/N	13	13	17	5	6	18	19

Springfield, MA (94)

WWLP/N	24	24	21	29	28	28	21
WGGB/A	22	24	14	21	24	21	18

Waco-Temple (95)

KWTX-TV/C	28	25	29	33	26	27	23
KCEN-TV/A	19	20	14	22	26	22	18
KXXV/N	8	10	7	4	5	11	13

Ft. Wayne (96)

WPTA/A	23	28	21	29	33	22	22
WANE-TV/C	22	22	21	21	17	22	19
WKJG-TV/N	18	17	14	4	6	24	24
WFFT-TV/I	11	11	14	25	17	7	5

El Paso (97)

KTSM-TV/N	24	21	27	13	13	29	30
KDBC-TV/C	22	21	20	32	38	21	19
KVIA-TV/A	21	26	20	19	21	21	19
KCIK/I	5	5	7	6	4	2	5
KINT-TV/I	4	5	7	3	4	5	3

Peoria (98)

WHOI/A	25	29	23	29	22	23	21
WEEK-TV/N	24	24	23	24	22	28	26
WMBD-TV/C	21	18	15	14	17	23	18
WBLN/I	3	—	—	5	6	—	3

HH	Mon.-Sun.		Mon.-Fri.		Mon.-Fri.	
	Sign-on/ sign-off		6-7:30 p.m.		Primetime	
	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Greenville-New Bern-Washington (99)

WNCT-TV/C	28	30	19	24	18	25	23
WITN-TV/N	27	25	25	24	24	30	30
WCTI/A	20	20	19	29	29	20	20

Las Vegas (99)

KVBC/N	27	30	24	26	24	29	28
KLAS-TV/C	24	25	24	29	24	27	25
KVVU-TV/I	19	15	18	20	18	15	17
KTNV/A	17	20	12	14	12	20	17
KRLR/I	2	—	—	6	6	—	—

Burlington-Plattsburgh (101)

WCAX-TV/C	36	31	33	39	41	33	28
WPTZ/N	23	25	25	33	26	25	25
WVNY/A	8	6	8	6	7	10	11
* WNNE-TV/N	3	—	—	3	4	3	3

* Located in Hartford, VT-Hanover, NH

Fargo (102)

KTHI-TV/N	26	29	31	23	26	27	26
WDAY-TV/A	25	24	23	27	26	24	18
KXJB-TV/C	24	24	23	19	21	24	21

Lansing (103)

WLNS-TV/C	27	29	25	31	32	25	22
WILX-TV/N	26	24	25	31	27	28	28
WSYM-TV/I	7	6	8	8	5	5	3

Augusta (104)

WJBF/A	31	33	31	40	36	27	26
WRDW-TV/C	27	29	25	31	28	27	23
WAGT/N	18	19	19	14	11	27	28

Colorado Springs-Pueblo (105)

KRDO-TV/A	29	29	29	30	31	33	27
KKTU/C	25	24	21	30	23	26	24
KOAA-TV/N	22	24	21	20	23	26	24
KXRM/I	4	6	7	7	12	—	2

Charleston, S.C. (106)

WCSC-TV/C	37	39	38	48	48	28	28
WCIV/N	24	22	25	19	18	30	33
WCBD-TV/A	21	22	19	21	21	23	20

Madison (107)

WISC-TV/C	31	31	30	30	27	29	23
WMTV/N	25	31	30	30	33	29	30
WKOW-TV/A	22	23	20	25	20	23	20

Savannah (108)

WTOG-TV/C	38	40	33	49	42	33	29
WSAV-TV/A	17	20	13	15	19	19	16
WJCL/N	14	15	13	10	10	19	18

Lafayette, LA (109)

KLFY-TV/C	39	40	37	47	50	34	31
KATC/A	23	24	26	24	25	26	27
KADN/I	6	4	5	9	7	4	4

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		6-7:30 p.m.		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men

25-54	25-54	25-54	25-54	25-54	25-54
-------	-------	-------	-------	-------	-------

Salinas-Monterey (110)

KNTV/A	18	17	14	14	13	20	16
KSBW-TV/N	17	17	14	17	13	20	19
KMST/C	15	17	14	14	13	20	16
KCBA/I	3	6	7	11	10	7	5

Rockford (111)

WIFR-TV/C	20	24	23	30	33	25	19
WTVO/N	20	24	23	13	10	25	25
WREX-TV/A	20	24	23	13	14	25	19
WQRF-TV/I	7	6	8	9	5	3	3

Ft. Myers-Naples (112)

WINK-TV/C	32	25	24	21	18	24	23
WBBH-TV/N	23	30	29	47	47	27	28
WEVU/A	12	15	12	11	9	16	15

Monroe-El Dorado (113)

KNOE-TV/C	47	48	44	51	54	37	35
KTVE/N	13	16	19	11	13	22	20
KARD/A	8	8	6	6	4	12	10

Santa Barbara-Santa Maria-San Luis Obispo (114)

KSBY-TV/N	18	18	15	17	19	20	18
KCOY-TV/C	16	18	15	7	6	24	21
KEYT/A	15	24	15	17	13	20	18

Columbus, GA (115)

WTVM/A	29	33	26	37	28	27	24
WRBL-TV/C	27	24	22	29	28	23	21
WLTZ/N	12	14	11	6	6	18	19
WXTX/I	5	5	6	9	9	2	2

Amarillo (116)

KVII-TV/A	28	30	29	35	32	27	25
KAMR-TV/N	23	25	29	30	37	27	25
KFDA-TV/C	21	20	21	13	16	22	22

McAllen-Brownsville (117)

KRGV-TV/A	32	32	33	34	36	29	29
KGBT-TV/C	30	27	22	31	32	26	24
KVEO/N	17	14	17	17	20	21	24

Joplin-Pittsburg (118)

KOAM-TV/C	27	22	21	23	24	25	18
KSNF/N	21	22	21	23	19	23	21
KODE-TV/A	19	22	14	19	14	20	18

Duluth-Superior (119)

KDLH-TV/C	27	26	23	32	32	26	22
KBJR-TV/N	25	26	23	18	18	26	28
WDIO-TV/A	20	21	23	18	23	21	22

Montgomery (120)

WSFA-TV/N	43	45	36	45	55	40	36
WKAB-TV/A	13	15	14	13	10	14	14
WCOV-TV/C	12	15	14	13	10	19	17

Mon.-Sun.		Mon.-Fri.		Mon.-Fri.		
Sign-on/ sign-off		6-7:30 p.m.		Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men

25-54	25-54	25-54	25-54	25-54	25-54
-------	-------	-------	-------	-------	-------

Beaumont-Port Arthur (121)

KFDM-TV/C	38	36	35	46	44	31	28
KJAC-TV/N	26	28	24	14	16	33	31
KBMT/A	20	20	18	20	20	21	21

Yakima (122)

KIMA-TV/C	26	28	21	31	23	26	22
KNDO/N	23	22	21	22	23	23	22
KAPP/A	20	28	14	16	13	21	19

Reno (123)

KOLO-TV/A	28	28	29	33	32	27	24
KCRL/N	20	22	21	11	9	24	24
KTVN/C	19	17	14	17	15	22	18
KAME-TV/I	6	6	7	8	6	2	5

Wheeling-Steubenville (124)

WTRF-TV/C/A	27	25	24	37	33	24	20
WTOV-TV/N/A	20	20	18	15	13	24	24

Corpus Christi (125)

KIII/A	31	36	29	50	41	28	25
KRIS-TV/N	23	23	24	20	19	24	25
KZTV/C	22	23	18	7	7	24	20
KORO/I	7	9	6	13	4	9	3

Wichita Falls-Lawton (126)

KAUZ-TV/C	23	24	24	29	26	23	22
KFDX-TV/N	22	24	24	18	15	23	24
KSWO-TV/A	20	24	18	18	15	21	20
KJTL/I	5	5	6	7	7	5	5

Terre Haute (127)

WTHI-TV/C	31	35	23	21	24	33	26
WTWO/N	29	29	31	38	33	28	29
WBAK-TV/A	7	12	8	8	5	13	11

Eugene (128)

KVAL-TV/C	28	29	29	32	29	32	28
KEZI-TV/A/C	22	24	21	19	21	24	22
KMTR/N	13	12	14	16	11	12	14

Lubbock (129)

KLBK-TV/C	26	26	20	27	21	26	22
KCBD-TV/N	23	26	20	19	16	26	25
KAMC/A	17	21	20	19	16	19	19
KJAA/I	7	5	7	8	11	5	6

La Crosse-Eau Claire (130)

WEAU-TV/N	25	29	25	22	32	26	25
WKBT/C	24	29	25	30	26	29	28
WXOW-TV/A	15	21	17	17	11	17	16

Wausau-Rhineland (131)

WSAW-TV/C	36	39	31	42	44	34	31
WAOW-TV/A	26	33	31	27	32	27	26
WAEO-TV/N	9	11	8	8	4	10	9

	Mon.-Sun. Sign-on/ sign-off		Mon.-Fri. 6-7:30 p.m.		Mon.-Fri. Primetime	
HH	Wom.	Men	Wom.	Men	Wom.	Men
	24-54	25-54	25-54	25-54	25-54	25-54

Tallahassee-Thomasville (132)

WCTV/C	47	47	40	61	58	36	30
WTXL-TV/A	9	11	7	8	10	12	8
WTWC/N	5	5	7	3	3	12	11

Binghamton (133)

WBNG-TV/C	36	41	36	52	52	31	26
WICZ-TV/N	13	18	18	9	9	19	20
WMGC-TV/A	7	6	9	3	—	12	11

Boise (134)

KTVB/N	30	28	29	26	29	28	29
KBCI-TV/C	21	17	21	15	14	23	21
KIVI/A	20	22	21	22	19	21	21
KTRV/I	14	17	14	26	19	10	12

Erie (135)

WICU-TV/N	33	29	31	33	32	29	28
WJET-TV/A	20	24	23	37	36	20	18
WSEE/C	15	12	15	7	9	17	15

Topeka (136)

WIBW-TV/C/A	33	35	31	44	43	27	23
KSNT/N	18	18	23	20	24	24	23
KLDH/A	8	12	8	4	5	11	11

Columbus-Tupelo (137)

WTVA/N	40	43	40	44	43	43	41
WCBI-TV/C	24	24	20	25	22	24	18
WVSB-TV/A	7	10	7	6	9	13	13

Traverse City-Cadillac (138)

WWTV/C	36	35	33	42	46	29	30
WPBN-TV/N	30	29	33	23	29	33	33
WGTU/A	13	18	13	15	8	14	15

Sioux City (139)

KTIV/N	31	35	29	42	30	32	32
KCAU-TV/A	25	29	29	23	30	24	24
KMEG/C	11	12	14	12	20	14	15

Chico-Redding (140)

KRCR-TV/A/N	26	29	23	27	18	30	26
KHSL-TV/C/N	23	24	23	27	21	23	24

Rochester-Mason City-Austin (141)

KIMT/C	23	25	18	25	20	24	19
KAAL/A	22	25	18	15	20	22	19
KTTC/N	19	19	18	20	20	22	19

Macon (142)

WMAZ-TV/C	43	45	40	47	44	34	29
WMGT/N	13	15	13	3	6	24	24
WGXA/A	13	15	13	18	22	17	15

Bluefield-Beckley-Oak Hill (143)

WVVA/N	24	28	19	35	27	26	21
WOAY-TV/A	20	22	25	26	30	21	19

	Mon.-Sun. Sign-on/ sign-off		Mon.-Fri. 6-7:30 p.m.		Mon.-Fri. Primetime	
HH	Wom.	Men	Wom.	Men	Wom.	Men
	25-54	25-54	25-54	25-54	25-54	25-54

Minot-Bismarck-Dickinson (144)

KFYR-TV/N	47	53	42	53	50	44	41
KXMC-TV/C	27	27	25	26	21	34	24
KBMY/A	2	—	—	—	—	3	3

Columbia-Jefferson City (145)

KRCG/C	31	31	31	32	50	30	31
KOMU-TV/A	24	25	23	36	23	25	22
KCBJ-TV/N	16	19	15	4	—	23	22

Odessa-Midland (146)

KOSA-TV/C	27	26	27	24	20	29	26
KMID-TV/A	22	26	20	32	35	24	18
KTPX-TV/N	18	21	20	12	10	21	21

Ft. Smith (147)

KFSM-TV/C	30	28	29	35	35	27	25
KHBS/A	16	22	21	27	27	17	15
KPOM-TV/N	12	17	14	4	4	17	20

Florence, SC (148)

WBTW/C	39	38	38	31	39	35	32
WPDE-TV/A	17	19	19	33	23	19	16

Missoula-Butte (149)

KECI-TV/N/A	27	29	27	27	28	28	26
KPAX-TV/C	15	14	18	18	28	19	16
KXLF-TV/C/A	13	14	9	18	11	13	10
* KTVG/N/A	4	7	—	5	6	6	3

* Located in Helena

Bakersfield (150)

KERO-TV/C	21	22	20	21	28	23	21
KGET/N	20	22	20	21	17	26	24
KBAK-TV/A	19	22	20	9	8	23	18

Wilmington (151)

WECT/N	32	32	29	40	36	32	32
WWAY/A	24	23	24	26	24	20	22
WJKA/C	5	5	6	2	3	7	5

Albany, GA (152)

WALB-TV/N	56	50	50	64	71	41	43
WTSG/I	4	5	6	8	3	4	5
* WVGA/A	—	—	—	—	—	4	3

* Located in Valdosta

Quincy-Hannibal (153)

WGEM-TV/N	30	35	42	40	43	31	31
KHQA-TV/C	27	29	25	28	19	28	25

Bangor (154)

WABI-TV/C	31	33	36	41	43	31	30
WLBZ-TV/N	29	28	29	33	32	26	24
WVII-TV/A	17	22	21	10	11	21	22

Medford (155)

KTVL/C	29	28	33	28	32	28	29
KOBI/N	23	22	25	21	23	26	24
KDRV-TV/A	13	17	17	17	14	16	15

Mon.-Sun. Sign-on/ sign-off		Mon.-Fri. 6-7:30 p.m.		Mon.-Fri. Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Abilene-Sweetwater (156)

KRBC-TV/N	29	26	27	17	29	26	28
KTAB-TV/C	26	32	27	42	29	29	26
KTXS-TV/A	17	21	20	13	12	21	15

Idaho Falls-Pocatello (157)

KIDK/C	26	24	25	19	20	22	22
KIFI-TV/N	22	24	25	24	27	25	22
KPVI/A	17	18	17	14	20	19	16

Sarasota (158)

WXLTV/A	14	17	13	18	14	18	17
---------	----	----	----	----	----	----	----

Utica (159)

WKTV/N	33	39	29	31	25	33	29
WUTR/A	15	17	14	25	21	16	15

Tyler (160)

KLTV/A/N/C	39	37	38	50	45	30	31
* KLMG-TV/C	8	5	8	4	—	12	11

* Located in Longview

Dothan (161)

WTVY/C	44	43	36	61	52	35	31
WDHN/A	9	10	7	6	4	13	11

Rapid City (162)

KOTA-TV/A	30	29	31	43	38	29	27
KEVN-TV/N	24	24	23	25	29	29	30

Alexandria, LA (163)

KALB-TV/N/A	46	45	44	55	52	38	39
KLAX-TV/I	5	5	6	10	16	2	2

Billings-Hardin (164)

KULR-TV/A	29	35	33	36	36	28	28
KTVQ/C	27	29	33	28	32	30	28
KOUS-TV/N	15	18	17	12	9	20	19

Clarksburg-Weston (165)

WDTV/C/A	33	33	33	27	37	35	34
WBOY-TV/N/A	27	28	27	33	27	26	27

Elmira (166)

WETM/N	19	17	23	23	22	20	20
WENY-TV/A	12	17	15	10	13	18	20

Salisbury (167)

WBOC-TV/C/N	45	47	36	46	45	36	34
WMDT/A/N	13	13	18	11	9	18	19

Laurel-Hattiesburg (168)

WDAM-TV/N	57	65	57	72	74	49	48
-----------	----	----	----	----	----	----	----

Meridian (169)

WTOK-TV/A	37	41	36	50	47	35	31
WHTV/C	17	14	14	6	16	17	13
WLBM-TV/N	6	9	7	—	—	13	8

Greenwood-Greenville (170)

WABG-TV/A	41	44	35	46	38	34	30
WXVT-TV/C	16	16	12	11	12	22	15

Mon.-Sun. Sign-on/sign-off		Mon.-Fri. 6-7:30 p.m.		Mon.-Sun. Primetime		
HH	Wom.	Men	Wom.	Men	Wom.	Men
25-54	25-54	25-54	25-54	25-54	25-54	25-54

Lake Charles (171)

KPLC-TV/N	46	46	41	69	71	34	33
KVHP/I	7	4	12	9	11	4	7

Watertown-Carthage (172)

WWNY-TV/C/A/N	45	47	42	61	67	42	36
---------------	----	----	----	----	----	----	----

Ardmore-Ada (173)

KXII/C/N	33	32	36	42	40	30	28
KTEN/A/N/C	19	21	21	15	15	23	21

Gainesville (174)

WCJB/A	35	41	36	53	50	30	24
WBSP/I	7	6	7	13	10	5	8

Jonesboro (175)

KAIT-TV/A	48	50	40	63	63	40	34
-----------	----	----	----	----	----	----	----

While the average share decline was small this past May, there were, as usual, both ups and downs.

Exactly half of the top 50 markets showed drops in shares. Of the remaining 25, 13 were up, and 12 showed no change from May, '84.

Panama City (176)

WJHG-TV/N	39	43	44	60	57	38	38
WMBB/A	20	24	19	14	17	23	21

Great Falls (177)

KRTV/C/N	31	32	27	32	23	30	23
KFBB-TV/A/C/N	30	32	33	36	35	33	30

Biloxi-Gulfport-Pascagoula (178)

WLOX-TV/A	39	42	38	70	61	27	23
-----------	----	----	----	----	----	----	----

El Centro-Yuma (179)

KYEL-TV/N/C	20	21	21	13	16	20	19
KECY-TV/C	11	11	7	3	8	12	11

Alexandria, MN (180)

KCMT/C	49	50	50	54	59	44	47
--------	----	----	----	----	----	----	----

	Mon.-Sun.		Mon.-Fri.		Mon.-Sun.	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	25-54	25-54	25-54

Casper-Riverton (180)

KTWO-TV/A/N/C	35	38	33	46	42	30	29
KCWY-TV/C	16	19	17	17	11	22	18
KXWY-TV/N/A	4	6	8	—	5	8	9

Eureka (182)

KIEM-TV/C/N	26	28	29	32	33	29	30
KVIQ/A/N	22	28	21	24	17	22	19

Roswell (183)

KBIM-TV/C	28	26	29	36	36	25	23
-----------	----	----	----	----	----	----	----

Grand Junction (184)

KREX-TV/C/N	34	33	23	39	30	33	26
KJCT/A	22	27	23	26	20	26	26

Jackson, TN (185)

WBBJ-TV/A	33	33	31	37	30	33	26
WJWT/I	—	—	—	4	—	—	—

Marquette (186)

WLUC-TV/C/A/N	45	45	40	60	67	41	37
---------------	----	----	----	----	----	----	----

Palm Springs (187)

KESQ-TV/A	19	29	22	13	17	24	16
KIMR-TV/N	13	14	17	11	7	22	25

Tuscaloosa (188)

WCFT-TV/C	24	25	20	17	22	22	22
WDBB/I	10	10	13	13	15	9	11

St. Joseph (189)

KQTV/A	32	33	33	43	35	25	21
--------	----	----	----	----	----	----	----

Cheyenne (190)

KYCU-TV/C/A/N	30	31	31	35	40	29	31
---------------	----	----	----	----	----	----	----

Lafayette, IN (191)

WLFI-TV/C	22	27	25	35	24	24	20
-----------	----	----	----	----	----	----	----

Bowling Green (192)

WBKO/A	35	40	36	45	47	33	33
WGRB/I	2	—	—	3	5	2	3

San Angelo (193)

KLST/C	35	33	31	35	36	30	23
KIDY-TV/I	5	5	6	8	9	2	3

Anniston (194)

WJSU-TV/C	18	20	18	27	22	21	20
-----------	----	----	----	----	----	----	----

Hagerstown (195)

WHAQ-TV/N	15	18	15	24	20	17	15
-----------	----	----	----	----	----	----	----

Lima (196)

WLIO/N/A	41	39	43	60	52	33	35
----------	----	----	----	----	----	----	----

Harrisonburg (197)

WHSV-TV/A	39	47	36	53	42	36	31
-----------	----	----	----	----	----	----	----

Parkersburg (198)

WTAP-TV/N	23	25	17	35	24	18	16
-----------	----	----	----	----	----	----	----

	Mon.-Sun.		Mon.-Fri.		Mon.-Sun.	
	HH	Wom. Men	Wom. Men	Wom. Men	Wom. Men	Wom. Men
	25-54	25-54	25-54	25-54	25-54	25-54

Laredo (199)

KGNS-TV/N/A	19	19	19	21	33	18	17
KVTV/C	16	14	13	14	19	15	14
KLDO-TV/A	11	10	13	7	10	13	11

Zanesville (200)

WHIZ-TV/N	32	39	36	52	55	30	30
-----------	----	----	----	----	----	----	----

Presque Isle (201)

WAGM-TV/C/A/N	51	63	50	70	70	56	46
---------------	----	----	----	----	----	----	----

The gross share loss of 34 points for the top 50 markets is made up of a loss of 64 points among affiliates and a gain of 30 points among independent stations.

Ottumwa-Kirkville (202)

KTVO/A	50	53	50	70	63	42	40
--------	----	----	----	----	----	----	----

Victoria (203)

KVCT-TV/A	29	32	31	27	26	30	29
KAVU-TV/N	15	16	15	19	26	18	18

Twin Falls (204)

KMVT/N/A/C	39	40	46	55	58	38	39
------------	----	----	----	----	----	----	----

Flagstaff (205)

KNAZ-TV/N	19	22	21	21	25	24	25
-----------	----	----	----	----	----	----	----

Bend (206)

KTVZ/N/C	25	33	25	26	21	30	26
----------	----	----	----	----	----	----	----

Mankato (207)

KEYC-TV/C	23	29	18	24	25	22	20
-----------	----	----	----	----	----	----	----

Selma (208)

WAKA/C	32	40	28	44	38	31	23
--------	----	----	----	----	----	----	----

North Platte (209)

KNOP-TV/N	50	56	50	73	56	43	39
-----------	----	----	----	----	----	----	----

Alpena (210)

WBKB-TV/C	28	28	25	34	35	30	26
-----------	----	----	----	----	----	----	----

Glendive (211)

KXGN-TV/C/N	35	38	36	50	45	42	35
-------------	----	----	----	----	----	----	----

Viewpoints

Anthony M. Hoffman



Director of corporate finance, Cralin & Co., in a recent presentation to the House Subcommittee on Telecommunications, Consumer Protection and Finance

FCC should be more concerned about present wave of takeover activity

Should the FCC be disturbed about the present wave of (takeover and merger) activity? You bet. Are they? I don't think so.

What should be the proper role of the FCC in these transactions? The FCC is charged with regulating a unique class of corporate citizenry who are licensed by the FCC to serve the public interest. What is missing is a clear definition of this elusive term "public interest." I am sure that given a set of specific information about a broadcaster's intentions, the FCC would be able to achieve a unanimous vote on whether they were in the public interest or not. Thus it appears this is a case of an inability to write a specific definition of something that most FCC commissioners would "know when they see it." This paradox is not necessarily a bad thing for regulating an industry whose product is so intangible. What seems to be appropriate here is the adoption of a statutory standard which defines in broad terms, the public interest and outlines the issues which will be examined to assure compliance with that standard.

The principal elements of such a standard should be the preservation or the enhancement of:

- 1) *Diversity* of both entertainment and public affairs programming;
- 2) The *quality* of such programming;
- 3) The *competitive environment* which fosters 1) and 2) and;
- 4) A *viable financial structure* of the company which is the controlling element in the ability to maintain and/or improve upon the current diversity, quality, and competitive environment.

My inclusion of an analysis of the financial capacity of a broadcast license is not an afterthought; it is the key to assuming that program diversity and the competitive environment is, at the very least, maintained and, preferably, increased. Each of these areas requires a bit of elaboration.

Programming diversity

In the areas of program diversity and quality, there is considerable range for differing interpretations, and I do not profess to being able to define those very elusive terms. This is another area in which an informed regulator can make a determination of whether or not program diversity and quality is likely to be enhanced by a particular change in control of a company. Competition is easier to handle. In recognition of the effect that economies of scale play in all business, it is not hard to see that a business combination which brings a greater number of geographically disparate broadcast properties under common control would create a more competitive environment, all other things being equal. Conversely, a business combination which brings major competitors for the same audience under common control, will probably lead to the eventual loss of one of the competitors.

But the single factor which can exert the most leverage on the other elements of the public interest is financial viability. The best of intentions in terms of enhanced program quality and diversity can evaporate if the resulting company's financial structure forces cuts in the budgets for program production or acquisition. In years past, institutional lenders principally (banks and insurance companies) established certain financial ratios which served as limits beyond which they would not lend to companies interested in acquiring other corporate assets. The safety margin built into these lending limits virtually assured the borrower that routine business setbacks could not threaten the financial viability of the enterprise. The FCC today looks at projections for three months after the shift in control, assuming that this period is the toughest for the acquiring company, and having lasted that long it faces no unusual problems in the future. Today with some of the zero coupon bonds being used in takeover transactions, the real crunch comes when they convert to interest-bearing securities, often five years or longer after the transaction is closed.

How should FCC proceed?

How then do I suggest the commission proceed in its review of requests for approval of the transfer of control of a broadcast network, station or group of stations? First I would suggest that the acquiring company or entity be required to file a Statement of Programming Policy. The requirements of this statement should be left open. Left to their own devices, broadcasters seeking approval for a transfer of control will naturally be inclined to promise the sun, moon and stars, giving the commission a standard by which to judge their actual performance upon the occasion of their filing for license renewal.

Finally and most important, is a required Statement of Financial Viability showing how the new owners can afford to provide better and more diverse programming, become more competitive in the market and yet fulfill all of the financial obligations created by the transaction which effected the change in control.

Programming/Production

Barter flood takes syndicator toll: Koch

With barter becoming a household word in the television syndication marketplace, syndicators are springing from all directions, causing a flood of programs and increasing the financial risks for those dealing in barter, asserts Leonard Koch, president of Syndicast Services. He contends that most syndicators are either experiencing a loss, are at the break-even level, or are enjoying only a marginal profit in their barter operation.

He believes competition among the syndicators handling barter has intensified because the market is being saturated with ad-supported product to the point where some syndication divisions are losing money, or, are at best just turning in a profit. "I don't have any concrete evidence that they are, but I would like to see the books of some of the major syndicators' barter operations. Most don't know the marketplace and don't have the right kind of product."

Survival. Also, Koch ventures to guess that the chances of barter newcomers surviving are very slim. "Many are going by the wayside, as was the case in cable. Syndicators such as Katz Sports died because of the fierce competition." He asserts that the only reason why one or two other new barter operations are still functioning because they have been getting outside funding.

Another beef of Koch's is that some of the barter product being pitched is old and represents the bottom of the barrel, also competing for limited time periods with other barter shows. These old shows are causing a "drag" on the market, "which is not helping our industry, our business, and certainly not helping our advertising sales situation."

Koch states that although SS has created a niche in barter syndication along with some cash business, it's conceivable that the company may change direction soon and may elect to do business on a cash basis only. "I'm nervous about the marketplace in general and where the economics lay. Stations are cash-rich and product-poor. General sales managers and station managers now are resisting barter more and more but don't seem to be adverse to buying product."

Presley. Meanwhile, two Elvis Presley specials, both offered via barter, *Comeback* and *Aloha From Hawaii*, are nearly sold out. On the two-hour Pres-

ley shows, SS devised a marketing scheme on both which Koch classifies as innovative. The concept consists of several elements, he says. The first play of *Comeback* is to be aired in barter syndication on a day-and-date, determined by SS between August 15 and August 31 in primetime, with the barter split of seven-and-a-half minutes for SS and the same for local sale, over the two hours. *Hawaii* plays in January. The second and third plays in the two-year deal are offered for cash. At this time, Presley's lineup consists of 164 stations, covering 96 per cent of the country. SS is getting \$15,000 per national spot.



Leonard Koch

Markets include all Metromedia stations. But because of the purchase of WCVB-TV Boston by Hearst, *Presley* was bought by WNEV-TV, CBS affiliate, which is preempting its usual fare at 9:30 p.m., on August 12. All told, the lineup includes 132 affiliates and 32 are indies, with 82 per cent of the stations airing the specials in primetime. Koch says that advertisers are being guaranteed a 10 rating on the Presley shows. He feels the guarantee will be achieved not only because of the attractiveness of the shows, but because of the heavy promotion of *Presley* by SS, which includes on-air and print.

Vested interest. Also, because the specials are being offered for cash in the second and third runs, stations have a vested interest in the special, and, therefore, will back them with very heavy promotion, Koch reasons.

Besides the Presley specials, Syndicast's other activity includes handling the sales for Behrens' *Kidsworld*, under a recent arrangement, and distribution of *Terrahawks*, another kid program. Several other projects are in the works. In the wings is a potential John Lennon special, which at this point is in litigation, and a project to be an-

nounced after the first *Presley* showing. Still another deal that is nearly firmed entails selling the advertising for *The Wall Street Journal*, its *Wall Street Journal Report*, syndicated show which Independent Network News was airing. Under *The Wall Street Journal* deal, SS will sell three minutes in each weekly show, says Koch. Also, SS has bought the rights to the two one-hour Shirley MacLaine shows, which ran on CBS a few years ago. The first will air in the fourth quarter, notes Koch. SS also renewed the *Perry Como Easter Show*, "which was a great success for us last year," and bought a John Denver Christmas special.

Perennials continue to be a part of the SS program staple, and, Koch notes that the company is in its sixth year with Dick Clark on the *Golden Globe Awards*, which may go live broadcast or day-after taping, just before the Super Bowl; *Mrs/Woman of the World*, pageant, which is going into its second year; Lou Rawls Presents the Third annual, with Anhaeuser-Busch as the principal sponsor; *Mrs. America Pageant*, in seventh year; and *Country Countdown*, in its third year.

'Raccoon' specials. In addition, SS is taking on a project which Evergreen Productions had been distributing for a few years, consisting of three *Raccoons* specials, *The Christmas Raccoons*, *Raccoons on Ice*, both half hours, and *Raccoons and the Lost Star*, a one-hour show, geared for the third quarter of 1986. A *Raccoon* weekly half-hour series is being developed, according to Koch, to be distributed by Syndicast for the fall, 1986, after a run on the Disney channel.

Syndication shorts

Video Media Marketing has acquired 25 color films of the 1960s focusing on the Roman Empire. Heading the list is the *Last Days of Pompeii*. Other films include *Old Testament*, *Fury of Hercules* and *Gladiators 7*.

Fries Distribution Co., subsidiary of Fries Entertainment, closed its first fiscal year with sales of more than \$14 million in 50 markets for its Fries Frame 1 TV-movie package. The package, which contains 27 TV made-fors, had been cleared in 17 of the top 20 markets and 23 of the top 30.

MCA TV's Universal Pictures Debut Network has been sold to more than 100 stations, including all of the top 25 markets, with penetration passing 85 per cent of the U.S. homes.

All American Television will syndicate *Steve Landesberg/Sports Fan*, on an ad-supported basis. Two pilots of the first-run sports-oriented package

of comedy and conversation are being produced, for airing between September 14 and October 27 for a late-night time slot. All American will also distribute Trans World International's 1985 Miss World Pageant in the U.S. The two-hour special is the initial one of several projects planned by both companies. *Pageant* will be available via barter for holiday programming from November 28-December 22.

On the Air has cleared 33 markets for TV 200, the 26-week rock music-entertainment series, for a current lineup of 61 stations, or 72 per cent of the country. TV 200 is a one-hour, first-run ad-supported series, with On the Air keeping three minutes, while nine are for local sale. Syndicast Services is handling national sales.

Telstar Communications will produce and distribute a one-hour group of boxing specials. The first of three matches already arranged will air August 30; the second is set for September 27, and the third will air October 25. Flights will originate from Atlantic City at 11:30 p.m.

Paramount Domestic Television and Video Programming's America has been sold in more than 100 markets, representing 85 per cent of the country. Newest stations added to the hour strip are WJZ-TV Baltimore, KGMB-TV Honolulu, KAIS-TV Wichita Falls-Lawton and WKBT-TV La Crosse-Eau Claire. The entire lineup consists of network affiliates.

SOE, an eight-episode documentary on the operations of World War II's secret organizations, has been sold to 26 markets by **Lionheart Television International**. Markets include WTTW-TV Chicago, KQED-TV San Francisco, WVIZ-TV Cleveland and WGBY-TV Springfield, Mass. Lionheart also has sold *Minister*, comedy series, to 31 markets. Buyers of the 21 half-hour episodes are WNET(TV) New York, KCET(TV) Los Angeles, and WETA-TV Washington, among others.

Viacom Enterprises has acquired international distribution rights to a package of 18 films from Dino De Laurentiis. Films include *Dune*, *Ragtime*, *The Bounty* and *The Shootist*, John Wayne's final film.

Star One, Four Star International features, has been sold in 11 markets. Buyers of the 15-title package include WXNE-TV Boston and KXTX-TV Dallas-Fort Worth.

Radio syndication

Charles Michelson Inc. has renewed a two-year agreement with **MCA Entertainment, Inc.** on the distribution of the classic radio series *Dragnet*, and *The Six Shooter*.

Michelson's radio mystery/drama

half-hour series, servicing 24 of the top 25 markets, signed WEEL, Boston, and WHAM, Rochester, NY. Both stations started nightly schedule in June.

Classic radio series like *The Lone Ranger*, "Gangbusters," "The Green Hornet," "Sherlock Holmes," and the upcoming series about the story of Jesus Christ, "The Greatest Story Ever Told" can be heard on KNX, Los Angeles, WCAU, Philadelphia, WCCO, Minneapolis-St. Paul, WXYT, Detroit, KEZW, Denver, KSDO, San Diego and the Armed Forces Radio Network worldwide, among others.

D.I.R. Broadcasting has expanded its sales and affiliate relations department. In the move, designed to keep pace with its production in both radio and TV, additions appointed are: Lisa Smith, account executive, and Alan Rosenberg, affiliate relations manager. Prior to joining D.I.R., Smith was an account executive with WAPP(FM) New York for two and a half years and before that with WPIX(FM) New York and Buckley Radio Sales.

Rosenberg was formerly artist development director for Warner Bros. Records and prior to that was music director at WNEW and WBAI(FM) both in New York.

Kristine Sites has been appointed vice president of marketing for **Satellite Music Network**. Sites joined the Satellite Music Network in 1981 as studio operation manager and was named director of marketing in 1984. Sites previously worked for KVII-TV Amarillo, and for KROK AM-FM in Rockford, Ill.

John Chanin has been appointed director of the recently established Don King Radio Network. Chanin, previous to joining King, was a producer/director for the CBS Radio Network for nearly 13 years and a sports director for the ABC Radio Network for 14 years. Chanin also served as vice president of sports for Enterprise Radio and the Mutual Broadcasting System.

Zooming in on people

Jeffrey Hufford has joined **Telepictures Corp.** as vice president, domestic sales, responsible for the sale of first-run syndicated programs throughout the Midwest. Before joining Telepictures, Hufford had various positions at John Blair & Co.

Maria Carayas has been appointed vice president, director of client/station relations at **SFM Entertainment**. The appointment is in addition to her position of vice president, client services. Other appointments at SFM are: **Annette Mendola**, director of spot broadcast; **Josephine DeRoche**, manager of spot broadcast; **Karen Johnson**,

Virginia Lee, Ann Carver and Ann Jones, senior buyer, spot TV; **Virginia Suhr and Jane Jablonski**, spot buyers; and **Amy Sauertieg** replaces **Mary Ann O'Dea Spitaletta** as director of promotion and advertising.

Curt S. Rosloff joined **Primetime Entertainment** as manager of operations. He had been with the CBS Television Stations division's marketing department.

Gary Grandolph has joined **King World's** Chicago sales office as an account executive. Grandolph had been an account executive at 20th Century Fox's Chicago office.

John Reisenbach has been promoted to vice president of marketing for **LBS networks**.

Reisenbach, former vice president, marketing, advertising sales, for LBS Communications, joined LBS in 1983. Reisenbach was a manager of network TV for Backer & Spielvogel in 1981-83 and with Ogilvy & Mather as a network buyer from 1977-81.

Joseph W. Curran has been named president of **King World's** merchandising and licensing subsidiary and senior vice president, corporate planning and development. Curran was president of Hallmark Properties and vice president of specialty products division. From 1969 to 1979, Curran held various executive jobs at RCA, including vice president, product and market planning.



Joseph Curran

Fries productions

A production on the life and rule of Joseph Stalin is one of the projects being considered by Fries Entertainment.

The Stalin project is an eight-hour miniseries being developed for CBS by the Hollywood-based company. It's one of several productions for the networks and syndication that Fries is contemplating.

The company recently completed filming the tentatively-titled *Arizona Ripper* movie, a thriller about the legendary London murderer Jack the Ripper. In this version, the Ripper recreates his crimes in Lake Havasu, Calif.

Programming/Production

continued

Another recently completed Fries production is *Tough Love*, an ABC movie with Bruce Dern and Lee Remick. It's a story of parents and the relationship they have with their wayward children.

Company chairman and president Charles Fries says plans for the firm include a two-hour movie and series pilot for syndication, *Father, Father*, the story of a priest who takes over the raising of his late sister's two children. Fries says he's "talking about doing it" for The New Program Group, a consortium consisting of Metromedia Producers Inc., Taft Broadcasting, Hearst Broadcasting, Gannett Broadcasting and Storer Broadcasting.

Another Fries project for syndication is *American Calendar*, being developed by Bob and Anne Shanks. Fries says the half-hour strip show will have, "different departments, news, entertainment, sports."

An additional Fries film, *The Mitch Snyder Story*, is being developed for CBS. It's about the Washington, D.C. man who fasted for two months in an effort to secure lodging for homeless people in the nation's capital.

In syndication, Fries has acquired U.S. rights to *Do you Remember Love?* two-hour film starring Joanne Woodward and Richard Kiley.

NATPE new exhibitors

NATPE International's 23rd annual Programming Conference in New Orleans, January 17-21, 1986, has added 56 companies to the exhibit hall lineup, bringing the current total of 150 exhibitors.

Among the latest additions are first-time exhibit hall participants Access Syndication, Bel-Air Program Sales, Crown International, Harrington, Righter & Parsons, Hollywood Pacific Studios, International Media/National Geographic, M & M Syndications, Raycom Sports, SFM Media and Walt Disney Productions.

Other companies not announced previously as reserving space at the New Orleans convention center are: Avery Productions; British Group; Fox/Lorber Associates; Hal Roach Studios/Colorization; International Television; Lionheart Television International; Major League Baseball; Multimedia Entertainment; Paramount Television Domestic Distribution; Samuel Goldwyn Company; Sandy Frank Film Syndication; Thames Television International; Turner Program Services and Viacom Enterprises, among others.

'Stretch' for kids next

Morning Stretch, the physical fitness strip, is in fine shape as it heads into its fifth year of syndication. So much so that the creator and host of the morning show Joanie Greggains, may be flexing her muscles towards an entertainment/fitness program for kids. Being planned is a one-hour weekly Saturday morning show, which will include Greggains directing her energies to helping kids get into the health and exercise swing, plus entertainment provided in part by puppets, according to Suzanne Crowe, vice president/director of sales at Program Syndication Services, and Michael Auerbach, manager, sponsorship sales, Group W.



Suzanne Crowe

A half-hour pilot of the kid show, which will be geared to the 2-11 age demo, will be produced and ready for the 1986 NATPE in January, and weekly airing is planned for the fall, 1986. As to *Morning Stretch*, the barter program continues to wrap up consistently high women numbers for the daypart, and renewal clearances and ad support are doing likewise.

In the February Nielsen with total woman, *Morning Stretch* performed better than such strips as *Wheel of Fortune*, *M*A*S*H*, *Entertainment Tonight* and *Jeopardy!* *Stretch* had a 66 percent of the 18-49 women and 60 percent of the 25-54 women viewers.

As to clearances, the present market total stands at 104, including an 86 percent renewal rate, notes Crowe, whose company clears the show. Broken down, the stations airing the show include 37 indies, 27 NBC affiliates, 24 CBS stations and 14 ABC outlets. On the ad end, handled by Group W, *Stretch* is about 80 per cent sold out for the forthcoming season, says Auerbach, with sponsors including General Foods, which has been an advertiser since the series went into syndication, and Reebok aerobic shows, which became a sponsor about a year and half ago, says Auerbach. The going rate for a spot is \$2,000 per 30, on average.

Stretch originally was produced by

KPIX(TV) San Francisco as a public affairs show, and went into syndication in March, 1981. In December, 1984, Greggains became the owner and executive producer of the series. It has undergone some special format changes including theme weeks tying in with specific seasons and events, on-location shooting at resorts, and special programs for pregnancy and post-pregnancy. *Stretch* has also been sold overseas, with markets including Japan, notes Crowe.

Roberts new firm

Steve Roberts, who recently left Twentieth Century Fox after an 18-year career at the studio, where he was president of the Telecommunications division, has formed a consultancy business in Los Angeles, the S. Roberts Co. He says, "It's a business consultancy specializing in the entertainment area, with the focus on delivery of entertainment by satellite, whether it's pay-TV, advertising-supported TV, pay-per-view or delivery to theaters. I'm also focusing on home video and television, the marketing and distribution side."

Roberts is currently associated with a number of clients. One such client is a company which is making what he describes as a "revolutionary" machine for dispensing videocassettes. "You can either rent the cassette or buy it," he says. "If you rent it, you can return it to the machine and the machine loads itself. You can pay for the cassette with a credit card." Roberts declines to name the company that owns the machines, saying they are still being tested for the marketplace. However, he expects they will go on the market later this year, for either rental or sale.

Helper p.r. firm

Lee Helper, former senior vice president and director of western operations for March Five Communications Inc., has opened his own public relations company in Los Angeles. The firm, Lee Helper Media and Public Relations, will represent clients in all areas of television, and general entertainment.

Helper says he has signed agreements for public relations representation with Financial News Network, Republic Pictures Corp., Lionheart Television, Western-World Television, and Family Theater, Inc.

The new company will also have an affiliation with March Five for West Coast assignments.

Crown healthy sales

Crown International Pictures, which recently created a syndication division,

has wrapped up initial sales on its *The Crown Jewels*, 15 film-title package. These are KONG-TV Seattle, WOR-TV New York, WPHL-TV Philadelphia and KHJ-TV Los Angeles. The new division of the 26-year-old feature film company, Crown International Television, is headed by Sy Shapiro, general sales manager. Shapiro owned his own company, Sy Shapiro Films, prior to his appointment. He was also associated with Dan Curtis Productions, AIP, and Avco-Embassy. Crown's initial sales will concentrate on 15 feature films packaged under "The Crown Jewels" title. The list includes *Liar's Moon*, *The High Country*, *Sextette*, *Separate Ways*, *Galaxina* and *Americana*. Some of the films will be available immediately, while others are being offered for the 86-87 season.

Crown International Pictures, whose president and chief executive officer is Mark Tenser, has its own cable and home video operation, but has depended on outside syndication companies to distribute some of its product to TV stations. Viacom, MCA and Gold Key were some of the companies which handled Crown's product. As rights to the product expire, Crown's new syndication division will regain them.

For the present, Shapiro is the total domestic sales staff, but, he says, "as soon as I knock off some of the markets, we'll put on a couple of salesmen." An international division is expected to be developed as the new venture grows. In addition to syndication, Crown plans to get involved in production, both for networks and first-run syndication.

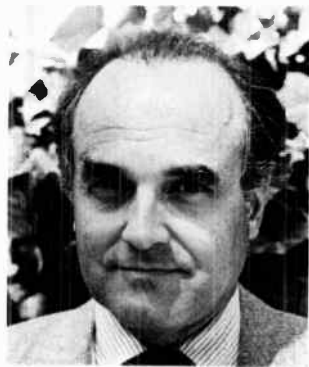
The company is currently planning series, miniseries and movies for the networks. For first-run syndication, Shapiro says, "The company is in discussion for an animated show and for a magazine-type show."

Entertainment Partners

The Entertainment Partners, production company formed two years ago, is planning several new projects in miniseries, made-for-TV movies and series. Having a successful track record with such quality dramas as *A Christmas Carol*, starring George C. Scott, and the first TV production of *Cat on a Hot Tin Roof*, the company's expansion plans include two other made-for-TV movies: one on the life of Ted Kennedy Jr., for NBC, and a project based on the life and work of Jonas Salk, also for NBC.

EP's newest network project is *Patton: The Final Days*, being filmed in Europe at a cost of \$6 million, which will feature Scott as Patton. The two-hour movie will air on CBS sometime in 1986, according to Robert E. Fuisz, one of three principals and chairman of the

board of EP. The other two partners are Alfred R. Kelman, president, and William F. Storke.



Dr. Robert Fuisz

EP is eyeing a miniseries on the workings of the government, is in the initial stages of producing weekly one-hour medical drama and has acquired the option on two books as the basis for a possible weekly series, both written by George V. Higgins, about a non-establishment Boston lawyer.

Roizen gets fellowship

Joseph Roizen, president of Telegen, Palo Alto consulting firm, has received an honorary fellowship from the British Kinematograph, Sound and Television Society. Roizen was cited for his major contribution to the early development of color television and, particularly, color video tape recording. He was associated with the development of the SECAM system and pioneered TV techniques together with video recording for large outside events.

In addition to his development work, Roizen was awarded the fellowship for his "commitment to education and the imparting of knowledge to others." Three other Americans received fellowships: Jim Hanson, Leonard Coleman and Dean Zwick of Eastman Kodak.

Production notes

David Carradine and Elizabeth Montgomery, each of whom had major television careers in past years but have not been seen as often recently, are coming back in TV movies being produced at Warner Bros. Carradine will recreate his role of the wise Oriental monk in a new version of *Kung Fu*, a CBS picture. Montgomery, star of *Bewitched* and later a much-in-demand actress for TV films, will do an-as-yet-untitled movie for NBC. It's about a woman who awakens from a 22-year coma.

Another series veteran, Robert Conrad, is trying to get a weekly show on the air. Conrad is starring in *Sullivan*,

an ABC movie which is also a series pilot. He's playing a Fort Lauderdale policeman who befriends a juvenile delinquent. The movie is being shot in Florida. It's a real-life family affair, with Conrad's son, Shane, portraying the young delinquent, while Conrad's daughter, Joan, is the producer. Joan Leslie plays Conrad's mother.

CBS is expected to make between 40 and 50 films this year, and one of its major projects is a remake of director John Ford's classic western, *Stagecoach* which starred John Wayne. CBS' version will be unique in its casting, headlining four singers. Kris Kristofferson is playing Wayne's part in the picture which co-stars Johnny Cash, Willie Nelson and Waylon Jennings. A CBS executive says, the production will still be a drama, although, "there will be music." It'll be shot in the American Southwest this November.

George C. Scott will star in *The French Detective Maigret*, a film based on novels about "Maigret," a french sleuth.

Lana Turner may become the subject of a film at CBS. The network is considering doing a movie based on her book, *Lana, The Lady, The Legend and The Truth*."

Another true story is the basis for CBS' film, *A Time To Triumph*. It's the story of a housewife who becomes the family breadwinner when her husband's heart condition forces him to leave his job. To support the family, the wife joins the U.S. Army and becomes a helicopter pilot.

San Francisco is the location site for CBS' film, *Sister Margaret*. It stars Bonnie Franklin as a nun who takes in women who are on probation for criminal acts, and helps them straighten out their lives. Rosemary Clooney will also be featured.

In Chattanooga, Columbia Pictures Television is shooting *The Pete Gray Story*, an ABC film depicting the life of the one-armed baseball player. Keith Carradine plays the ballplayer, Pete Gray, in the two-hour movie which co-stars Mare Winningham.

ABC is developing a series for Barry Bostwick, the actor who played America's first president in the 1984 CBS miniseries *George Washington*. Bostwick recently signed a contract for the series with the network.

CBS' big production of *Alice in Wonderland* will be telecast late this year or early in 1986. "Alice" is played by nine-year-old Natalie Gregory, who's supported by a large cast that includes Ernest Borgnine, Sally Struthers, Red Buttons, Beau Bridges, Lloyd Bridges, Sid Caesar, Carol Channing, Imogene Coca, Sammy Davis Jr., Merv Griffin, and Steve Allen, who also wrote some of the music.

Commercials

Humor is elusive ingredient

One of the more sought after ingredients in commercials today is humor. Writers such as Joy Golden attest to the fact that "humor sells." Some of the more successful advertisers of the past five years are literally laughing all the way to the bank, reaping dividends on revenues precipitated by humorous spots. One of the more conspicuous examples of this humor pays formula is Federal Express. One of the creatives who has been with the Federal Account, since its beginnings is director Patrick Kelly. This unconventional director with the long blonde mane, the jeans, sandals and the Vesuvius-erupting logo, has some impressive credentials.

Kelly has been a prime participant in the crafting of every commercial for the now legendary Federal Express campaign since its introduction in 1979.

"When we began with Federal, I thought of it as just another dinky little account," Kelly remembers. "But Federal has some excellent people running the company, and some more excellent people who they have hired, and the growth of the whole business is due to their vision."

The growth of Federal's business aside, the campaign has been credited with creating an entire new category, the flying of light air freight. At last count, Federal's sales volume had grown nine times since its inception.

In the wake of Federal's emergence as the Number 1 air freight carrier, by dollar volume, other companies are competing and posting very respectable revenues. These include Emery air freight, Flying Tiger, DHL Worldwide, Purolator Courier, among others.

Began with Federal. Kelly began writing and art directing the campaign while at Ally & Gargano, and made exclusive use of Joe Sedelmaier as director for the spots, until he moved out on his own, and began helming them himself.

Kelly acknowledges a creative debt to Sedelmaier, no mean comedy director in his own right. But Kelly is evolving his own style.

Kelly has also done some hilarious spots for Samsonite, the mild mannered meek man who walks into the luggage store, provides strength tests on the zipper and the rollers, before throwing the bag through the display window and agreeing to purchase the luggage; for some offbeat products, like a beef jerkey snack, minus the calories; and a candy bar calculated to provide you with special stores of energy.



Patrick Kelly.

Kelly has also done some acerbic satirical pieces, four minutes in length for *Saturday Night Live*, and his first feature length film *Beer*, an affectionate send up of beer advertising in particular and the advertising industry in general, is scheduled for theatrical release later this summer.

Must hit all steps. Why is comedy in commercials so difficult to do? Kelly has some reasons. "There are a number of steps that a director has to take in order to get the laugh. Some of the people don't know the steps, or they miss one or two of them. People also seem to forget that comedy is the most difficult form."

Kelly has developed that consistency, beginning with his years as a writer, then as a director, at Ally & Gargano, and now on his own, in absolutely picturesque surroundings at Pier No. 62 at 23rd Street and 12th Avenue in New York City. There is no problem with parking in the cavernous pier on West 23rd. An empty elevator awaits transportation to Kelly's spacious site of offices on the third floor.

The mood is low key and casual as he takes time out from a busy schedule, (a new feature film project in development, plus several upcoming commercial assignments) to discuss his craft.

"I began as a writer, but I also came up with the concepts. I don't make the usual distinction between an art director and a writer. We both come up with concepts. An art director comes up with good copy lines. I don't always think just of words, but of visual ideas as well. That is the way I work."

"Federal was just an idea whose time had come. Fred Smith, Federal's main man, started the company's current roll with new equipment, new ideas. He hired some smart guys and they hired Ally Gargano. The agency told me I was working on Federal Express. I didn't

know their business.

Kelly doesn't see any difficulty in the challenge of coming up with new situations to fuel the campaign. "The idea has already been established. Its just a situation for that particular commercial, i.e. a campaign within a campaign. There are different kinds of formats that we try to create, for instance, the guy at Fred's wieners, when he lost his job. If that one works in the marketplace we try to create different formats within a campaign. That is one way to keep it fresh."

The real difficulty in advertising, according to Kelly, is to sit down with a blank sheet of paper and try to create something different for the same assignment.

"One thing Mike Tesch, the art director that I worked with on the Federal business, and I try to do is to give people something that they can relate to. For instance, on the *Saturday* commercial, the assignment was—'do a spot for Saturday pickup', so we began to think of what it is like to work on Saturdays. In everything that we have done, we've tried to use the human element as a criterion. We want to give the people a reason to buy the product, and communicate that reason in terms of basic human experience."

Fear a lever. The other Federal buying lever, according to Kelly is fear—"fear of being fired, fear of being wrong, fear of being late, and everyone, certainly can relate to that."

When he began as a writer, Kelly had it in his mind to be a director. "The only way to be a director, is to begin doing it," Kelly says. "The way to do this is to begin creating projects and try to sell them. I went to *Saturday Night Live* with this idea of parodying beer commercials. They liked it, gave me a budget, and I wrote and directed a four-minute film that turned out to be successful. I did it for peanuts. But after you direct something, you're a director."

On his connection with director Joe Sedelmaier, Kelly says, "I think he has influenced my style and I have influenced his. As a creative director at Ally & Gargano, I worked with Joe for seven years. He was the only director I ever used. Sometimes it's hard for me to tell where his style ends and mine begins. After all it was my major initial exposure to comedic directing in commercials. I have a reel of Howard Zieff's stuff. I run it all the time. He has done some wonderful spots. But Sedelmaier was a major influence on me in the beginning, no doubt about it."

But since that time, Kelly believes he is learning and growing. "Since this movie that I've been doing, I have been trying to develop a different approach."

"After all," Kelly continues, "comedy is one of the hardest things to do. If you are skeptical, just listen to all the radio commercials, maybe one out of a thousand will actually make you laugh. I think, in terms of humor, there aren't that many around who can do it.

"Humor is also a science. It's something that you can sit down and figure out how to do, step by step. It's really like a formula, you have to have $x + y = z$. It's actually much more complicated than that, but you have to have all the elements in there or you won't get the laugh. That's where a lot of people fall down. They don't know what these elements are. They don't know how to combine them. They don't know the timing. If there's one little element off then you don't get the laugh.

"In a commercial, to get one big laugh in the end, there might be a thousand different things that you have to do to make it all add up. It is very difficult."

Kelly's logo, a mountain literally blowing its top in volcanic fury is actually a send up of the Paramount Pictures peaceful mountain logo, and was inspired by the title of Kelly's company, Paranoid Pictures through which he does free-lance advertising work.

Kelly, a low key, taciturn person, has strong opinions about directorial temperament. "I don't think temperament has any place on a set, and anyone who uses that creative opportunity to throw his weight around, doesn't belong.

"I think a lot of people do it to create a mystique about themselves. Sometimes it is a substitute for the talent that isn't there."

Though Kelly finds a certain rhythm in his life, he does believe that when you do commercials repeatedly over a long period of time that you "begin imitating your own work. When that time comes, it's time to go off and do something else.

"But I am nowhere near that now," Kelly concludes. "I am enjoying my work, I am growing every day, and I feel that I still have a lot to learn."

CBS to air PSAs

CBS will step up its broadcast of public service announcements about missing children in primetime this month. The messages will be produced by the network in cooperation with the National Center for Missing and Exploited Children.

Gene F. Jankowski, president of the CBS/Broadcast Group says, "We hope that CBS' efforts will assist significantly in the growing nationwide response to this problem. The special spots will also be made available to local CBS affiliates for broadcast in communities across the country.

Archaeology wins

Arguably the most prestigious prize in worldwide advertising, the grand prize at the International Advertising Film Festival in Cannes, was won by BBDO for "Archaeology" on behalf of Pepsi-Cola. This year's festival broke all records for delegate attendance and commercials entries. More than 40 countries were represented by a total of 3,500 delegates and more than 2,000 commercial entries.

HBO's 'seduction'

A half hour program scolding television commercials, called *The 30-Second Seduction: A Consumer Reports special on television advertising*, bowed on Home Box Office recently. Premise of the show: the tremendous tonnage of advertising on television, most of it entertaining, much of it misleading, or reflecting a paucity of information about the product.

Second part of the show consists of a "how to" tipping viewers on how to analyze and evaluate the real messages behind TV commercials. No promotion for television advertising, it purports to illustrate the "negative" influence some commercials have on consumers, especially children.

Authoritative source for the show is the "comprehensive research" of Consumers Union, the independent, non-profit organization that publishes *Consumers Reports* magazine.

The show does not claim to be an objective look at television advertising. "It has a definite point of view, a Consumers Union spokeswoman says. The point of view declares that creative directors know all the "tricks" to make a TV commercial entertaining, and how to "seduce" the consumer into buying their product.

The creative people talking about their craft on the show are Phil Dusenberry, vice chairman and executive creative director at BBDO and Joe Sedelmaier, former agency AD and a leading commercials director.

'Dream Car' ads

Thirty-six years of television advertising are depicted in a film produced by Pyramid Films & Video, entitled *The Car of Your Dreams*.

The 18-minute color film is available in 16 mm or in videocassette for a purchase price of \$425 or a rental of \$60.

The clips are divided into five sections, style, little cars, salesmanship, image and final proof.

The film shows advertising's use of celebrities, SFX, animation, and stunts in various techniques to sell the cars.

The Chevrolet jingles sung by Dinah

Shore, the work of Groucho Marx, Ed Sullivan and Lee Iacocca is also shown. Primary purpose of the film, however, is to entertain. There is no "message."

Ad makers

Kenyon & Eckhardt recently tapped **Patricia J. Baird** as vice president; associate creative director/Entertainment. The new post involves coordination and supervision of advertising for Lorimar movies. K&E is a Lorimar subsidiary, and the Lorimar theatrical product is an agency client. Four pictures, now in the working stage, have already been assigned to the agency.

Baird moves to K&E from Frankfurt Communications, which she joined at its founding in 1971. She was named creative manager of FCI in 1983, which was then a K&E subsidiary. Earlier agency experience was with Young & Rubicam, Inc.

Needham Harper Worldwide has made several executive appointments in its Canadian and its Chicago offices. They are as follows.

In NHW/Toronto, **Jeff Schur** has been named president and chief executive officer. **Dan Pepler** has been elected executive vice president and chief creative officer.

Schur joins Needham from Grey Advertising where he has been a senior vice president since 1984, with account responsibilities for such clients as AMC, Beecham, B.F. Goodrich, Clairol, Thomas Lipton and Revlon.

Pepler's efforts as creative director of Needham Harper, Toronto, have spearheaded the growth of that office, and prompted promotion to his new assignment. Pepler joined Needham in 1974 as a writer/art director on such pieces of business as Xerox, S. C. Johnson, Kraft and McDonald's.

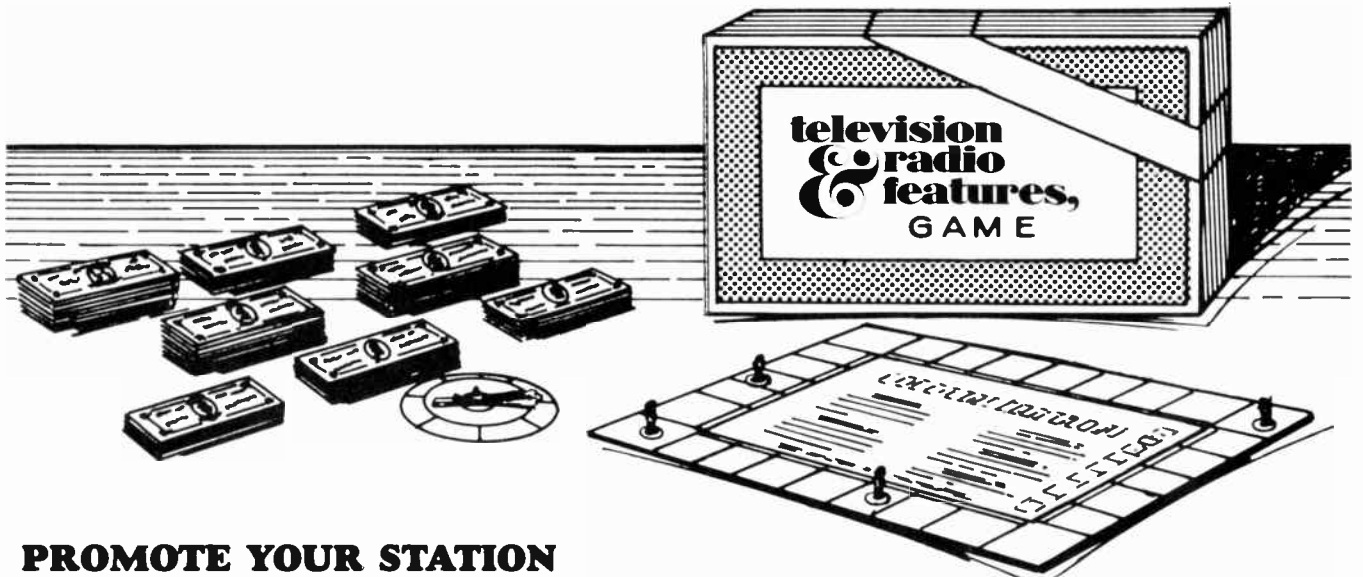
After leaving for three years to work as a group creative director as JWT, he returned to Needham as vice president and director of creative services with membership on the board of directors of the Canadian agency.



Andre Nel

D'Arcy MacManus Masias, the St. Louis-based agency has named **Andre P. Nel** as senior art director for the agency's Campbell Taggart, Inc. and

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



PROMOTE YOUR STATION

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

RUN YOUR OWN PROMOTION

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

CLIENT TIE-IN

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

SPECIAL PROMOTIONS:

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

SAMPLE CLIENT ROSTER

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

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

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

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

**television
& radio
features, inc.**

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

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

Name _____ Phone _____

Title _____ Station _____

Address _____

City, State, Zip _____

Spot Report

August 5, 1985

Outlet moves to Katz as turmoil shakes repdom

The TV rep community was in turmoil last week as a result of wholesale station shifts and the drastic paring down in size of a major rep firm. The biggest overall shift was the wholesale move of five Outlet Communication affiliates from Petry to Katz. Two Belo Broadcasting stations went over to MMT Sales, exiting Harrington, Righter & Parsons, which picked up two smaller clients elsewhere. In one market alone, Sacramento-Stockton, there were three recent rep changes. The rep contraction is taking place at Avery-Knodel, which is unloading its bigger market contracts, most of them, according to most reports, to Seltel.

The five Outlet stations, which Katz took over last Monday (July 29), are WJAR-TV Providence-New Bedford; WCMH-TV Columbus, O.; KSAT-TV San Antonio; KOVR-TV Sacramento-Stockton and WCPX-TV Orlando-Daytona Beach-Melbourne. The last-named station is a wash, with Katz giving up WESH-TV, which goes to Petry. Katz Independent already has Outlet's WATL-TV Atlanta and just acquired KTZO-TV San Francisco from Blair.

Another Outlet outlet. Outlet's seventh station, WPDS-TV Indianapolis, an independent UHFer, will, if Katz takes representation, as expected, affect its three Lin Broadcasting clients since one of them, WISH-TV, is in that market. The other two from Lin are WOTV(TV) Grand Rapids-Kalamazoo-Battle Creek and WANE-TV Ft. Wayne. It's understood that Katz will resign WOTV in six months and WISH-TV in 18 months. Meanwhile, there are reports of discussions between Katz and WZZM-TV Grand Rapids, a Price Communications station.

Three in a row. Petry has replaced KOVR-TV with Jack Matranga's KTXL(TV), while, in the third Sacramento switch, Belo's KXTV(TV) went from HRP to MMT. The latter rep also took over Belo's KHOU-TV Houston from HRP. With Petry offsetting two of its defections, president Dave Allen says he's already accounted for half of his lost billings and says he's confident of getting back the other half in a couple of weeks.

Meanwhile, HRP has picked up WISC-TV Madison and KAPP(TV) Yakima.

Low NSI in-tabs reported

NSI clients were informed late last month that "in a number of markets" there were lower-than expected diary sample in-tabs in the May books. Among the DMAs affected were Norfolk-Portsmouth-Newport News, Greensboro-High Point-Winston Salem, Amarillo, Madison and Twin Falls.

An investigation into the situation, said an Nielsen client notice, "isolated a problem with the Total Telephone Frame, which may have contributed to the low in-tabs."

Nielsen said that steps were taken in the July poll to correct the problem.

Despite the low in-tab figures, sample sizes exceeded the minimum standards for producing reports, said the research firm.

Two more TV indies

TV 36, billed as Toledo's first and only independent television station, and WDKY-TV, Lexington, KY., are two outlets that will soon join broadcasting's most rapidly proliferating group, the independent stations.

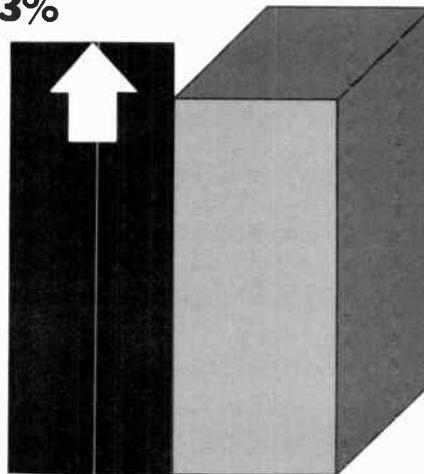
TV 36, the recipient of the last of four commercial television licenses available in Toledo, granted by the Federal Communications Commission, is owned by Toledo Telecasting. The station is scheduled to begin broadcasting in mid-September.

Backe Communications will construct facilities for WDKY-TV, Lexington, and it will serve the Danville, Lexington and Frankfort market, an area with approximately 320,000 homes. Groundbreaking for the \$7-million venture begins this month.

June

National spot business (millions)

+15.3%



1984: \$391.3

1985: \$451.2

Complete TV Business Barometer details p. 28

Spot Report

Campaigns

Bausch & Lomb, TV

Popofsky Advertising, Inc./New York
CONTACT LENS EYE SOLUTION is scheduled for 10 weeks of television appearances that started in mid-July in a coast-to-coast lineup of consumer markets. Media group arranged for fringe, news and weekend showings to reach both men and women, 18 and up.

The Disney Channel, TV

Phillips-Ramsey, Inc./San Diego
SUMMER ANIMATION FESTIVAL is being promoted with the help of eight weeks of spot television exposure in a select but nationwide spread of markets. Negotiators placed a full range of dayparts to attract young women and children.

Eli Lilly & Co., RADIO

Kenrick Advertising, Inc./St. Louis
ELANCO ANIMAL HEALTH PRODUCTS are being recommended for 10 or more weeks, scheduled to start in mid-August in a widespread selection of farm markets. Media team lined up stations to reach live stock producers.

Frito-Lay, Inc., TV

Tracy-Locke/Dallas
SNACK TREATS are being offered for 10 weeks that started in early July in a long list of television markets through the Midwest, East and Southeast. Negotiators worked with fringe and prime-time showings to reach women 25 and up.

The Gap, RADIO

KSL Media, Inc./New York
APPAREL CHAIN will be heard from

New take-off

After successful test marketing in West Coast spot markets, Johnson & Johnson's new Take-Off makeup remover cloths are being launched nationally via Saatchi & Saatchi Compton. Marcie Kazdin heads media action on the multi-million dollar campaign, using both television and print. The soft Take-Off cloths, described as "an entirely new product within the category," are moistened with special makeup removal ingredients that "effectively dissolve all types of facial makeup" and yet are still said to be gentle to the skin. Network TV advertising is appearing during both daytime and primetime.

He-Man No. 1



"The number one program among children continued to be Group W's 'He-Man and Masters of the Universe'."

—BROADCASTING

"With kids, it's 'He-Man and Masters of the Universe,' number one with a 10.9."

—HOLLYWOOD REPORTER

"Among children, top honors went to Group W's 'He-Man and Masters of the Universe'."

—ELECTRONIC MEDIA

"The syndication front is where most of the interesting animation is now happening... Next September you can look forward to... more stories with He-Man and a spinoff series featuring his newly discovered twin sister, She-Ra."

—STARLOG

Newsfeed Expands

"...(The NEWSFEED Network) coordinates more than eight-and-a-half hours of news transmitted via satellite to member stations in the U.S. and abroad, with the lineup of regular scheduled feeds to be increased to more than 11 hours per week later this summer."

—TELEVISION/RADIO AGE

Source: NSI/Cassandra May 1985



New Excitement From

GROUP W PRODUCTIONS

WESTINGHOUSE BROADCASTING AND CABLE, INC.

via two weeks of radio advertising due to start in mid-August in a long and coast-to coast lineup of consumer markets. Target audience is young males.

Grandy's Inc., RADIO

Schey Advertising, Inc.

FAST FOOD RESTAURANTS are using four to five weeks of radio advertising in numerous southwestern and Texas markets. Buying team set schedules to attract both men and women 25 to 49.

Sears Roebuck & Co., RADIO

Ogilvy & Mather/New York

BUSINESS SYSTEMS and OTHER ITEMS are being offered for one to six weeks during August in a select but nationwide spread of larger radio markets. Target audience in each market varies by item featured.

Taco Bell Corp., RADIO

Tracy-Locke/Dallas

PIZZA and OTHER TREATS are being recommended by fast food Mexican restaurant chain in a good many radio markets across the country. The four to six weeks of advertising is aimed at both men and women 18 and up.

Tyson Foods, Inc., TV

Noble & Associates/Springfield, Mo.

CHICKENS are being pitched for 26 weeks during third and fourth quarters in a long and widespread lineup of television markets. Media worked with a full range of dayparts to impress both men and women 25 and up.

Rep merger

Savalli & Schutz has merged with P/W radio to form Savalli, Schutz & Peterson. Besides Joe Savalli and Al Peterson, the sales staff of the new radio rep will include eight-year P/W veteran Emma Fredette and George Sternberg, who returns to Savalli's company following assignments with Lotus Albertini Hispanic Representatives and Masla Radio. Bill Schutz will continue with the firm as a consultant.

At the same time, says Savalli, a "weed out of some non-productive stations" formerly represented by both Savalli and Schutz and P/W, allows the new rep to start operations with a list of 70 stations, which Savalli calls "one of the smallest lists in the rep business." While a move to larger offices is planned for later, the new company's New York phone number is now the same as that for Savalli & Schutz before joining forces with P/W: (212) 688-2380.

PM "Resurgence"



"PM Magazine' made a resurgence to fifth, 7.5/16, and was the leading magazine/informational show..."

—HOLLYWOOD REPORTER

"...moving up in the rankings was Group W's 'PM Magazine'..."

—BROADCASTING

"...Group W's 'PM Magazine' continued to perform consistently in the ratings..."

—ELECTRONIC MEDIA

Hour's Best Ranking

"One winning daytime show was 'Hour Magazine,' 28th, 4.5/20, which is heading into its 1,000th show at the end of the summer."

—HOLLYWOOD REPORTER

"Among the top-25 syndicated series appearing in 10 or more markets and on the air in May 1984, 21 experienced rating declines and four increased.

(One of) the four that showed improved ratings in May-to-May comparisons (was) ... 'Hour Magazine'..."

—BROADCASTING

Source: NSI/Cassandra May 1985



New Excitement From

GROUP W PRODUCTIONS

WESTING-HOUSE BROADCASTING AND CABLE, NC

Media Professionals

Agency advisory board ideas on radio sales



Pam Devine

*Media director
Kolon, Bittker &
Desmond Advertising
Troy, Michigan*

As a member of the Detroit Agency Advisory Board organized by Major Market Radio Sales, Pam Devine, media director of Kolon, Bittker & Desmond Advertising, says that the agency group "was in agreement from the start that we wanted to talk about things that stations and agencies can do something about." One such subject, says Devine, is the problem of some of the younger station sales people "who aren't always aware of the kind of deadlines agency buyers work against. So it turned out to be quite useful to have this forum where we could explain that when a buyer asks for specific information and rates, that's what the buyer needs *now*, and that

'now' is hardly the time for the salesman to take the time to go through his full station pitch—instead, the full pitch is something that should be delivered during the comparative lulls between big multi-market buys."

Devine reports that during Advisory Board meetings there has also been agency agreement that sales people should not lead off, "expecting buyers to reveal their cost-per-point goals right off the bat. We first need to know where each station is going to come in, relative to the rest of the market. After all, if we tell them that our CPP goal is \$50, a station that might otherwise have started at \$40 is going to start at \$50 and the buyer loses a negotiating edge. That's certainly not in the best interests of her client."

However, she adds, board members did agree that there are things that buyers should tell sales people up front. One such item, she says is that "If merchandising is important to a particular client, stations should know from the start that availability of certain kinds of merchandising cooperation can make the difference in being, or not being, part of the buy."

She says board members also explored the conditions under which a switch pitch makes sense: "If a buyer wasn't aware of a key item of information about the station," explains Devine, "then a station should definitely have the opportunity to come back after the buy has been completed, if that station was not among those selected. On the other hand, if the station is merely coming back with a lower rate, the agency consensus was that this is something the sales people should have done while negotiations were still in progress—not after they're over and done."

was formerly an account executive for Philadelphia stations WPHL-TV, WTAF-TV and for WKBS-TV.



E. D. Trimble has been named vice president and general manager of KHTV(TV) Houston. He comes to the Gaylord station from the same responsibilities at KDVR-TV Denver.

Herman Ramsey, general manager of Tribune Broadcasting's WGNX-TV Atlanta, has been promoted to vice president. Ramsey has headed the station since its acquisition by Tribune in early 1984.

Mike Turner, general manager of Community Service Broadcasting's

WDXI Jackson, Tenn., has assumed additional responsibilities as general manager of sister station WJHR(FM). Before joining WDXI, he had been president of Mike Turner and Associates Advertising, Cheyenne, Wyo.



John J. Moffitt has been named executive vice president and general manager of KTHT(TV), the new independent scheduled to go on the air this fall in Houston. Moffitt, who also becomes a director of the station's parent company, Four Star Broadcasting, had been vice president and general manager of WUAB-TV Cleveland.

Robert Thompson has been promoted to vice president and general manager

of WNCT-TV Greenville, N.C. He transfers from similar responsibilities at another Park Communications station, WUTR-TV Utica, N.Y.



Thomas J. Mosher is now vice president, general manager of KIQQ(FM) Los Angeles. He joined the station as general sales manager in February 1984, and before that he had been vice president and general manager of WSNE(FM), also an Outlet station, serving Providence R.I. and Taunton, Mass.

Lee Douglas has been named vice president/operations at Gannett's WCZY AM-FM Detroit. Douglas had been the station's program director.

New Stations

Under Construction

KSAS-TV Wichita, Kans; Channel 24 ADI Wichita; Licensee, Channel 24, Ltd., 316 Northwest Street, Wichita, Kans., 67203. Telephone (316) 942-2424. Sheila Anderson, administrative assistant. Represented by Independent Television Sales. Target air date, late August.

On the air

KJTL-TV Wichita Falls, Texas; Channel 18; ADI Wichita Falls-Lawton; Licensee, Wichita Falls Television, Ltd., P.O. Box 4865, Wichita Falls, Texas, 76308. Telephone (817) 691-1808. Max Andrews, general manager; Karen Bickens, general sales manager. Represented by Seltel, Inc. Air date, 14 May 1985.

Buyer's Checklist

New Representatives

Adam Young, Inc. has been appointed national sales representative for WMBB-TV Panama City, Fla., and for KADN-TV Lafayette, La. KADN-TV is an independent station and WMBB-TV is an ABC affiliate.

Avery-Knodel Television has been named national sales representative for KBGT-TV Lincoln-Hastings-Kearney, Neb. The independent station is owned by the Amaturio Group, Inc. and transmits via Channel 8.

Hillier, Newmark, Wechsler & Howard has assumed national sales representative of KVKI(FM) Shreveport and of WATP and WKXS(FM) Florence-Marion, S.C. Both Florence stations are country daytimers and KVKI airs an adult contemporary sound.

Major Market Radio has added WLTW(FM) New York, KMGW(FM) Minneapolis-St. Paul, and Mid-America Group stations in four markets to its list of represented stations. Mid-America stations are easy-listening KRVR(FM) Davenport, Ia., easy listening KBEZ(FM) Tulsa, WIRE and WXTZ(FM) Indianapolis and WIRL and WSWT(FM) Peoria. WSWT and WXTZ also feature easy listening formats, WIRE programs modern country music, and WIRL airs an adult contempo-

CHINA...

See it Now!

It's the trip to take: A special tour for broadcasters, organized and led by a broadcaster, Richard Pack, for many years Senior Vice President in charge of programming for Westinghouse Broadcasting Company, and former President of Group W Films.

Go behind the scenes of China's expanding television industry to meet with management and creative leaders in key cities. There'll also be plenty of time for sightseeing in Canton, Guilin, Kunming, Chengdu, Xian, Shanghai, and Beijing, plus Hong Kong.

Open to all active or retired members of the broadcasting industry and related fields, including cable, advertising, and radio. The dates are October 5-28, 1985.

Leave from New York or San Francisco.

For further information write Richard Kalfayan, Special Tours For Special People, 250 West 57th Street, New York, NY 10107. (212) 586-6577.

rary format. Both WLTW and KMGW also feature adult contemporary music.

Masla Radio is now the national sales representative for WRDW AM-FM Augusta, Ga. Both stations program an urban contemporary format.

Republic Radio has been appointed national sales representative for KRNN San Antonio and for KMYZ(FM) Tulsa. KMYZ programs "hybrid AOR/CHR" and KRNN features news, talk and sports.

Selcom Radio has added WBRD and WDUV(FM) Sarasota, Fla. to its client station lineup. WDUV is a beautiful music station and WBRD airs an adult contemporary format.

Seltel, Inc. has been named national sales representative for KJTL-TV, the new independent in Wichita Falls, Texas. Owner is Wichita Falls Television, Ltd.

Torbet Radio has been selected as national sales voice for WRCQ and

WRCH(FM) New Britain-Hartford-New Haven. WRCH airs easy listening music and WRCQ features a big band nostalgia format.

New Formats

KBKC(FM) Kansas City (formerly KCMO(FM)) has switched from country music to a contemporary format programmed by Gerry Cagle, brought in from WAPP(FM) New York for the purpose.

WBSR Boca Raton, Fla. has adopted a new adult contemporary format with a 30 per cent mix of music of the 1960s to appeal to 25-45 baby boomers. Station switches from its former big band sound as new high tech industry has brought Palm Beach County's average age down "from senior citizen to about 40."

New Affiliates

CBS Television Network has added WRAL-TV Raleigh, N.C. Former CBS affiliate in the Raleigh-Durham market, WTVD-TV, is owned by Capital Cities and becomes an ABC-TV affiliate as a result of the ABC-Capital

Cities merger.

Transactions

Sandusky Newspapers, Inc. has purchased KBZT(FM) San Diego from Alta Broadcasting for approximately \$10 million, subject to FCC approval. Addition of KBZT will give Sandusky six FM stations and two AMs.

Sillerman Morrow Broadcasting Group has agreed to sell WOXB and WRZE(FM) West Yarmouth (Cape Cod), Mass. to Patch-Dunn Associates for approximately \$4.7 million, subject to FCC approval. Patch Dunn is a new company formed by radio veterans Ken Patch and Charles Dunn.

Marathon Communications, Inc., a subsidiary of E.R.I. Communications Group headed by Francis L. Boyle, Jr., is selling WIBX and WIBQ(FM) Utica, N.Y. to the James and Hunter Communications Group, Inc., for \$3,145,000. E.R.I. is also parent company of Eastman Radio, Inc. James and Hunter also owns WJTO and WIGY(FM) Bath, Me. Broker in the transaction is The Mahlman Co., Bronxville, N.Y.

K
Dallas
Ft. worth
the **I**ndie *in*
Dallas!

K D F I - T V
Represented nationally
by
SPOT TIME, LTD.
(212) 575-5077

Connecticut stations tap Torbet



Celebrating the contract signing between WRCQ and WRCH(FM) New Britain-Hartford-New Haven and their new rep, Torbet Radio, are, standing, from l., Alan Harrison, vice president at Torbet, Dick Bremkamp, general manager of the stations, Tony Fasolino, Torbet executive vice president, and Enzo deDominicis, president, WRCQ/WRCH(FM). Seated, from l. are Pete Vincelette, general sales manager for the stations, Mariann DeLuca, Torbet's senior vice president, research and marketing, and Donna Mowery-Hull, Torbet's station information supervisor.

CableAge

Local ad sales success

Operators who do their homework and take the risk find that getting into the advertising game reaps profits.

C6

'What's 'new' for the fall?

Cable's basic programmers offer more movies, heightened news and sports competition, and a new newscast.

C9

Buying their way on cable

In the "post- must-carry era," expect endangered broadcasters to offer big bucks for carriage.

C3

'Score Wars': ESPN vs. FNN

ESPN moves to top Financial News Network's "SCORE" ticker with its own prime-time computerized scorecard.

C4



David Horowitz



Donald Mitzner

trarily and capriciously" strips off a broadcast signal and replaces it with programming that provides greater opportunity for profit. This is likely to be the argument of public broadcasting stations in rural areas and in areas rife with signal interference.

Cable's newfound power. Already, many cable executives are following a measured course, especially during the 45-day period in which an appeal to the recent decision can be filed. For its part, the NCTA has stated it does not foresee wholesale signal stripping in the short-term. But the fact is that the MSOs, perhaps for the first time in the history of cable television, hold a newfound power over the broadcast community.

Just hours after the appeals court decision, Arts and Entertainment marketing exec Andy Orgel sent out a mailgram to virtually every non-affiliate cable system.

"Call me today (collect) and I'll tell you why 20 hours of Arts and Entertainment adds greater value to basic cable than more duplicated 'me-too' programming of music and kids channels," stated one version of the mailgram. A later draft omitted the reference to the competition.

David Horowitz, MTV Networks president, reminds operators that the cable industry has a vested interest in proving its worthiness as an "electronic publisher" protected by the First Amendment. The best way to do that, he says, is to deliver original, unduplicated programming to subscribers.

He also notes that satellite networks provide operators with potentially profit-making local advertising avails—something broadcasters and superstations do not.

It's clear that the fight isn't just between cable and broadcast: The new environment has fueled competition among satellite programmers as well. Can a price war be far behind?—**Victor Livingston** □

Pennies From Heaven!

TURN INTO
DOLLARS FROM SUBSCRIBERS
WITH STAR SHIP STEREO

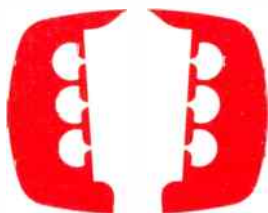


IF YOU'VE GOT THE MON-EY, HON-EY,



I'VE GOT THE TIME.

**That's the message
you should be giving your local businesses.
The Nashville Network
gives you the best 2 minutes every hour for
local advertising, sign-on to sign-off.
Remember,
our time is your money.**



**THE NASHVILLE NETWORK
AMERICA'S COUNTRY HOME**

FOR MORE INFORMATION CALL 1-800-243-9141
© GROUP W SA TELLIE COMMUNICATIONS 1987

Wall Street Report

CBG reports highest operating profits for any quarter in its history

Although CBS Inc. reported a 22 per cent decline in net earnings for the second quarter ended June 30, 1985, the CBS/Broadcast Group reported record operating profits for any quarter in its history and, according to the company, had the largest quarterly operating profit of any broadcasting entity ever.

The parent company, in the midst of fighting a takeover bid by Turner Broadcasting System, saw net income for the quarter drop to \$69.3 million or \$2.33

Chief contributor to the Broadcast Group's solid results, according to the company, was the CBS Television Network, which turned in a "very strong performance."

For the six months ended June 30, 1985, CBS Inc. had a net income decline of 32 per cent to \$86.1 million from \$127.5 million on a 1 per cent revenues rise to \$2.35 billion from \$2.34 billion. Net income per share dropped 33 per cent to \$2.89 per share from \$4.29. Income for the CBS/Broadcast Group for the six months ended June 30, was up 12.5 per cent to \$237.7 million on a revenues increase of 7 per cent to \$1.4 billion.

In its effort to combat the Turner takeover bids, CBS Inc. has offered to purchase up to 6,365,000 shares of its common stock, par value \$2.50 per share, by exchanging for each share, \$40 in cash and \$110 principal amount of its 10⁷/₈ per cent senior notes due 1995.

CBS, Inc. financial results

	1985	1984	% change
Second quarter			
Income from continuing operations	\$78.1 million	\$88.4 million	-12%
Income from continuing operations per share	\$2.63	\$2.98	-12%
Net income	69.3 million	\$88.6 million	-22%
Net income per share	\$2.33	\$2.98	-22%
Revenues	1.23 billion	\$1.19 billion	+4%
CBS/Broadcast Group income	181.1 million	159.4 million	+14%
CBS/Broadcast Group revenues	737.2 million	672.5 million	+10%
First six months			
Income from continuing operations	\$94.9 million	\$129.4 million	-27%
Income from continuing operations per share	\$3.19	\$4.36	-27%
Net income	\$86.1 million	\$127.5 million	-32%
Net income per share	\$2.89	\$4.29	-33%
Revenues	\$2.35 billion	\$2.34 billion	+1%
CBS Broadcast Group income	237.7 million	211.2 million	+12.5%
CBS Broadcast Group revenues	1.46 billion	1.31 billion	+7%

per share from '84's \$88.6 million or \$2.98 per share. Revenues rose 4 per cent to \$1.23 billion from \$1.19 billion.

For the same period, income for the CBS/Broadcast Group rose 14 per cent to \$181.1 million from \$159.4 million on a revenues increase of 10 per cent to \$737.2 million from \$672.5 million.

The second quarter income decline for CBS Inc. is attributed to several factors:

- Ongoing softness in the recorded music business.
- Anticipated effect of the Ziff-Davis purchase by the CBS/Publishing Group on the Group's results and on interest expense.
- Disappointing toy sales and costs associated with the continuing restructuring of CBS Toys.
- A provision related to the disposal of CBS' musical instruments operations which were discontinued in 1984.

According to CBS, the offer would provide its shareholders with the chance to receive a significant premium over recent market prices of the shares for a substantial portion of their shares while still retaining a substantial equity interest in the company.

TBS has offered to exchange its debt and equity securities for all outstanding shares of CBS. CBS management describes its own purchase offer as "a preferable alternative to the TBS offer in view of the highly speculative character of the securities offered by TBS and the highly leveraged financial structure that the combined TBS/CBS entity would have if the TBS offer and a subsequent merger of the company proposed by TBS were consummated."

Last week, Loews Corp. announced that it had acquired 9.9 per cent of CBS' common stock. It plans to tender its entire holding of 2.9 million common shares to CBS under CBS' purchase offer.

Critics (from page 46)

lives, and they take that into account in their writing."

If this generation apparently is taking itself and the medium more seriously, and with greater respect for its content and its social implications, is there perhaps a paradox here?

Isn't this a contradiction to what is happening in the other media?

Call it gossip, call it celebrity journalism, inside-story stuff, behind-the-scenes, personality journalism . . . whatever you call it, this brand of journalism continues to flourish, to proliferate in print, and on the air—especially in print, in everything from shopping throwaways to newspapers and magazines. *People* magazine was a leader of the pack, and cued many followers.

Many respected dailies now have regular "people" columns, including *The New York Times*, *The Washington Post* and the *Los Angeles Times*. The once overly-sober *New York Times* goes in for more "human" features on the lighter side, even in its Washington columns, and can, on occasion, as in its coverage of the trendy, upscale Manhattan parties, become even frivolous.

Of course, when television, locally or nationally, devotes time to cover the lighter side of the news, the newspapers all too often are ready to sock it to television. "Happy news?"

In any case, the current crop of TV critics and columnists have not abandoned the star. On the whole, there is a great deal more of the personality stuff and news of the broadcasting industry, than there are reviews.

As ABC's Connelly points out, "There's still big interest everywhere in stars and personalities. I guess that part of the business won't change. But at the same time I also do see more interest in content by many critics and columnists. They are more interested, for example, about how television covers the news and who does it, and in the themes of TV movies and miniseries."

Two hats

For the most part, the description "critic" and "columnist/reporter" must be used interchangeably. For there are not many columnists who do only reviews; the usual columnist/critic is also a reporter, covering what's going on in TV and cable nationally as well as in his hometown. In fact, at some small newspapers, the TV writer will also handle listings and highlights. Fulltime critics are rare.

To write five or six columns a week (plus in some cases a Sunday feature piece) and to be both critic and reporter is almost an impossible job, and of-

ten dilutes the effectiveness of either the reporting, the criticism, or both.

Further complicating the critics' task is the nature of the medium itself, its range and complexity.

Unlike his colleagues in film or theater, the TV critic must cope with a brawling, monster of a medium, that cries out for attention 'round the clock and 'round the calendar.

Consider the wide, wide world of television, in all its variety of formats and kinds of information and entertainment, and you begin to see the problem of the television critic who takes his job seriously.

What other critic is called on to be knowledgeable in so many different fields?

In the course of a critical year, he or she will have to pass judgment on all the other arts and media, as they are seen on the TV screen; be required to demonstrate some expertise in news, documentaries, variety, politics, sports, comedy, drama games, discussion, education, dance and music from rock to jazz to symphony and opera. Some assignment!

With or without qualifications, the critic will be telling his readers, day after day, what to like and dislike—*what to watch*. And if he's unsure of himself, as many are, he will take the easy way of just using his column to entertain, as if his job were supposed to be that of a humorous columnist.

This sort of critic usually avoids grappling with the serious programs or those which aspire to quality, and instead settles for obvious laughs by going after easy targets like *Lace*, *Hollywood Wives* or *Life Styles of the Rich and Famous*.

For some critics, kicking *The Gong Show* around is the comfortable way to fill a column. For others—the critic who is serious—the work is more demanding and complex, especially if he or she is among the few who hope, in the words of David Littlejohn, in an essay written for an Aspen Institute conference on 'Communications and Society, "to stimulate a television criticism that is better written, better informed, more penetrating, more responsive to both the nature of the medium, and the surrounding social context . . . and more useful to both the industry and the viewers."

'Anti-television cant'

Although he is generally critical of commercial television, Littlejohn lashes out at one category of criticism he regards as ". . . virtually useless and tediously unoriginal . . . generally unfair . . . anti-television cant—the stringing together of more or less witty insults, usually in the form of meta-

phors for garbage ('trash,' 'scum,' 'wasteland' . . .) accompanied by meaningless adjectives ('utter,' 'unmitigated,' 'absolute,' 'total' etc.) This I think gets nobody anywhere.

"Such criticism is nondescriptive," Littlejohn adds. "It doesn't tell the reader anything about what was seen. It's not analytic. It is culturally condescending."

With the complexity of cable, satellites, HDTV and all the other marvels of the electronic revolution, the time and talent of the TV critic and reporter has been stretched far beyond the capacity of one or even two persons to cover adequately. And yet the TV writer, whether on a large or small newspaper, finds he cannot ignore the new tech. His editor—his readers—demand to know what's going on.

Les Brown, editor of *Channels*, recalls when he was TV editor of *The New York Times*.

"Sometimes I was overwhelmed with the number of things I had to keep up with: network TV, public TV, cable TV, radio, the production industry, syndication, satellites, audience research, behavioral research, legal cases, regulatory actions, public interest groups, technology, economics and people.

"Keeping up, of course, was only half the problem. The other half was translating it into general interest articles and helping readers to make some sense of what seemed to them one of the more arcane institutions of the modern world."

Previewing ban

One part of the critic's job that, fortunately, has become easier, or at least more manageable, is the actual act of watching the shows that must be reviewed.

A historical turning point in the way television critics cover the medium occurred in 1969 when the networks lifted a ban on previewing programs.

The logic of the networks—if you can call it logic—had been that a performance is a performance is a performance, and it must be reviewed as it actually takes place, and never before broadcast.

So, for many years the critics were required to sit at their sets, day and time of the program, and do reviews which would appear only after the fact. *Reruns?* Some programs had no reruns, and those that did might come a year or so later—or longer. (After all, what were you going to do, wait until 1985 to see another performance of the *Brady Bunch* or *Gilligan's Island*?)

The actual reason for the taboo on previewing shows was, of course, fear. Fear by the networks, producers and advertisers that a bad advance review

would kill a new show, or in one way or another harm a program's ratings.

In the days of live television, the preview prohibition may have made sense.

Now, of course, all critics judge most programs by viewing them via cassettes, which are shipped to them by the networks and stations. For most of them, it's homework; some columnists rarely go to the office except to glance at their heaps of press releases and reader mail.

As far as can be determined, previews have not had a deleterious effect on audience ratings, or any other aspect of the industry. Critics have benefited; so have their readers.

Some believe that a bad review can, however, harm a special, or any other one-time show. Often, a negative review can even stimulate tuning in. As for a series, if a blast from a critic turns away some viewers, they know that they can tune in and sample the program another week. By then it may have improved, or, as frequently happens, they disagree with the critic.

The preview system, however, can impose extra burdens on the conscientious critic. For instance, Arthur Unger, the columnist of the *Christian Science Monitor*, tells what happened to him not long ago.

"When a miniseries comes along," Unger explains, "the networks usually make cassettes available in advance of air date of all the episodes in the series. But when PBS premiered its 14-part *The Jewel in the Crown*, I had a problem. It was a bit too much to swallow in one big chunk. So I watched three episodes and in fairness told my readers I had only sampled the rest. After all, I wrote, 'you wouldn't want me to give up a whole weekend just to watch the complete series, would you?'"

"To my surprise, a lot of readers wrote in and said, 'Yes, we do!' Know what, they were right!"

Given the complexities of a critic's assignment, and the increasing pressures of the job, how do critics deal with all this? Many of them don't cope effectively, and some don't try, but confine themselves within certain easier boundaries, such as an emphasis on light material, or hometown angles, gossip about local TV personalities, and which anchor people are going to be hired or fired, what station v.p. is leaving town if they run short of copy, another blast at "Happy News," hairstyles anchor-people's salaries, or "plastic personalities" will fill space.

The best critics/columnists manage, somehow, especially when they work for a paper that can afford to assign at least two persons to the television beat: one for reviews, the other for reporting.

And two may not be enough for even a small-market publication, if the pre-

sent trends in broadcasting, cable and allied fields continue.

More columnists find themselves having to devote space more to broadcasting business news, to what used to be mostly the province of the broadcast trade papers and business publications. Obviously, their editors think their readers want more of this, and they are probably right.

After all, what does a TV columnist know about "cash flow," "leverage buyouts," "white knights" and such arcane financial matters? □

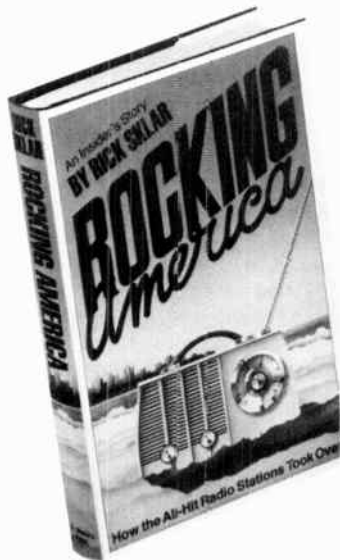
Next Issue: Do television critics actually have any influence? On producers? Networks? Local markets? What do the critics themselves think about their power, if any?

About the author

Richard Pack is former senior vice president in charge of programming and production, Westinghouse Broadcasting Co., Inc.; former president, Group W Films; former creative consultant, Post-Newsweek Stations, Inc.

THREE DECADES OF RADIO & ROCK 'N ROLL

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



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



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

—Clive Davis, President
Arista Records

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

—Michael L. Eskridge
V.P. RCA Home Info. Systems

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



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

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

Name _____

Address _____

City _____

State _____ Zip _____

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

Blair (from page 41)

pointed to an overall movement away from the 9 a.m. to 4 p.m. and primetime dayparts into early morning, fringe and news. They're searching for efficiency and frequency. Agencies also cited (1) the need to reach dual-earner households and (2) the problem of network primetime erosion.

Sports. A minority (a third) of the advertisers surveyed sell products which would normally make them logical sports programming prospects and all expressed some worry about the costs of sponsorship of or spots in sports programming as well about audience dilution.

"There appears to be some interest," says the Blair booklet, "in local/regional vs. national sports buys. The strongest interest here is via companies with national distribution and local retail outlets."

Agencies had various attitudes toward sports programming and they reflected, for the most part, their account lists.

Attitude toward indies. If this survey is any indication, any distinction by advertisers as between affiliates and independents has disappeared. "Audience is audience," in the words of one client, but the attitude holds across the board. Moreover, indies are found to be more efficient. Also, says the Blair survey: "A number of advertisers noted that independents attracted a more targeted audience than older skewing news shows on affiliates."

However, sign-ons are suspect. "Most won't buy sign-ons as a matter of policy." But some will approve such a buy if accompanied by guarantees.

Agencies, as might be suspected, generally follow the same lines as the clients.

'Big reach carriers.' One of the questions in the Blair survey had to do with big-audience shows—*60 Minutes*, the Super Bowl, "50-share newscasts"—and whether they are worth a premium.

"Many" advertisers say no to a premium rate, according to the study. The reasons: a big-reach show cuts frequency and adds wasted audience. Only a few companies look for such opportunities, though the others "were open to considering special situations to accomplish specific goals, e.g., quick new product recognition."

The agencies were pretty evenly divided in this area. The pro side said the money is worth it for big budget clients when there's a product introduction or where there's merchandising possibilities among dealers.

The anti group said flatly: A rating

point is a rating point. The Blair report points out that there was no agency pattern on this issue as per size or region.

Target demo shifts. The survey found a widespread use of the 25-54 demo. Almost two-thirds of the companies cited adults 25-54 or women 25-54 as their key demographic. "In a number of instances, advertisers are shifting targets to older demos."

As to agency responses, there's a "nearly universal move" to adults 25-54 as the major demo, says the Blair study. Ranking first is women 25-54, then men 25-54, followed by adults 18-49 and women 18-49. Agencies also forecast a move to 35-54 down the road—but not soon. Also, some of the larger ad shops said there was a move to more specific narrower demos.

One agency, which targets adults 25-54 primarily, added, "We see demographic targeting used with increasing 'potential to narrow.' Used to be strictly age/sex cells; now (we) need more 'narrowing,' e.g., professional/executive/managerial targets—secondary targets/audiences (are) more important. This is happening now."

The rating services. While agencies appear to have more confidence in the rating services than clients, the differences may not be as clear-cut as they sound. The survey showed that more than 70 per cent of the advertisers view audience data from both Arbitron and Nielsen "with varying degrees of skepticism."

And the majority of agencies said they feel the services do a good job and are "accurate," while the balance of the ad shops see the rating services as fair, given their limitations.

The latter caveat, however, was woven into a number of agency comments in one form or another, viz., "They are doing the best they can." Or, "Given the money they have to spend . . ." Or, "We recognize statistical variances." In short, the agencies appear to be more willing to live with the limitations.

Rather than rely on the syndicated services, however, many of the advertisers do their own research. As one put it: "We do a lot of internal research. We use it to supplement what ARB tells us. But, primarily, we rely on our own research. We have 25 people in our research department. Doesn't that tell you something?"

Obviously, agencies can't afford to have two dozen researchers for each major client. One agency skeptic summed up his attitude as follows: "No, I don't feel comfortable with the ratings. Unfortunately, we must live and die with them."

"Qualitative" data. The Blair survey found that a large majority of advertisers see some value in qualitative research, including product usage information, but most say the kind of information they want is not generally available. This attitude may have some bearing on the acceptance of the upcoming Television Audience Assessment service (see lead story in this issue).

But a number of companies do use such services as VALS (Values and Lifestyles Program), MRI, SMRB or use in-house research to help in planning TV advertising. However, they do not see this kind of data useful in the time-buying process.

The reliability of qualitative data was brought into question by some clients. Cost was also an issue, at least one client calling such data too expensive, although he conceded a place for such research.

Again, agency attitudes ran roughly parallel to those of clients.

Media outlook. Respondents were asked about the short-term (one to two years) outlook for the various media. Advertisers saw TV in general being healthy, though the prognosis for the networks was mixed. Spot was seen enjoying "reasonable increases." Cable experimentation will continue, spot radio will see "strong growth," but newspapers and magazines do not look as healthy as electronic media.

As for agencies: barter is "the hottest growth area," cable will be "flat to down," spot will be fair to good and print will be down.

Spot '85 outlook. The spot TV projections by advertiser respondents for this year divided as follows: 45 per cent said up; 28 per cent said down; 15 per cent said flat and 12 per cent had no comment. The agency projections: half said spot would be up for the balance of the year; 10 per cent said down; 20 per cent said flat and 20 per cent had no comment.

Advice to stations. The last question in the survey asked respondents: "What advice would you give to broadcasters regarding their business and their relationship with your company." As summed up by Blair the answers were as follows: "Attitudes expressed ranged from highly critical to highly complimentary. Concerns mentioned included clutter, quality of programming, rate escalation, scheduling problems and guarantees."

Here's the summary for agencies: "See the planners, communicate, be informed, market (your) station," "Don't pre-empt," "Lower rates," "Guarantee ratings." □



Rolf Wulfsberg



Steve Holt



Destiny Kinal

TAA's methodology combines a diary called a Television Viewing Monitor with 'near-coincidental' telephone calls to check on respondents' other, non-viewing activities during the show.

get this additional measurement of program impact and appeal, and see how we can add it to our other sources as a supplementary tool to fine tune our buys. With AGB coming in with people meters, Nielsen coming in with Monitor Plus to compete with BAR, and both Arbitron and Nielsen developing or offering product-purchase connected services to compete with BehaviorScan, every agency dollar recommended for each new research service has to be fully justified."

TAA (from page 39)

standard Nielsen and Arbitron measurements."

Abbott Wool, vice president, director of media research at Saatchi & Saatchi Compton, believes that, "If we accept the idea that a higher program impact score translates directly into greater commercial impact, TAA can be a valuable tool for evaluation of individual programs. But in the real world we rarely have one commercial in one program. Clients have a group of commercials being rotated among several different shows. So we have to ask ourselves, do we really want to fine tune our buys in a way that threatens to limit our total reach?"

Explains Wool: "If we limit ourselves to rotating a client's commercials through, say, only the 10 highest impact shows, rather than through 15 or 20 programs, we may be imposing a limitation on our reach—the size of the total viewing audience that we want to see our advertising."

And at Doyle Dane Bernbach, Chet Bandes, vice president, director of media research, figures that advertiser and agency acceptance of TAA is likely to be "based as much on what TAA charges as on any number of other factors. If they come in with an enormous price, they aren't likely to get too many takers. But if the price is reasonable, a good many of us are likely to want to

Please send Television/Radio Age

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

ONE YEAR—\$ 50.00 TWO YEARS—\$ 75.00

THREE YEARS—\$100.00

Name _____ Title _____

Company _____

Address _____

City _____ State _____ Zip _____

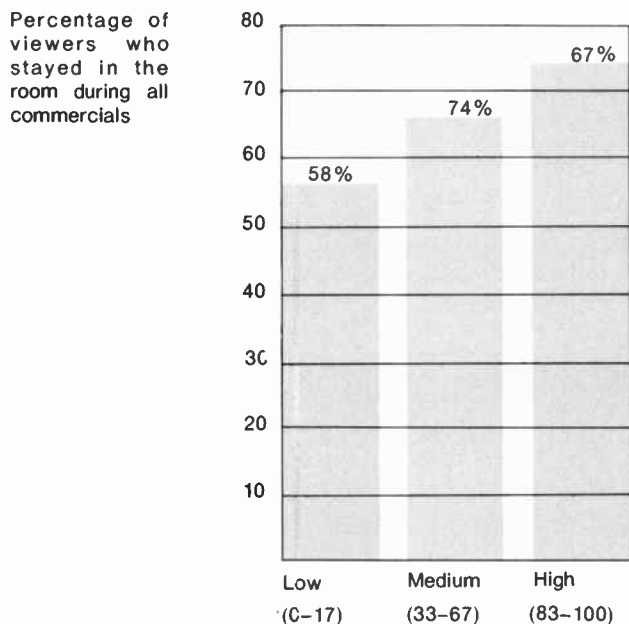
Check ONE box which best describes your business

- 01 Nat'l, Reg'l, Local Radio, TV Sponsor/Advertiser
- 02 Advertising Agency
- 03 TV Station/TV Network
- 04 Time Rep
- 05 Radio Station/Radio Network
- 06 Production Post/Production Company
- 07 Government/Schools/Libraries/Trade Associations
- 08 Film Syndicator/Distributor/Program Supplier
- 10 Equipment Manufacturer
- 11 MSO Hdqrs/Operation
- 12 Independent CATV Operation
- 13 Financial Institution/Investor/Consultant
- 09 Other (please specify) _____

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

Subscriptions begin upon receipt of payment.

TAA's Program Impact Score



Source: Television Audience Assessment, "The Audience Rates Television," Cambridge, Mass.: Television Audience Assessment, Inc., 1983.

On the other hand, adds Bandes, "As we move along into the last half of the '80s, we also have to do everything we can to make sure we spend every television dollar as efficiently as we can. So we would prefer to have this extra dimension of information available to us to improve our buys. It has the potential to become a valuable supplement to our basic current measurement tools."

At BBDO, Steve Singer, vice president, director of media research, agrees that, "There is certainly a need for information that can allow us to develop estimates of actual commercial exposure, as opposed to the size of the audience for the programming around the commercials."

Accuracy questioned

But Singer adds that he would "have to look closer at TAA's methodology before I'd feel totally comfortable that they can deliver what they say they can with the accuracy we need to estimate commercial ratings with reasonable accuracy." He points out that, "The response you get depends on the way the surveyor asks the question," and that, in TAA's favor, they did try out several different versions of their questions in their test markets, and then in 1983 did

some phone coincentals to confirm their estimates of how many viewers are likely to leave the room during commercial breaks.

He adds that, assuming TAA's results do prove to be able to produce the required accuracy to help agencies estimate audiences to commercials, these results "could serve as a tool, not to replace the traditional audience measurement services, but to help make agencies a little smarter in being able to generate somewhat better TV schedules. We'd have an additional qualitative dimension to supplement the traditional ratings we use to evaluate programs. But I doubt that TAA scores would be used in negotiations, except in the rare case where a tiebreaker might be needed because all other things are equal."

Saatchi's Wool says that, "Assuming TAA can give us everything we hope it can, I wonder about its longterm effects on buying efficiency. We have to ask ourselves whether running 10 very efficient commercials in the 10 highest-impact programs beats 20 somewhat less efficient commercials in 20 programs, some of them high-impact, and others not quite so high-impact."

In the short run, if only a few advertisers do it, the answer is probably yes. But if, over the longer term, most ad-

vertisers start concentrating on what TAA tells us are the higher impact shows, won't the networks and stations then raise the prices of the programs with the high-impact scores—probably without dropping prices of their big audience shows, even if these high rated favorites produce somewhat lower impact scores?

"In the long run, the pricing effect could be to give the networks and stations a negotiating edge and wash out the buyers' efficiencies."

Similarly, Ogilvy's Swallen points to, "The question of whether qualitative information can be as sensitive in distinguishing between programs as hard numbers, based on counting actual metered sets tuned or diary entries. Until I see evidence to the contrary, my own feeling is that comparisons of hard numbers are a more sensitive measure in helping us buy TV time effectively than qualitative data based on respondents' opinions. I think the quantitative numbers will remain the basis of television buying for some time to come."

Extra premium?

But Swallen's other "concern" is that, "If qualitative measures do gain acceptance to the point where they're used in negotiations, will the industry find itself driving up the price of time still higher, by encouraging the sellers to charge an extra premium for 'quality' shows? I'm not saying it's sure to turn out this way, but it might, and that's something I think we should keep in mind."

Doyle Dane's Bandes observes that since TAA itself points out that its results do not necessarily correlate with rating size, TAA findings "probably won't have too much effect on which primetime network shows stay on the air and which are dumped. The three networks will still have to concentrate on delivering big audiences."

"Where TAA has the potential to be useful is for the marginal shows—the ones on the fence. TAA could be the plus or minus that helps decide whether or not a not so highly rated show that costs clients less might or might not deliver some extra qualitative values that would make it a better buy for a certain kind of client than another program with an equally so-so rating."

Saatchi's Wool notes that TAA "has made an improvement in the standard audience measurement diary by requiring return of each day's viewing record within 48 hours, in an effort to minimize recall bias that can creep in if diary keepers are given the opportunity to put off their entries, then try to remember everything they saw during the last six days."

But he adds that, "Even a 48-hour limit may not go as far as we'd like in producing a true record of all non-viewing activity. Suppose the diary keepers wait 30 or 40 hours to fill it out, just before mailing it back. Will they remember *everything* else they did while watching *Hill Street Blues*? Really remember sitting there, maybe absent-mindedly eating a sandwich, or knitting? Or remember every time they left the room during a commercial break?"

Positive correlation

At another agency, a researcher feels that TAA "added a plus in the lab study they did since our earlier evaluation last year. This test indicated a positive correlation between audience involvement with individual programs and involvement with commercials in those programs."

In this test, 470 women, in groups of 20, watched one of four different hour-long programs in which the same commercials were inserted. Half the sample saw the program in a theater setting while the others watched in a living room setting, "with chairs arranged to

facilitate easy conversation and distractions like food and magazines available."

Pre- and post-exposure questions were asked about both the programs and the commercials, and the results, says TAA, "clearly indicate" that programs with high impact and appeal ratings are more likely to capture viewer attention and increase receptivity to commercials; that typical household diversions (food, magazines, conversation) in the living room setting "dramatically reduced the level of attention respondents gave to the programs; and that TAA's Program Impact Index was generally more useful than the Program Appeal Index in predicting response to commercials.

Also, says TAA, viewers rated commercials more positively when they appeared in programs receiving high qualitative ratings; the higher viewers rated a program's impact, the more likely they were to believe the product claims of the commercials, and that viewer assessment of program impact "was strongly associated with subsequent purchase preference for the advertised products."

One agency researcher says he isn't sure that TAA is making the best marketing move for themselves" in approaching advertisers first." He says his experience has been that everytime a new research service asks to pitch a major client, "The client tells them, 'Go see our agencies. They're the technical experts. They're the people responsible for evaluating what you're offering.'"

Strategy explained

To this, TAA's Kinal explains that the new service is approaching advertisers first, "because we doubt that agencies are in a position to absorb the expense of our research by themselves. There are many more really large national advertisers than there are major agencies with the capital required for something on this scale."

At the same time, adds Kinal, TAA is "looking at ways to allow agencies to pay a fee for use of our information in their own ongoing audience research. Meanwhile, initially at least, we can hardly expect our charter subscribers to pay the entire bill for information

Top 15 restaurants and fast food chains—network and spot TV advertisers—1st quarter, 1985

	January–March 1984			January–March 1985			% change
	Network	Spot	Total	Network	Spot	Total	
1. McDonald's	\$25,380,600	\$19,499,700	\$44,880,300	\$32,141,800	\$23,247,100	\$55,388,900	+ 23
2. Burger King	7,687,200	12,449,300	20,136,500	10,634,300	13,808,300	24,442,600	+ 21
3. Wendy's	6,707,500	8,712,700	15,420,200	8,742,500	8,778,200	17,520,700	+ 14
4. Pizza Hut	4,919,600	6,144,900	11,064,500	5,766,100	7,724,100	13,490,200	+ 22
5. Kentucky Fried Chicken	7,027,800	4,231,400	11,259,200	6,379,600	5,457,500	11,837,100	+ 5
6. Taco Bell	—	5,130,400	5,130,400	—	8,582,900	8,582,900	+ 67
7. Hardee's	—	4,071,800	4,071,800	1,818,800	3,941,800	5,760,600	+ 41
8. Long John Silver's	—	4,858,200	4,858,200	—	5,252,600	5,252,600	+ 8
9. Red Lobster Inns	2,216,900	2,780,100	5,042,000	1,437,900	2,538,800	3,976,700	- 21
10. Denny's	2,927,000	665,000	3,592,000	1,745,100	2,092,500	3,837,600	+ 7
11. Dominos Pizza	—	1,030,700	1,030,700	1,868,200	1,729,500	3,597,700	+249
12. Sizzler	—	2,412,300	2,412,300	—	3,006,200	3,006,200	+ 25
13. Jack-in-the-Box	—	2,805,400	2,805,400	—	2,443,700	2,443,700	- 13
14. Dairy Queen	—	2,175,200	2,175,200	—	2,306,300	2,306,300	+ 6
15. Arby's Drive-in	372,900	2,147,900	2,522,600	—	1,953,700	1,953,700	- 23
CATEGORY TOTAL	\$58,039,900	\$113,431,700	\$171,471,600	\$71,922,200	\$131,226,600	\$203,148,800	+ 18

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data.

that can be of equal value to their direct category competitors who may also be clients of an agency for another charter subscriber in a different product category."

TAA's Holt explains that contractual arrangements with charter subscribers prohibit use of TAA information by these subscribers' agencies for other non-subscribing clients of these agencies.

And Kinal adds that TAA data "tend to be client-specific. Information about program involvement of heavy cereal users wouldn't be of much use to another client in the beer brewing or cosmetics business."

Earlier attempts

Kinal also recalls that there have been earlier attempts to come up with

qualitative program measures, but that "most have been proprietary systems invented by the networks for their own program development purposes. The only information from them available to advertisers have been the pieces of it that the networks have chosen to reveal for their own sales purposes. We're the first company to link qualitative program factors to commercially relevant viewer behavior for industry-wide syndication."

Agency researchers also note that TvQ is still in business, though at least some agencies feel that TvQ has "priced themselves out of the range of many of us."

Kinal also notes that BehaviorScan has linked viewing with purchase behavior, "showing the degree to which, for instance, heavy soft drink users watch *Dynasty*. But TAA is the only

service that can show how many of them are really involved with *Dynasty*, and how many of them are doing other things while the set is tuned to *Dynasty*. There's one group of viewers to whom *Dynasty* matters very much, and other people to whom it does not matter that much. We show which are which."

Saatchi's Wool observes that TAA "seems to be somewhat akin to Simmons' program attentiveness scores, but has probably improved on them by developing a reporting technique that puts receipt of the information closer in time to the events reported."

But with something new like this, adds Wool, "The challenge is to be smart enough to invent an application of it that gives your clients an advantage—fast, before anyone else thinks of it." □

Carbonated soft drink brands TV advertising

	First quarter 1984			First quarter 1985			% change
	Network	Spot TV	Total TV	Network	Spot TV	Total TV	
Leading brands first quarter 1985							
Diet Coke	3,826,300	1,408,200	5,234,500	10,564,900	3,674,700	14,239,600	+172
Diet Pepsi	5,330,900	5,108,200	10,439,100	7,893,700	5,551,400	13,445,100	+ 29
Coca Cola	2,483,500	2,479,000	4,962,500	8,840,800	3,922,200	12,763,000	+157
Pepsi Cola	3,704,000	2,748,100	6,452,100	3,161,600	3,873,200	7,034,800	+ 9
Tab/Diet	1,640,900	911,600	2,552,500	4,267,200	1,636,300	5,903,500	+131
Sprite	3,444,300	1,017,200	4,461,500	3,971,200	1,370,100	5,341,300	+ 20
Seven-Up	3,236,800	752,700	3,989,500	3,727,300	1,423,200	5,150,500	+ 29
Seven-Up/Diet	1,359,100	718,100	2,077,200	4,070,300	799,600	4,869,900	+134
Dr. Pepper/Sugar Free	218,600	488,700	707,300	1,218,800	457,300	1,676,100	+137
Shasta/Diet	55,900	168,700	224,600	1,453,100	96,400	1,549,500	+590
Diet Rite/Salt Free	—	609,400	609,400	—	1,288,500	1,288,500	+111
Pepsi Free/Diet	—	1,135,700	1,135,700	546,800	677,900	1,224,700	+ 8
Pepsi Free	—	1,108,800	1,108,800	121,100	1,058,000	1,179,100	+ 6
Coca Cola/Caffeine Free	—	354,700	354,700	821,700	322,000	1,143,700	+222
Slice	—	—	—	—	920,700	920,700	+ Inf
Dr. Pepper	250,200	948,100	1,198,300	314,000	481,400	795,400	- 34
Diet Coke/Caffeine Free	—	133,900	133,900	682,400	91,900	774,300	+478
RC	—	140,300	140,300	—	478,900	478,900	+241
Sprite/Sugar Free	—	322,300	322,300	—	338,200	338,200	+ 5
Canada Dry Sugar Free	868,900	317,300	1,186,200	220,000	88,800	308,800	- 74
CATEGORY TOTAL	\$28,655,300	\$24,339,400	\$52,994,700	\$52,053,800	\$30,314,500	\$82,368,300	+ 55

Source: Television Bureau of Advertising from Broadcast Advertisers Reports data

that has seen some of the shop's biggest "stars" leave the agency for plush assignments elsewhere. Yet Grace remains the agency's staunchest steward of the creative department.

"So often in this business you deal with perception," Grace begins. "That's not the reality. Creatively I don't think we have slipped one iota.

"There is simply an inescapable parallel in this business that if you lose a couple of accounts your creative is at fault. An interesting exercise," Grace suggests "would be to pull out the reels from the last three years and make a comparison. I think that you would find an amazing consistency. I think this misperception has come about because we had so many other problems. Another factor is that everyone has gotten better, and there is much more intense competition for the business.

"When some people lay losses on a slippage in our creative product I think they reach what for them might be an easy answer. But I don't think it is the right answer."

Whether or not DDB's decline was due to a genuine creative drop or a misperception of it, Loughrane and Grace moved quickly to alter the impression.

"In the last six years we have built a whole new creative department, and, right now," Grace contends, "that is the guts of the agency.

"After we sent out a memo regarding Effie Award winners (DDB led agencies in the number of awards won for the fifth consecutive year) Max Dane called me and said, 'You know what's great about this memo? I don't know anybody on it.' The new people are the ones who are making this happen."

There seems to be a quiet determination afoot at Doyle Dane, to put its past in proper perspective. Current management doesn't articulate it, but they regard their dear, departed as yesterday's heroes, perhaps with a mite too much arrogance, with a complacency that might suggest to a client, "I'm so and so, the multi-award winner from Doyle Dane." As DD&B's Loughrane puts it, "our clients are interested in what we can do for them today"

Young turks

"We have a lot of young people," Grace says, "who are enthusiastic, and it has been working very well for us. These people are coming into their own right now."

Grace believes, however, that the creative department has been "working a lot harder during the last couple of years and that our creative product has improved. Our work habits have improved and I think our creative



Exec v.p. Diane Rothschild

product will improve even more in a couple of years. There are things we are doing now that I think are fabulous. I think that we have done the best Volkswagen campaign we have done in years. The Audi campaign is the best that we have ever done. The new Citicorp advertising is quite good. And none of these campaigns are on the reel. This quality of product is spread across all our product categories.

"You know, some agencies are known for their work on one or two accounts, with Chiat Day, for instance it's Apple or Nike, with Ally Gargano it's Federal Express. At Doyle Dane we persist across the board, and the Effies show our advertising meets specified marketing objectives in a diversity of product categories.

"I think the work that we are doing now is definitely a notch above what we have been doing. As far as our management is concerned, we have Barry, who is interested in advertising, and not primarily a deal maker. I think there has been an internal reemphasis on the fact that advertising is what we do, and this is what our product is.

"The restructuring of the creative department has helped in that we have had to single out the creative people who can carry the creative flag in principle in manner and in philosophy and devote more of their time to the newer creative people."

The creative people carrying the flag are the five executive vice presidents and creative directors. The newer creative people according to Grace will make up "the Doyle Dane Bernbach of the '80s and '90s."

When asked to identify some of these new young people, Grace glows with enthusiasm. "There are so many of them. I could come up with a list of about 20 names.

"For instance, the head art director on the Volkswagen business (Mark Hughes) is 26 years old. It's a huge job, and he's had it for a year and a half now. He's responsible for million dollar

budgets. He has a host of people working for him. It is an enormous responsibility, and he's doing very well."

Volkswagen also is doing better, and one of the brightening spots in the DDB picture is that sales for some of its clients that had been disappointing, are experiencing an upturn.

"One of the bad raps we have always had," Grace says, "was that we were so top heavy there was never enough room for the young people to come through." The feeling, tacitly expressed by DDB's senior management is that the departure of some of their vaunted creative names has given the young people a chance to deliver on their promise.

"We have this phalanx of young people, about 30 or 40 of them. They are all in their late 20s or early 30s. They all seemed to like to live here, God knows why. They never go home, and they are doing great stuff. I see it everyday. It's brighter. It's more contemporary. It's not the old Doyle Dane Bernbach; it's the new Doyle Dane Bernbach."

How was it to be working at Doyle Dane during its recent time of trial? "It made me more determined," Grace says. "It was tough coming into work and picking up the phone to answer a query about a rumor someone heard coming up in the elevator. I would contrast this with meeting with happy, satisfied clients, and with my intrinsic knowledge that we were doing good work, and that if we didn't panic and were patient, time would pass and conditions would change."

DDB's Loughrane says that during the recent crisis "things were not that hard on me. I had the advantage of perspective. I knew the work that was being done, and I knew that we would pull out of it. I felt for the people who worked in one department on several accounts.

Crisis atmosphere

One of those people, who has since been promoted to executive vice president, creative director status is Diane Rothschild, a 17-year veteran with DDB, who began in 1968 as a junior copywriter, and during the recent crisis was an associate creative director.

"The last few years at Doyle Dane have been both chaotic and tumultuous," says Rothschild. "I offer you an old Chinese proverb that says 'live in interesting times.' There were lots of doors closed. There were new rumors everyday. Nobody knew what to expect.

"In spite of the turmoil the familial atmosphere that prevails at the agency still held forth. The more spurious the reports, the more the people closed ranks.

"At that time I was in upper middle

management. The younger people asked questions, but I never felt any pressure from those to whom I reported, or from those who reported to me. We just tried to do the best job that we possibly could."

Rothschild believes now that the crisis has passed, and DDB is on the upswing once again. Her reason is that the creative department has many new people ready to fill the ranks of some of their illustrious predecessors.

Rothschild was ready to enlarge Grace's number of 20 to 40, but, recognizing the limits of editorial space, confined her remarks to five of the very youngest ad people who have garnered major awards belying their tender years.

"Mark Hughes, the head art director on Volkswagen is imaginative, inventive, and brings a fresh approach to solving each problem.

"Ken Sandbank, also in his 20s, and the son of gifted commercials director Henry Sandbank is making it on his own as a copywriter who has done some wonderful ads.

"Richard Middendorf is a copy writer, and Tom Schwartz is an art director, both of them are working very well on the IBM business. Janet Guillet is another talented AD.

"There are many other creative people who are doing super work here, these are just some of the youngest."

Financial rumors

One of the bigger canards foisted on the advertising industry, according to Robert G. Pfundstein, executive vice



Volkswagen AD Mark Hughes

president, chief financial and administrative officer, was that Doyle Dane Bernbach was going to go out of business or permit a merger or takeover by some other agency.

"DDB has always been a solid company financially. There was never any danger of it going out of business, but we did pass through a series of problems.

"But we were never in any serious financial difficulty; we simply weren't making as much money as we had in the past," Pfundstein says. "But we were still a profitable operation."

"We have not lost money since 1973," Pfundstein continues, "and then only because the company got into a number of diverse areas.

"With regard to the Bernbach family block of stock, anyone owning 15 per cent of the agency stock is an obvious candidate for a takeover. There are a

number of agencies that would love to get their hands on Doyle Dane Bernbach, simply because we would enhance their reputation as a creative agency."

Today, DDB is in a much better position financially, according to Pfundstein, then it was one year ago. "At that time we had just paid the Bernbachs \$20 million for their block of stock. We had just lost a highly visible account (Polaroid); and the Atari business, which, at one time, was \$8 to \$10-million in annual billings, was dwindling down.

"All those things hit approximately at the same time."

Tide has turned

But Pfundstein now contends the tide has turned. "It's miraculous how bad it was in the middle of last year with the terminations (more than 50) and attritions (about the same amount) and how good it became when we won the Brown & Williamson, Sea World, Nabisco, Magnavox and the Popeye franchise business." In mid-'84, before the losses, DDB/NY billed \$565 million. Its current billings are at \$550 million.

The big elusive piece of business that would really catapult Doyle Dane, both financially and creatively according to both Loughrane and Pfundstein is the winning of an airline account, or another \$50-million high exposure showcase.

"That remains a high priority because the people who worked on the

(Continued on page 122)



One of Doyle Dane's trump cards, management believes, is the corps of young people emerging amongst the agency's creative ranks. Four of the brightest rising stars, clockwise from top l.: Janet Guillet, Ken Sandbank, Tom Schwartz and Richard Middendorf.



In the Picture

William W. Bishop



President and now chief executive officer of MCA Advertising describes why "success" requires more than increased sales, and talks about today's new growth categories "that believe in investing money to make money."

MCA Advertising's new CEO cautions against product introduction pitfalls

There are two keys to new product success, says Bill Bishop, president and recently named chief executive officer of MCA Advertising Ltd., and high unit sales is only one of them. The other, emphasizes Bishop, is that, "You have to make money on the product. There are plenty of volume successes that end up financial failures," he observes. "If it costs the company too much money to make the product, or if they let competition force them to price it below what it's worth—these are the kinds of pitfalls a new product has to get around."

Bishop recalls that his first four jobs at agencies taught him "how to use ideas to sell volume." But it wasn't until he went to work on the company side at General Foods, he says, "that I learned that all the product movement in the world isn't going to help you if your company loses money in the process. That's why this agency is so selective about who we look for as new business prospects."

Thus, says Bishop, MCA looks for categories with good growth potential, "and it doesn't matter if they aren't packaged goods manufacturers, which is where most of our people have most of their experience," he adds. "What counts is that a new client has growth potential and believes as we do in investing money to make money."

New growth categories

Bishop points out that categories investing money today, the way only packaged goods and automobile manufacturers traditionally have, include telecommunications and financial services, fast food chains and home fitness. Home fitness, he notes, "is already a \$2 billion industry. And even if some of these categories may represent a creative flip-flop from packaged goods, the experience and skills needed to make money with packaged goods are applicable and transferable to these non-packaged categories."

By creative "flip-flop," Bishop explains that he means that a packaged product like a cold drink "is a

tangible product that you can hold in your hand and use to deliver the tangible benefit of quenching your thirst. But because some of its competitors deliver this same tangible benefit, we try to add an emotional benefit. Maybe something like, 'This product will make me look like a big man at the bar.'"

On the other hand, he continues, with an intangible product like insurance, whose ultimate benefit we don't want to even think about, "the advertising talks, about one of the most tangible things we can imagine: The Rock of Gibraltar."

Relevant differentiation

Bishop's case of that cold drink "that will make me look like a big man at the bar," he adds, also illustrates one more key to successful marketing of a product, new, old, or in between. "We call it 'relevant differentiation,'" says Bishop. And though he concedes that anyone can call it anything he chooses, "The point is that in a marketing world where the real physical difference between many good competing brands can be measured in millimeters, the winner will be the brand that can differentiate itself in the most relevant way to the greatest number of consumers."

The brand that can do that, he adds, "is most likely to be the one in its category that's had the benefit of the market research team that's asked the best questions to come up with the right answers about consumers' lifestyles and values in an increasingly segmented marketplace. And I think that in spite of all the talk about it, we've only started to scratch the surface of segmented marketing."

It's because of this growing segmentation, of both the total consumer population and of the media we can choose from to reach them, that Bishop does not worry too much about what some other agency execs see as a dangerous trend toward short-term sales promotion gimmicks.

Pendulum swing?

Says Bishop: "I think we're seeing the pendulum start to swing the other way. The growing number of different consumer segments translate into media audience segments, many of them growing in affluence. With affluence, fewer consumers are attracted by the quickie, this-week-only, cents off deals. More are willing to pay a premium price for the brand that can differentiate itself in these consumers' heads as 'the brand that's made just for me,' like a tailor-made suit. We think more people will be wanting more custom-made everything 'just for me.' They won't be satisfied having only their suits tailor made. This is where relevant differentiation can carry the day for the brand whose perceived difference is most relevant to the greatest number of consumers."

But Bishop also warns of the higher risk for those manufacturers who go this route: "We're still talking about real brand differences of inches or less. That means that for the company whose research into what's really relevant to the consumer is off only a little, its new product can fall on its face almost as hard as it would if its research were way off."

American Airlines account (which resided at Doyle Dane for nearly a quarter of a century) are still here today.

As the agency goes into 1985, DDB's profit picture continues to improve. "Our revenues didn't go up markedly in '84," Pfundstein says, "but our operating expenses were down, and our net profit after taxes, I believe, increased more than any public agency."

The Bernbach legacy

As the agency goes forward, Loughrane believes it is important to put the legacy of Bill Bernbach into proper perspective.

"Bernbach's greatest contribution to the agency during his later years was that of a teacher. He taught people how to think and react, and they all grew with him.

"When you go to a good school and you are taught how to think, how to approach things, when the professor goes away it doesn't mean that his students forget his teachings. I would like to think we have 60 junior Bernbachs here. Now maybe individually they are not as good as Bernbach, but they, perhaps, reflect a portion of what he taught them."

On whether or not DDB will retain the preeminence it held in the 1960's among advertising agencies, Loughrane votes no. "We probably will come pretty close, but we can't replicate the past; and there are a lot of shops out there doing good work now."

DDB's Grace again positions himself to take on the challenge: "I don't know if we can, but we'd be a fool not to try."

Creative Group head Rothschild says: "The '80s are different than the '60s. We have people here today who could have surpassed the work that was done at DDB 25 years ago. But the accounts have changed. You can't turn out the same type of work for an IBM, which is an entity unto itself, that you can for a feisty, aggressive, unknown company trying to make its mark. IBM is different than Apple. Volkswagen today is different than the little German car that came along in the '60s."

It is still too early to tell if Doyle Dane has turned the corner. But the reports from the hustings are encouraging.

Audi sold more cars in the U.S. last year than ever before, and some of it is attributed to the TV commercials that emphasized the car's seductive low-slung design with the click of the shutter reverberating in the background as camera moved along the body of the car.

The Volkswagen Golf is a new car
(Continued on page 124)

DDB/NY 1985 awards

Effie

Gold Effie:

Client: Volkswagen
Category: Automotive: passenger cars
Title: 'It's not a car. It's a Volkswagen.'
Art directors: Jim Scalfone, Mark Hughes, Erv Jue
Copywriters: Neal Gomberg, Dean Hacoen

Client: Michelin
Category: Automotive related
Art director: Jack Mariucci
Copywriter: Barry Greenspon

Client: Partager
Category: Beverages: alcoholic
Art director: Bob Tucker
Copywriter: Susan Brock

Client: Hershey
Category: Beverages: non-alcoholic, non-carbonated
Title: 'Chocolate Cow'
Art director: Gary Goldsmith
Copywriter: Perri Feuer

Client: CIGNA
Category: Business to business: financial
Art director: Harvey Baron
Copywriter: Diane Rothschild

Client: Citicorp Diners Club
Category: Credit cards/automated teller machines
Art director: Stan Jones
Copywriter: Marty Lipkin

Client: Foodways National
Category: Foods: National
Art director: Joan Niborg
Copywriter: Helen Miller

Client: Miles Laboratories
Category: Household products
Art director: David Nathanson
Copywriter: Jane Talcott

Client: Polaroid
Category: Photographic
Art director: Jay Morales
Copywriter: Deborah Armstrong

Client: Volkswagen
Category: Automotive: Passenger cars
Title: 'Nostalgia'
Art directors: Erv Jue, Ron Crooks
Copywriters: Dean Hacoen, Myles Rich

Client: Paul Masson Wines
Category: Beverages: Alcoholic
Art director: Bill Arzonetti
Copywriter: Jim Walsh

Client: National Federation of Coffee Growers of Colombia
Category: Institutional
Art directors: Ron Louie/Bob Tucker
Copywriters: Chuck Gessner/Patty Volk

Client: Weight Watchers International
Category: Recruitment/enrollment
Title: 'Computer Scale'
Art director: Joan Niborg
Copywriter: Judi Goldstein

Bronze Effie

Client: Volkswagen of America, Audi Division
Category: Automotive: Passenger cars
Title: 'Art of Engineering'
Art director: Bob Tucker
Copywriter: John Noble

Client: IBM
Category: Business to business: computer/software
Art director: Amy Levitan
Copywriter: Richard Middendorf

Client: Polaroid
Category: Photographic
Title: 'Palette'
Art director: Jay Morales
Copywriter: Deborah Armstrong

Stephen E. Kelly Award

Finalist:

Client: IBM Credit Corp.
Title: 'X, IOU, Stacks'
Art director: Tom Schwartz
Copywriter: Richard Middendorf

Andy Awards

Winners:

Client: IBM Credit Corp.
Category: Single magazine ad
Title: 'X'
Art director: Tom Schwartz
Copywriter: Richard Middendorf

Client: IBM
Category: Radio
Title: Range of products
Copywriters: Richard Middendorf/Irwin Warren
Music composer & producer: Mike Doran

Client: Mobil
Category: Poster/billboard
Title: 'Cold Remedy'
Art director: Lewis Byck
Copywriter: Howard Brookstein

Awards of Distinction:

Client: Bordens
Category: Magazine single
Title: Old package/new package

the marketplace

The Marketplace Rates

Situations Wanted: \$30.00 per column inch. All other classifications: \$42.00 per column inch. Frequency rates apply. Minimum space one inch. Maximum space four inches. Add \$1.50 handling charge for box numbers. Copy must be submitted in writing and is due two weeks preceding date of issue. Payable in advance, check or money order only.

All ads accepted at discretion of publisher. Address:

The Marketplace

TELEVISION/RADIO AGE
1270 Ave. of the Americas
New York, N.Y. 10020

Help Wanted

JOIN CHANNEL 57 IN PHILADELPHIA AND CHANNEL 66 IN CHICAGO!

We need experienced television broadcast professionals with a minimum of 5 years experience who want the challenge of building the new Channel 57 serving the Philadelphia area and Channel 66 serving Chicago. We promise you a unique opportunity for professional growth and a rich and rewarding experience as Grant Broadcasting expands its operation to Philadelphia and Chicago.

If you want to be a part of the original team in one of these major markets, send a resume to Milton Grant, P.O. Box 4633, Miami, Florida 33014. Opportunities are available for:

- 1) Chief Engineer
- 2) Studio & Transmitter Supervisor
- 3) Program Director
- 4) Salespersons
- 5) Executive Secretaries
- 6) Traffic Manager
- 7) Promotion Manager
- 8) Production Manager
- 9) Accounting Personnel
- 10) Art Director
- 11) Producers

All contacts will be strictly confidential
E.O.E.-M/F

GRANT BROADCASTING SYSTEM, INC.

ARTIST/TV

Graphic artist to create storyboards and prepare art for electronic computer animation. Must be proficient in TV adv. and network quality graphics. Ability to create and prepare mech for print ads helpful. Non-smoker. Excel future for creative person with exp. in TV/computer animation. Send resume to Dolphin Productions, Inc., 140 E. 80 St., NYC 10021

Help Wanted

TV - TECHNICAL DIRECTOR

The Christian Broadcasting Network, Inc., an evangelical Christian ministry, located in Virginia Beach, VA has an immediate opening for a Technical Director in their Production Services division. The qualified candidate will have 5 years experience in live television with news experience a must. Position requires qualified video operator with general knowledge of engineering, audio/video routing, digital video effects, and all areas of production . . . camera, audio, lighting, videotape. Must be able to work well under pressure and willing to work nights, holidays and weekends. If you feel led and wish to serve, send resume and salary requirements, in confidence to: The Christian Broadcasting Network, Inc., Employment Dept.-Box TD, CBN Center, Virginia Beach, VA 23463.

CBN is an Equal Opportunity Employer.

100,000 WATT FM RADIO STATION NEEDS SALES MANAGER

Top station in southwest Florida has career opportunity for radio sales management professional. Need experienced, mature motivator and sales training expert with proven leadership abilities. Good people skills, community minded, and team player. Large group owner offers excellent salary, full benefits including retirement program. Send resume to: BOX 85A, Television/Radio Age, 1270 Ave. of Americas, NYC, 10020.

An Equal Opportunity Employer

Equipment Rental

BROADCAST EQUIPMENT RENTALS

Mizlou is offering dual-channel frequency extenders for rent. This equipment is designed to convert "two" phone lines into "one" 5KHZ broadcast circuit. For more information regarding equipment rentals, networking, back-haul transmission services and remote engineering contact: Mizlou, 350 Fifth Avenue, New York, NY 10118, ATTN: John Pisciotta or call: 1-800-221-3036, 212-279-4020.

Help Wanted

ON-AIR PRODUCER

Leading independent in top ten market looking for that unusual promotion producer who can merchandise our station's programming in a way that is fresh and imaginative. The candidate must possess the kind of creativity, motivation and sense of humor that generates "rating points." Particular strengths in news and local programming promotion a must. College background should be relevant and candidate should have 7 to 10 years experience in all aspects of on-air production. In addition to being an innovative conceptualizer and adroit writer, candidate must have a thorough knowledge of all State of the Art graphic equipment capabilities. Send cassette, resume to: Box 85B, Television/Radio Age, 1270 Ave. of Americas, NYC, 10020.

An Equal Opportunity Employer.

Services

Handwriting Analyst

Offers services: evaluation of new employees; promotional plan for your product/services; market studies of consumers; forgery identification. Call or write: Robert Wasserman, 2019 Parrott Drive, San Mateo, CA 94402. 415-345-2146.

**YOUR AD
BELONGS HERE**

with more than 5,000 parts, which has been dramatically shown in a commercial that has spurred sales since its introduction.

Popeye's fast food franchise reports its spicy chicken dinners are making its sales stand on end, much as the customers' hair in the DDB commercials that took a risk, according to creative group head Rothschild.

Effies reminder

Effective advertising is what the game is all about, and DDB gently reminds its clients, colleagues and critics alike that the Effies measure advertising effectiveness in terms of marketing objectives achieved.

The agency led all others in garner-

"We've got a way to go," admits Loughrane, probably thinking of second quarter figures expected to report a softness in ad expenditures, below the 9 per cent increase previously projected.

ing those awards in 1984.

DDB's Loughrane is the first to admit that the agency is not all the way back yet.

"We've got a way to go," he concedes, probably thinking of the second quarter figures that are expected to report a softness in advertising expenditures, below the 9 per cent increase previously projected.

Still there is a pervasive conviction throughout the agency, that the tide has turned and the agency is, once again, headed in the right direction.

A sure sign of this is Grace's prediction concerning his young creatives. "They won't improve that dramatically this year. They are still developing. But next year, and in the years to come, Doyle Dane Bernbach will continue to be the place to be." Somewhere, you know who is smiling. □

Awards (from page 122)

Art director: Neal Raphan
Copywriter: Larry Chase

Client: IBM Credit Corp.
Category: Newspaper single
Title: 'IOU'

Art director: Tom Schwartz
Copywriter: Richard Middendorf

Client: IBM Credit Corp.
Category: Newspaper campaign
Title: 'X, IOU, Stacks'
Art director: Tom Schwartz
Copywriter: Richard Middendorf

Client: IBM Credit Corp.
Category: Newspaper single
Title: 'Stacks'
Art director: Tom Schwartz
Copywriter: Richard Middendorf

Client: Greater NY Blood Program
Category: Cinema: 180
Title: 'Life Is Worth Fighting For'
Art director: Peter Begley
Copywriter: Deanna Cohen

Client: Sylvania
Category: TV: 30
Title: 'Heckler IV'
Art director: Steve Graff
Copywriter: Mike Mangano

Client: American Greetings
Category: TV: 60
Title: 'Peace'
Art director: Jim Scalfone
Copywriter: Marvin Honig

One Show

Silver:
Client: Michelin
Category: Trade B/W: one page or spread
Title: 'How To Prevent Premature Baldness'
Art director: David Garcia
Copywriter: Mike Rogers

Bronze:
Client: IBM Credit Corp.
Category: Trade color: one page or spread
Title: 'X'
Art director: Tom Schwartz
Copywriter: Richard Middendorf

Art Director's Club

Gold:
Client: IBM
Category: TV
Title: 'Invisible Copier'
Art director: Rick Elkins
Copywriter: Rhonda Peck

Silver:

Client: Greater NY Blood Program
Category: TV
Title: 'Tommy'
Art director: Peter Begley
Copywriter: Deanna Cohen

Distinctive Merit:

Client: Greater NY Blood Program
Category: TV
Title: 'Lives'
Art director: Peter Begley
Copywriter: Deanna Cohen

International Advertising Festival of New York

Grand Award—Best Business to Business Campaign and Gold Award

Client: IBM Credit Corp.
Title: 'X, IOU, Stacks'
Art director: Tom Schwartz
Copywriter: Richard Middendorf

Gold Award:

Client: IBM Credit Corp.
Category: Business to business services
Title: 'X'
Art director: Tom Schwartz
Copywriter: Richard Middendorf

Client: IBM
Category: Art direction
Title: 'Bicycle, Zipper, Fork'
Art director: Amy Levitan
Copywriter: Richard Middendorf

Client: Volkswagen
Category: Automotive
Title: 'Hatchback, Odometer, Be Thankful'
Creative Teams: Erv Jue/Dean Hacothen; Jill Shuken/Dean Hacothen; Rick Browning/Hal Silverman

Radio:

Client: IBM
Category: Original music with openings, tags or donuts
Title: 'Range of Products'
Copywriters: Richard Middendorf/Irwin Warren
Music composer & Producer: Mike Doran

Clio TV Awards

Winner:

Client: Polaroid
Category: Recreation equipment
Title: 'Did I Have A Day'
Art director: Harvey Baron
Copywriter: Cynthia Beck

Inside the FCC

Mark S. Fowler



Chairman, Federal Communications Commission, in recent appearance before the Senate Committee on Commerce, Science and Transportation to discuss S.1312, The Federal Communications Commission Network Acquisition Approval Act of 1985

Network Acquisition Approval Act of 1985 bill is unnecessary

As you know, the commission is currently in the midst of considering applications filed by Ted Turner in conjunction with his attempt to take over CBS and by Capital Cities Communications and ABC in connection with their merger.

I share many of the concerns that motivated the introduction of this bill. However, in all candor, I believe that it is unnecessary and would, if adopted, automatically work to place the government's thumb on the scale in favor of existing management and would shield management from the usual discipline of the free market.

Assignments and transfers of station licenses have been a feature of commission experience since its inception and our procedures governing friendly acquisitions are well established. As you know, Section 310 of the Communications Act requires prior commission authorization before a transfer of control of a licensee or before a licensee assigns its license to another party. Section 309 of the Act provides, in most cases, that before an application for any broadcast license can be granted, the commission must put the application on public notice and give an opportunity for any party in interest to file a petition to deny that application. Currently, a party seeking to make an unfriendly takeover of a corporate licensee *must* file at some point a long-form transfer application with the commission which is subject to the public notice requirements and petition to deny process, with a full and extensive pleading cycle for all parties.

Moreover, under Section 309(E) of the Communications Act, the commission *must* designate that transfer application for hearing where there are substantial and material questions of fact as to whether the public interest would be served by a grant, or where the commission is for any reason unable to find that a grant would serve the public interest.

Granting of STAs

Certain exceptions to these long-form procedures have been carved out under Section 309 of the Act. For instance, under Section 309(c), the formal petition to deny opportunities does not apply to applications where the transfer is "involuntary" or does not involve a "substantial change in ownership or control." Under 309(F), the commission may grant a special temporary authorization (STA) prior to the petition to deny process taking place, where there are extraordinary circumstances requiring temporary operations in the public interest and delay would seriously prejudice the public interest. In the recently decided Multimedia/Jack Kent Cooke case, the commission granted an STA to a trustee to collect the shares acquired in a tender offer. Cooke, the ultimate transferee, still has to undergo our long-form application process before he can take control of the licensee.

As can be seen by our decision in this case, the 309 (F) exception would not allow anyone to acquire a licensee by means of a tender offer without being subject to the full petition to deny procedures.

These existing long-form procedures seem to me to provide adequate protection to the public interest in the case of an attempted unfriendly takeover of a major broadcast network. Like the Network Acquisition Approval Act, the present requirements provide the public with notice and an opportunity to participate and give the commission the information necessary to determine whether a hearing is in order. However, these existing provisions also recognize that a requirement to conduct an evidentiary hearing where there are no material and substantial issues to be resolved would unnecessarily waste time and consume scarce commission resources.

Unfair to shareholders

I believe that the distinction made by the legislation—to require a hearing any time the takeover is unfriendly but only where there are material and substantial issues when the takeover is friendly—in effect triggers our procedures simply because the network's board of directors does not favor the acquisition. Moreover, since these evidentiary hearing requirements allow a board to use the commission's procedures as a high obstacle between the shareholders and the tender offeror, they may cause the commission to intrude on policies established under federal securities laws and state laws regarding corporate governance.

The result is that private individuals will be making the policy decisions to proceed with an evidentiary hearing properly in the purview of the government. Moreover, since this allows the board to use FCC processes to effectively deprive the shareholders of their right to sell their shares, it would appear to be inconsistent with the commission's determination in the Storer case, affirmed by the Court of Appeals, that ultimate control is vested in the shareholders of a corporation.

By the same token, if, as provided in the bill, the

commission is to be required to concern itself with the effect of high debt load on a licensee's ability to provide program service, I see no public interest reason to distinguish between cases in which the debt load is incurred in the course of an unfriendly takeover attempt and those in which it results from a friendly takeover, leveraged buyout or merely because a licensee voluntarily chooses to take on high amounts of debt.

Existing standard preferable

My own inclination on these matters is not to involve the government unnecessarily in the management decisions of media companies unless a compelling governmental interest is shown. In my view, the existing standard provided to the commission by Congress for determining whether a hearing is necessary is preferable to that proposed in that it affords the commission the flexibility—within the bounds of a clear standard—to determine when a hearing is necessary and what issues will be relevant in it.

Let me review the commission's actions in past cases involving attempted mergers and acquisitions of major networks. When Paramount Theaters and ABC entered into a merger agreement the commission held 93 days of hearings to determine whether grant of the relevant applications would be in the public interest. Several years later, assignment and transfer applications were filed in connection with the attempted merger of ABC and ITT. The commission held two days of *en banc* hearings in September, 1966, and, three months later, approved the merger. As a result of the Department of Justice's requests to intervene and for reconsideration, the commission stayed the matter and, in April, 1967, held evidentiary hearings in which a substantial hearing record was compiled.

In 1968, when Howard Hughes attempted a takeover of ABC, the commission informed Hughes that a hearing—the nature of which would be determined by the commission at a later date—would be required before he could complete his tender offer. The Hughes application was not prosecuted further.

Current takeover attempts

Now the commission is faced with two attempts at network takeovers—one friendly and one unfriendly. Consistent with our past practices in these matters, the commission will give these applications a thorough review.

These *en banc* hearings will neither constitute nor substitute for an evidentiary hearing to the extent one might be required by the Act.

In the ABC/Cap Cities case, the period for filing petitions to deny has not yet ended. If we receive petitions to deny similar to those filed against the Turner application, we will consider them carefully, and make the determination as to whether an evidentiary hearing is required.

We will give that transfer full scrutiny before final

commission action is taken. In sum, I do not believe that new legislation is needed to assure that the commission discharges its responsibilities in conformity with the Communications Act.

It could be argued, then, that the Network Acquisition Approval Act, to the extent it is somewhat duplicative of existing provisions, is merely an insurance policy and, as such, does no harm. But it is not merely duplicative. As to substance, it does require the commission to consider issues we now do not consider or which we have found to be outside our purview.

Moreover, as to the procedure, it can cause untoward results, weakening existing government policies of not discouraging takeover bids which are said to "serve a useful purpose in providing a check on entrenched but inefficient management," and of taking "extreme care to avoid tipping the scales either in favor of management or in favor of the person making the takeover bids." These policies derive from congressional action, reinforced by findings of the Supreme Court.

Additionally, the most recent report of the President's Council of Economic Advisers devotes an entire chapter to takeovers. It concludes that "mergers and acquisitions increase national wealth. They improve efficiency, transfer scarce resources to higher valued uses, and stimulate effective corporate management. . . . The public has a legitimate interest in the continued strength and vitality of the market for corporate control."

Excessive delay

The Network Acquisition Approval Act, by mandating the provision of extensive amounts of information and a hearing in which "any interested party may subpoena documents and witnesses" will necessarily cause delay and could well derail any attempt at a takeover of a major network. For instance, where financial institutions have agreed to fund a tender offer they typically will impose substantial standby fees on the party attempting the takeover in return for tying up the money to be used in the attempt. The longer the delay, the higher the charges. At some point, such delay becomes so costly that no party will entertain any thought of taking over an entity cloaked in such protection.

Indeed, some corporate management in the past appear to have actually purchased FCC regulated media properties simply to protect themselves from future hostile takeover attempts. Thus, I believe that the Network Acquisition Approval Act, while expressing concerns that we all share, can, in effect, become a congressionally prescribed "poison pill." My understanding of the subject area suggests that such a result would be contrary to longstanding Congressional policy.

In sum, while I share your concern that takeovers of major national broadcast networks not occur without adequate commission scrutiny, I do not believe that new legislation is necessary.

Instead, I believe that the Communications Act as it currently exists well protects the public interest in both hostile and friendly takeovers of broadcast licensees.

NEWS DIRECTORS



THE SOURCE OF SUCCESS IS THE COMMITMENT OF YOUR TEAM.

Top Row (Left to Right)

ED WALSH, WRKO AM, Boston
BOB MacNEIL, WROR FM, Boston
RON DAVIS, WFYR FM, Chicago
JEFF CHASE, WAXY FM, Ft. Lauderdale
MARY LYON, KRTH FM, Los Angeles

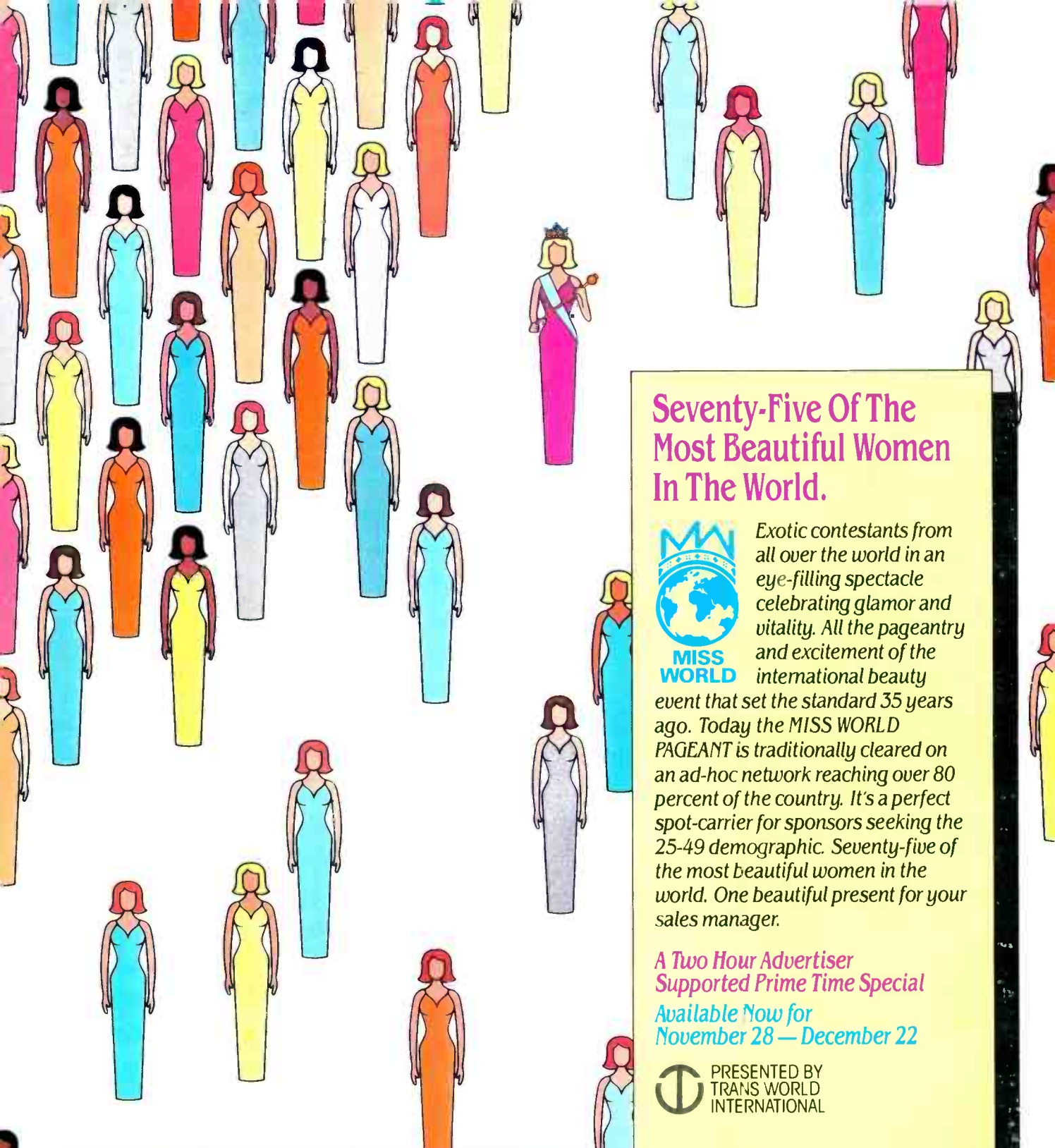
Bottom Row

DIANE THOMPSON, KHJ AM, Los Angeles
ALLAN LOUDELL, WHBQ AM, Memphis
LOU ADLER, WOR AM, New York
BOB SLADE, WRKS FM, New York
VIKKI LIVIAKIS, KFRC AM, San Francisco



1440 Broadway · New York, N.Y. 10018 · (212) 764-7000

A Division of RKO General, Inc.



Seventy-Five Of The Most Beautiful Women In The World.



Exotic contestants from all over the world in an eye-filling spectacle celebrating glamor and vitality. All the pageantry and excitement of the international beauty event that set the standard 35 years ago. Today the MISS WORLD PAGEANT is traditionally cleared on an ad-hoc network reaching over 80 percent of the country. It's a perfect spot-carrier for sponsors seeking the 25-49 demographic. Seventy-five of the most beautiful women in the world. One beautiful present for your sales manager.

A Two Hour Advertiser Supported Prime Time Special

Available Now for November 28 — December 22



PRESENTED BY
TRANS WORLD
INTERNATIONAL



**ALL AMERICAN
TELEVISION**

212-818-1200 / 213-937-1250

MISS WORLD PAGEANT